

Annotated Bibliography

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Introduction to Doctoral Studies in English (ENGL 70000) | Fall 2014 | Annotated Bibliographies

Child Writers and Child Readers Up Close and Far Away: Distant and Close Readings of Late 19th Century Children's Periodicals

By: Elissa Myers

Annotated Bibliography – Child Writers and Child Readers Up Close and Far Away: Distant and Close Readings of Children's Periodicals of the Late 19th Century

I would like to investigate how children were empowered (or not) by the periodical literature they read in late-Victorian and early-Edwardian periodicals written for a child audience. I will pursue this question by ascertaining the extent to which children themselves contributed to these periodicals (through letter-box columns, letters to the editor, etc.), and by looking for other kinds of evidence (perhaps in periodicals, diaries, or juvenilia) suggesting that children used the works or conventions of authors published periodicals in imaginative ways (perhaps in their own writings, or home theatricals), rather than merely internalizing the sometimes didactic messages of these publications.

Though what I have said of the project so far seems to suggest close reading as a methodology, I think for the periodical part of this project, distant reading might allow me to make some generalizations about children's periodicals that I could then use to extract a representative sample of journals to deal with. I think this would be particularly useful as periodical studies tend to be pretty anecdotal, because up until very recently there has been no useful way of making any generalizations about such a large, heterogeneous corpus, or of assuming one's sample to be representative. Alternately, if I do choose to examine periodicals that stray from the norm, at least such a distant reading could provide me with the knowledge of whether or not these periodicals are normative, precluding an argument that takes several isolated examples to be true across the board.

Brake, Laurel. "Half Full and Half Empty" *Journal of Victorian Culture* 17.2 (June 2012): 222-229. *EbscoHost*. Web. 29 Oct. 2014.

Brake's article details the hazards of working with digitized periodicals. Particularly interesting to me is the fact that only some periodicals have been digitized and that one's experience of the periodicals is also affected by which periodicals are packaged together. Brake demonstrates that it is dangerous to make generalizations from these databases because they by no means necessarily represent meaningful samples of what was read by the Victorian public and often obscure the relationships between publications.

Brazeau, Alicia. "I must have my gossip with the young folks': Letter Writing and Literacy in *The Boys' and Girls' Magazine* and *Fireside Companion*." *Children's Literature Association Quarterly* 38.2 (2013): 159-176. *Project Muse*. Web. 29 Oct. 2014.



Brazeau examines the “chats” taking the form of letters between editors and young readers and attempts to problematize assumptions about the lack of child agency in the nineteenth century in the vein of Marah Gubar. My project seeks to be part of this burgeoning tradition of problematization.

Gubar, Marah. *Artful Dodgers: Reconceiving the Golden Age of Children's Literature*. New York: Oxford UP, 2009. Print.

Complicating the familiar narrative of nineteenth-century children's books in which child agency is always stifled by adults who eroticize their supposed innocence, Gubar argues instead that children are in some sense co-creators of certain types of literature such as children's theatre. Again, this book provides a theoretical framework for the type of analysis I want to do.

Gubar, Marah. “Risky Business: Talking about Children in Children's Literature Criticism.” *Children's Literature Association Quarterly* 38.4 (2013): 450-457. *Literature Resource Center*. Web. 29 Oct. 2014.

Adapted from a talk Gubar gave at the Children's Literature Association conference in 2013, this essay posits that scholars have overcorrected their assumptions about childhood in the wake of the publication of Jacqueline Rose's *The Case of Peter Pan, or the Impossibility of Childhood* and Perry Nodelman's *The Hidden Adult*. These books suggested that child agency has been stifled by adults' desire to eroticize and romanticize children's innocence, as well as adults' tendency to make generalizations and assumptions about what children think or feel as a “group”—an idea that is to some extent true. However, Gubar believes the current alternative, which seems to be not discussing actual children in children's literature studies at all—also marginalizes children. Gubar suggests that we as scholars begin to seriously and thoughtfully venture into the area of theorizing children's experiences of and contributions to children's literature. This article provides a more overt, manifesto-like statement of the theory underlying Gubar's book.

Hobbs, Andrew. “Five Million Poems, or the Local Press as Poetry Publisher, 1800-1900.” *Victorian Periodicals Review* 45.4 (Winter 2012): 488-492. Web. 29 Oct. 2014.

Hobbs aims to foreground the local newspaper as a venue for poetry by examining the British Library's digitized database of more one hundred local newspapers. This is one of the few examples of distant reading of periodicals I have found, which I will use to guide my own methodology of distant reading.

Houston, Natalie, Lindsay Lawrence, and April Patrick. “Teaching and Learning with the Victorian Periodical Poetry Index.” *Victorian Periodicals Review* 45.2 (Summer 2012): 224-227. *Project Muse*. Web. 29 Oct. 2014.

The authors of this essay delineate the methodology and theory behind their production of the Periodical Poetry Index, as well as some of the possible uses of it. This project might provide me with a model for my own, as it strives to encourage by its project design distant reading with contextualized, sequential reading of entire periodical issues.



Hughes, Linda. "Media by Bakhtin/Bakhtin Mediated." *Victorian Periodicals Review* 44.3 (2011): 293-297. Web. 29 Oct. 2014.

In reaction to Dallas Liddle's *The Dynamics of Genre*, Hughes establishes the need to read the journalistic, poetic, and fictional pieces in Victorian periodicals not only as exemplars of their respective genres, but also in the context of the periodicals in which they appear. Because Linda Hughes is such an important scholar in the field of periodical studies, I tend to read her hesitancy about distant reading as exemplary of a larger debate raging right now as to whether or not to read periodicals distantly.

Hughes, Linda. "SIDEWAYS!: Navigating the Material(ity) of Print Culture." *Victorian Periodicals Review* 47.1 (Spring 2014): 1-30. *Project Muse*. Web.

In her article, Hughes argues that "the task of conceptualizing Victorian print culture and devising methods to navigate its massive materiality has become more pressing because of the digitization of Victorian periodicals. However, Hughes advocates for a "sideways" reading of Victorian periodicals that incorporates different genres, interactions between text and illustrations, and sequential reading rather than what she refers to as "data mining," though I think she actually means distant reading. She discusses how periodical texts were frequently in dialogue with each other, uses metaphors of city and web simultaneously. These convey meaning of materiality and intertextuality at the same time. Hughes's caution guides my own use of both close and distant readings of periodicals.

Lejeune, Philippe. *Le Moi des Demoiselles: Enquête sur le journal de jeune fille*. Paris: Editions de Seuil, 1993. Print.

This book delves deeply into the diary of a young French girl writing in the nineteenth century. The author's investigation of the young woman's diary is also framed by her own research journey, making it especially useful for learning about the methods by which one does such research.

Liddle, Dallas. "Reflections on 20,000 Victorian Newspapers: 'Distant Reading' the *Times* using *The Times Digital Archive*." *Journal of Victorian Culture* 17.2 (2012): 230-7. *Academic Search Complete*. Web. 29 Oct. 2014.

Liddle applies Moretti's technique of distant reading to Victorian newspapers by using some of Gale Cengage's metadata about these titles, including the file sizes of pdfs, which yield information about the visual density of the pages. He also uses word counts of individual leader articles to demonstrate how these articles became longer as the century went on. Liddle's use of distant readings that incorporate visual elements might provide me with a solution as to how to deal with the problem of illustrations in my work.

Manson, Michel and Annie Renonciat. "La culture matérielle de l'enfance: nouveaux territoires et problématiques." *Strenae: Recherches sur les livres et objets culturels de l'enfance* 4 (2012): paragraphs 1-23. *OpenEdition*. Web. 3 Nov. 2014.



This article provides a useful overview of recent research into children's material culture—including descriptions of the methodology and theoretical underpinnings as well as the challenges of this kind of work. This will be useful in providing a starting point from which I can glean more sources with which to theorize my own argument, which to a large degree, rests on an understanding of what it means to examine how children are either empowered or not by their contributions to material objects (periodicals), as well as their use of the narratives found within periodicals in their everyday play.

Mitchell, Sally. *The New Girl: Girls' Culture in England, 1880-1915*. New York: Columbia UP, 1991. Print.

Sally Mitchell argues that the concept of girlhood as distinct from womanhood developed in the period from 1880-1915. I am considering using this time period for my own analysis. Her use of many different kinds of literature, including advice manuals and magazines, to make her argument might also provide me with a model of incorporating several different genres.

Moruzi, Kristine. *Constructing Girlhood through the Periodical Press, 1850-1915*. Burlington, VT: Ashgate, 2012. Print.

Moruzi's book provides a look at attitudes about girlhood promulgated in several widely-read Victorian periodicals written for girls. I am particularly interested in her examination of girls' contributions to these periodicals in such venues as essay competitions.

Mussell, James. *The Nineteenth-Century Press in the Digital Age*. Houndmills: Palgrave Macmillan, 2012. Print.

This book will help me get a sense of what periodicals scholars have already done towards incorporating digital methods into their scholarship, enabling me to create a proposal for a project that engages with current scholarly conversations.

Nicholson, Bob. "Counting Culture; or How to Read Victorian Newspapers from a Distance." *Journal of Victorian Culture* 17.2 (2012): 238-246. Web. 29 Oct. 2014.

Nicholson argues that applying the methods of distant reading, particularly those of "culturistics" to British newspapers would give us valuable insight not only because it would allow us to see how a large, difficult-to-theorize body of work changed over time, but also because the day-by-day nature of newspaper reporting could render such a view could provide uniquely precise views of the evolution of Victorian culture. Nicholson generates searches for different keywords in selected time brackets, and then maps their correlation/proximity to other keywords. Nicholson's methodology could be useful for my own work with periodicals because many of the problems of readability and missing data with which Nicholson deals also frequently occur in periodical research.

Phillips, Michelle. "'Along the Paragraphic Wires': Child-Adult Mediation in *St. Nicholas Magazine*." *Children's Literature* 37 (2009): 84-113. *Project Muse*. Web. 29 Oct. 2014.



Examines children's letters from *St. Nicholas's* "letter-box" column in order to illustrate the fluidity of child-adult boundaries in the magazine.

Rodgers, Beth. "Competing Girlhoods: Competition, Community, and Reader Contribution in the Girl's Own Paper and the Girl's Realm." *Victorian Periodicals Review* 45.3 (Fall 2012): 277-300. Web. 29 Oct. 2014.

Rodgers' article delineates how the two magazines listed in the article's title aimed to reconcile competing ideas of girlhood through an emphasis on community.

Sanchez-Eppler, Karen. *Dependent States: The Child's Part in Nineteenth-Century American Culture*. Chicago: U of Chicago P, 2005. Print.

Sanchez-Eppler argues that children contributed to the making of social meaning in nineteenth-century America by examining many different kinds of historical sources such as drawings and diaries by children and manuals about childcare. I am interested in how one might examine these sources in tandem with a distant (and perhaps a close, as well) reading of Victorian periodicals in order to reevaluate children's voices and agency.

Smith, Victoria Ford. "Toy Presses and Treasure Maps: Robert Louis Stevenson and Lloyd Osborne as Collaborators." *Children's Literature Association Quarterly* 35.1 (2010): 26-54. Web. 29 Oct. 2014.

This article theorizes Stevenson and his stepson Osborne as collaborators on Stevenson's novel *Treasure Island*, through examining their unique use of toy printing presses. This article once again uses an interesting mix of methods to demonstrate children's co-creation of the literature they read—a model I wish to emulate.

St. Nicholas and Mary Mapes Dodge: The Legacy of a Children's Magazine Editor, 1873-1905. Ed. Susan R. Gannon, Suzanne Rahn, and Ruth Anne Thompson. Jefferson, NC: McFarland, 2004. Print.

This is the only full-length study of one of the most important and most collaborative children's magazines. *St. Nicholas* included a letter-box as well as other features such as writing competitions.



Annotated Bibliography - Ecomposition

By: Sarah Hildebrand

These sources are mostly part of a project for my course on Postwar Women Writers and Intellectuals where I will be examining the “place” of women writers. I am interested in using theories of ecocriticism, ecofeminism, and ecomposition to draw attention to how the materiality of location affects the writing process and creative production of female intellectuals such as Virginia Woolf and Adrienne Rich.

Aronson, Anne. “Composing in a Material World: Women Writing in Space and Time.” *Rhetoric Review* 17.2 (1999): 282–99. Print.

Aronson compares the views of Virginia Woolf and Ursula LeGuin in terms of the material circumstances required for women to write. While Woolf is famous for her claim that a woman needs both an independent income and a room of one’s own, LeGuin argues that a woman can write so long as she has pen and paper, and that any interruptions she may experience only add to the depth of her writing. Taking up a case study of adult female undergraduates, Aronson explores the gendered conditions of space and time that encapsulate their writing processes, ultimately siding with Woolf by concluding that the material conditions of women’s lives often negatively impact their experiences as writers due to their lack of privilege.

Connolly, Colleen. “Ecology and Composition Studies: A Feminist Perspective on Living Relationships.” *Ecomposition: Theoretical and Pedagogical Approaches*. Ed. Christian R. Weisser, Sidney I. Dobrin, and Marilyn M. Cooper. Albany, NY: State U of New York P, 2001. 179–91. *Gale*. Web. 1 Nov. 2014.

Connolly integrates ecofeminism into her take on compositional pedagogy, drawing awareness to issues of diversity and difference. She provides an overview of ecofeminism that explains the connection between the oppression of nature and that of women, suggesting that these oppressive structures are interrelated and often reinforce each other. Pedagogically, she believes that by assigning writing assignments that address practices of “othering” not only in terms of the social world, but the natural one, students will gain an increased understanding of hegemonic power structures and of their relationships to the world in which they live.

Cunha-Giabbi, Gloria da. “Ecofeminismo Latinoamericano.” *Letras Femeninas* 22.1/2 (1996): 51–63. Print.

This article provides an overview of ecofeminism from the perspective of the United States and explains why its framework does not necessarily translate to Latin American literature due to the different cultural conceptions of nature between these two regions. Although in Latin America nature is also feminized, its conception has otherwise gone through two phases, the first of which envisioned that same nature as capable of trapping or destroying man, while in the second wave, nature came to be imagined as a savior that protected man from social injustice. When nature is oppressive, it oppresses everyone, not only women. And when it is being destroyed, it is by both genders. The author also describes the role of many indigenous churches in fostering a view of nature that is inextricably tied to the survival of man, which is not as



prevalent in the U.S. where ecocritics struggle to collapse the nature/culture binary.

Dobrin, Sidney I. "Writing Takes Place." *Ecocomposition: Theoretical and Pedagogical Approaches*. Ed. Christian R. Weisser, Sidney I. Dobrin, and Marilyn M. Cooper. Albany, NY: State U of New York P, 2001. 11–25. *Gale*. Web. 1 Nov. 2014.

Dobrin offers a discussion of ecocomposition and crafts the catch phrase "writing takes place," suggesting that the writing process is inseparable from the place in which it occurs. He argues that the location of writing affects the type of writing that is produced, as no writer can ever remove him or herself from the environment physically, culturally, socially, or often legislatively. Dobrin makes a case for ecocomposition within the field of rhetoric and composition studies, encouraging these scholars to engage with the "hard" sciences more fully, as an ecological framework has already pervaded the field via place-based metaphors ("the nature of writing," "the classroom environment," etc.). Writers are affected by location, and their discourse is subsequently altered by it.

Dobrin, Sidney I., and Christian R. Weisser. "Breaking Ground in Ecocomposition: Exploring Relationships between Discourse and Environment." *College English* 64.5 (2002): 566–89. Print.

This article traces the history of ecocomposition and its ecocritical roots, providing a literature review of works that have taken up the subject thus far in order to preface the authors' own present working definition. Dobrin and Weisser usefully posit that we must preserve natural places in order to preserve our own depth of discourse as the natural world and our writing process/language systems are mutually dependent. They encourage thinking ecologically about composition – the process of writing as part of an ecosystem of writers/readers/teachers, and of course places. However, Dobrin and Weisser also problematically attempt to wholly separate ecocomposition from ecocriticism (despite the former's admitted roots in the latter), refusing to label it as a subfield and claiming arbitrary (and often inaccurate) differences in what seems an unnecessary attempt to further legitimize their own field.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Cambridge: Harvard University Press, 2011. Print.

Rob Nixon calls readers' attention to what he defines as "slow violence" – violence that occurs without spectacle and often over an extended period of time. While particularly highlighting the prevalence of slow violence in the context of environmental catastrophe, such as climate change, he also connects it to trauma studies and issues of domestic abuse and PTSD. Nixon points to the often overlooked nature of slow violence and its victims while raising the question of how we might develop more compelling narratives of these events in order to increase awareness and inspire people to take social and political action. I am especially interested in his claim that "A locked door can be a weapon" (16), as this is a recurring image in the work of Virginia Woolf.

Puleo, Alicia H. "De 'eterna ironía de la comunidad' a sujeto del discurso: Mujeres y creación cultural". *Nuevas masculinidades* Ed. Marta Segarra and Angels Carabí. La Coruña,



Spain: Icaria, 2000. 65-82.

This article traces the feminine voice over the course of the past fifty years in Western society from a place of marginalization to one where it has become a subject of discourse, ultimately forcing men to redefine what it means to be human. Puleo points to the exclusion of women in the sphere of cultural creation, which in turn affected female identity. She uses Hegel to frame readings of Virginia Woolf's *A Room of One's Own* and Simone de Beauvoir's *The Second Sex* to confront the issue of female identity. Puleo also touches on ecofeminism and how our systems of hierarchies have reinforced gender inequality. Her ultimate goal is to prove that by allowing females to become the subject of discourse, we provide men with a mirror in which to reexamine themselves; thus reconstructing both male and female identity.

Reynolds, Nedra. *Geographies of Writing: Inhabiting Places and Encountering Difference*. Carbondale: Southern Illinois University Press, 2004. Print.

Reynolds examines composition through the lens of cultural geography, contemplating how our movements, travels, or lack thereof contribute to the writing process. She draws attention to the materiality inherent in composition as our locations affect our knowledge and modes of production. Reynolds takes up the issue of how technology has affected our public spaces, and discusses maps/mapping our movements as useful tools for rethinking education. While she doesn't provide many examples of pedagogical practices that could help bridge the perceived divide between writer and place, she usefully draws attention to the ways in which we live, and write, through geography.

Solomon, Julie Robin. "Staking Ground: The Politics of Space in Virginia Woolf's *A Room of One's Own* and *Three Guineas*." *Women's Studies* 16.3/4 (1989): 331. Print.

Solomon explores Woolf's spatial metaphors in *A Room of One's Own* and *Three Guineas* to comment on the social and political importance of space in the lives of women. She draws attention to the contradictory ways these metaphors are deployed in Woolf's works, claiming that while in the earlier work Woolf encourages women to work from within the patriarchal system through adaptation, in the latter she rejects the system entirely in order to form the Society of Outsiders and accomplish equality through subversion. Solomon grounds her arguments in the theoretical frameworks of Michel de Certeau and Claude Levi-Strauss and their concepts of tactics and bricolage.

Weisser, Christian R. "Ecocomposition and the Greening of Identity." *Ecocomposition: Theoretical and Pedagogical Approaches*. Ed. Christian R. Weisser, Sidney I. Dobrin, and Marilyn M. Cooper. Albany, NY: State U of New York P, 2001. 81-95. *Gale*. Web. 1 Nov. 2014.

This article focuses on the relationship among composition, identity formation, and the environment. Weisser claims that not only are we (and our writing processes) affected by our social relationships, but by the physical spaces in which we live. Although some scholars have begun to awaken to this idea, little has been done to integrate it into composition theory as the idea of language itself continues to be viewed as a human-centered affair. Weisser offers a brief history of the field of rhetoric and composition in order to



hypothesize that to come to a greater understanding of our own identities we must more fully analyze the relationships our discourse has with nonhuman nature.



Annotated Bibliography - Maleficent!

By: Jennifer Polish

I'm working on a book chapter on the intersections between animality and dis/ability in the movie *Maleficent* (super exciting, right?!), so this annotated bibliography emerges mostly from the beginnings of that research. As you might notice (or have picked up on in class!), I'm interested in privileging "non-scholarly" texts, and my interest in the theoretical productions of Temple Grandin's memoir(s) here is something that I hope can approach that de-privileging of "scholarly texts" and the elevation of "non-scholarly" works and knowledge formations. Onward!



Diaval and Maleficent

Clark, Emily. *Voiceless Bodies: Feminism, Disability, Posthumanism*. Diss. University of Wisconsin-Madison, 2012.

This dissertation mostly focuses on the intersections between women's bodies and dis/abled bodies. Clark's chapter focusing on J.M. Coetzee's female characters who "speak for those who cannot speak for themselves" (in respective cases, a dis/abled human and factory farmed non/humans) argues that Coetzee's texts promote "voicelessness" as a "force" rather than a passive object, something which 'voiceness' cannot hope to accurately represent. This argument is salient and has been used to great effect by people like Temple Grandin, who assert silence and multiple forms of communication as equally valid. The connections here between animality and disability is clear, and this is one of the crucial points I am interested in drawing forth



in my own work.

Grandin, Temple. *Thinking in Pictures*. London: Bloomsbury Publishing, 2009.

Refiguring her “disability” as an enabling force of understanding between non/humans and humans rather than a disabling obstacle, Grandin deconstructs the binaries of human and nonhuman, ability and disability. Her methodology breaks down these binaries in a way that makes the intersections between species-based and ability-based oppression extremely clear. The use of memoir as the form through which to make these powerful material and theoretical interventions reinforces Grandin’s points about the damage done by privileging only certain, recognized forms of communication. By presenting such valuable theoretical arguments in the form of a memoir, Grandin performs exactly that which she is calling her audience’s attention to.

Laforteza, Elaine M. “Cute-ifying Disability: Lil Bub, the Celebrity Cat.” *M/C Journal* 17.2 (2014).

This article analyzes the rise of “cute animals” in online spaces. Paying particular attention to “cute disabled animals”, Laforteza explores the underlying lack of regard for dis/abled and non/human subjectivity and agency implicit in the popularization of these objectifying and commodifying images. This can be useful for my own work in that it explicitly critiques the “positive” objectification of both dis/ability and animality – while at the surface, the “cute animal” phenomenon seems like it is positively representing animals, it does tremendous harm (much like Robert McRuer’s analysis of dis/ability in *As Good as it Gets*).

Mills, Brett. “Invalid Animals: Finding the Non-Human Funny in Special Needs Pets.” *Journal of Literary & Cultural Disability Studies* 7.3 (2013): 321+.

In his analysis of advertisements for a UK-based documentary “Special Needs Pets,” Mills discusses the interconnections between the treatment of humans with disabilities and animals *vis a vis* the documentary’s portrayal of non/humans with dis/abilities. While he examines the potential of the documentary to (inadvertently, it seems) unsettle definitions of disability, he also critiques the documentary as a call to objectify people with dis/abilities as comic relief. This “comic relief” was provided by the raven character Diaval in the summer film *Maleficent*, so this article might prove very useful in my and Carrie’s analysis of dis/ability and animality in that film.

Nussbaum, Martha. *Frontiers of Justice: Disability, Nationality, Species Membership*. Cambridge: Belknap Press, 2007.

In taking a distinctly liberal approach (as opposed to the more radical approaches of much of critical disability studies) to disability studies, Nussbaum offers a call for equity based not on a social contract (which cannot be valid between people[s] without equal power), but on someone’s “capabilities,” Nussbaum unites discussions of animal studies and of disability studies in one text. While doing so, she advances a claim for cross-species equity as an issue of social justice. Though her insistence on liberalism hinders the usefulness of her analysis, her specific attention to “capabilities” has the potential to work in a radical space



of redefining power relationships by access-based, socially-formulated material realities.

Rubio, Fernando Domínguez. “Hacia una Teoría Social Post-Humanista: El Caso del Síndrome de Cautiverio.” *Política y Sociedad* 45.3 (2009): 61-73.

This article argues that any posthumanist study of non/humans and humans should not set itself up at the binaristic opposite of humanist studies. Rather, posthumanism should be understood as a new way to pose questions about what it means to be human, opening analyses up for more generative questions about the value of divisions between human and other-than-human beings, rather than getting preoccupied with questions of whether “the human” no longer exists (if it ever did). Calling out this preoccupation is essential in a field that often does get too caught up in the definitional boundaries of “humanity” rather than pushing the concept to its absolute limits to generate new kinds of knowledge and materialities.

Salomon, Daniel. “From Marginal Cases to Linked Oppressions: Reframing the Conflict Between the Autistic Pride and Animal Rights Movements.” *Journal for Critical Animal Studies* 8.2 (2010): 47-72.

This article takes as its starting point conflicts between autistic pride and animal rights discourses, using Peter Singer’s “Argument from Marginal Cases” as a point of departure. Salomon ultimately argues that increasing our understanding of the “linked oppressions” of humans and nonhumans will enable a diffusion of tensions and a fruitful means of moving forward. Taking two fronts that are generally considered marginal – dis/ability activism and animal activism – and uniting them, not by nature of their marginality, but by nature of the intimate linkages between the forms of oppression that define them, Salomon performs an important theoretical intervention into activist scholarship, which I hope to continue in my work.

Subercaseaux, Bernardo. “Perros y Literatura: Condición Humana y Condición Animal.” *Atenea (Concepción)* 509 (2014): 33-62.

An analysis of representations of dog-human relationships in modern literary imaginings, this article explores the mascot-ification of the dog figure that accompanied the late capitalistic fetishization of animal representations of human aspirations and desires. The correlation between humans and dogs produced in the real world is reflected in and perpetuated by literature, which often portrays dogs as more successfully performing humanity than humans. This work can be particularly helpful when analyzing (which I am not doing, but I know other people are interested in this) Victorian literature that deals with “domestic animals.”

Weil, Kari. “Killing Them Softly: Animal Death, Linguistic Disability, and the Struggle for Ethics.” *Configurations: A Journal of Literature, Science, and Technology* 14.1-2 (2006): 87-96.

Using the work of author Temple Grandin to help her formulate her arguments, Weil asserts that Grandin’s notion of human vision screening profoundly connects literary, disability, and animal studies. Framing human language as an obstacle rather than a portal to knowledge, Weil unsettles the ableist and speciesist notion that non-lingual communication is indicative of ‘lower-level’ communication. Intervening at the level of the literary, Weil makes the important move of bringing the animal-dis/ability discourse into the discourse



of the ethics of language usage in writing, speaking, and classroom teaching.

Wolfe, Cary. "Learning from Temple Grandin, or, Animal Studies, Disability Studies, and Who Comes After the Subject." *Mars* 27 (1994): 12.

Also utilizing the work of Temple Grandin as his premise, Wolfe argues that the sub-genre of people with dis/abilities who write about the dis/ability as an *ability* to enhance communication with non/humans has extremely generative power at the intersection of disability and animal studies. These works push scholarship forward beyond liberal humanism. Additionally, these works give true meaning to the linguistic formation of dis/ability and non/human (as opposed to disability and nonhuman), because they offer material (rather than strictly theoretical) objections to the portrayal of dis/ability as solely disabling (hence the insertion of the slash, which problematizes that assumption).



Annotated Bibliography - The Visual Rhetoric of Learning Space Design

By: Lindsey Albracht

I'm using this annotated bibliography assignment as a way to prepare for a seminar paper that I'm writing about the spaces in which writing instruction takes place in the CUNY senior college system (focusing especially on first-year composition classrooms). So far, the following questions are guiding my research:

- If we acknowledge David Batchelor's theory that color, in the West is often "relegated to the realm of the superficial, the supplementary, the inessential or the cosmetic," or that it is "made out to be the property of some 'foreign' body — usually the feminine, the oriental, the primitive, the infantile, the vulgar, the queer or the pathological," what might the use of color in certain spaces and the absence of color in others communicate? (Batchelor 22). Specifically, in what ways and to what effect do classrooms evacuate or utilize color in their design? In what kinds of spaces can we see color, and in what kinds of spaces is it absent? How is color institutionally encouraged or denied? If considerations surrounding the history and racialized origins of Western color theory are brought to bear on previous research about the effect of space color on student academic performance or the measurement of the affective response to color, how might these conversations impact or more broadly contextualize this research?
- Furthermore, in what ways and to what effect do classrooms evacuate or acknowledge the (dis/abled) body in their design? Beyond meeting ADA compliance, are there ways that a classroom can or should be structured or re-structured to meet the physiological and pedagogical needs and demands of embodied writing students? In what ways does Industrial Revolution-era design continue to impact classrooms spaces? Again, what is the institution's or market's role in perpetuating or maintaining pedagogically outdated design? In what ways do environmental scales (such as the ECERS, the Danielson Rubric, or the EDUCAUSE Learning Space Rating System) reflect anxieties about the appearance of sexuality in post-early childhood classrooms? Might the writing process and theories of writing studies / queer theory inform, impact, or queer classroom design?

Bemer, Amanda Metz, Ryan M. Moeller, and Cheryl E. Ball. "Designing Collaborative Learning Spaces." *Programmatic Perspectives*, 1(2), September 2009: 139–166.

This article tracks the changes made in the physical and material environment of a computer lab on the Utah State University campus over a span of 15 years. The authors begin with a brief literature review of discussions concerning classroom furniture configurations and briefly outline the affordances and constraints of typical models of computer classroom design (rows, rows + "peninsulas," pods, and a circle around the exterior of the room). By analyzing the various changes, the authors concluded that there were three factors that increased success in collaboration: formality, presence, and confidentiality. They used these concepts to design a new, laptop-based computer lab on campus that attempted to maximize student control over their formality and confidentiality while increasing the sense of presence and, therefore, they successfully increase student collaboration and autonomy in the space.



Brown, Michael, Joseph Cevetello, Shirley Dugdale, Richard Holeton, and Carole Meyers. "Learning Space Rating System." *EDUCAUSE*. 1 Sept. 2014. Web. 3 Nov. 2014.

This is a document that EDUCAUSE released this fall which was co-authored by a researcher for EDUCAUSE, professors from three universities, and the CEOs of industrial designers from two firms that specialize in educational space design. It's a rating system for educational space in higher education, and it is designed to assess the space's potential for pedagogical alignment, environmental quality, integration of technology, durability and other relevant factors. I'd like to put this primary source into conversation with another scale that is commonly used in New York State to assess early childhood education space (which is called the ECERS scale) to investigate what kinds of rhetorical arguments that both documents are making about the learners who will inhabit the spaces that the scales are designed to assess. I'm especially interested in the points of intersection and divergence in these scales, and how the potential learning goals are framed in each case.

Carton, Francis. "Ethnographie Comparée De La Salle De Classe en France et en Grande-Bretagne." *Mélanges Pédagogiques* 23 (1997): 11-26. Print.

Francis Carton, a professor at centre de recherches et d'applications pédagogiques en langues at Université de Nancy 2, wrote an ethnography describing the experiences of British and French assistants working in foreign schools. For my project, the most compelling portion of the ethnography focused on the teachers' perceptions of their respective foreign schools' use of classroom space. British classrooms tended to be located in old, outmoded basements more often than French classrooms; they were more often used as multi-purpose spaces; and they had, on average, fewer cafeterias and nurses offices than French schools. However, British classrooms tended to be more "open" — teachers kept the doors open, students passed outside between classes, students were freer to move around the classroom, etc., while French schools tended to be more "closed" — individual instructors closed their classroom doors, and the students spent a majority of their day inside the building rather than passing from class to class from an outside thoroughfare. Carton concluded that this contributed to an environment (or was, perhaps, reflective of an environment) in which French teachers had more personal autonomy and authority and the goal of an education was for students to become socialized into a system rather than to become (more) curious and autonomous.

Derouet-Besson, Marie-Claude. "Architecture et éducation: convergences et divergences des conjonctures politique et scientifique." *Revue Française de Pédagogie* 115 (1996): 99-119.

In this article, Marie-Claude Derouet-Besson, a French author and researcher at the INRP (Institut National de Recherche Pédagogique) wrote this brief history of the (dis)connection between the planning of architectural and interior space and contemporary pedagogical practice in France. She argues that a confluence of factors caused the split between architectural thinking and educational praxis. First, because the effect of space on student performance cannot be easily separated from the effect of pedagogy itself and a variety of other factors, it therefore cannot be neatly and scientifically quantified, which leaves it a difficult area to study. Derouet-Besson also blames economic factors, such as the sudden and pronounced need in the 1960s to build schools quickly (and cheaply) in order to accommodate students who arrived in France as the



result of a new wave of immigration. During the 1970s and 1980s, as a result of the work of thinkers such as Foucault and Piaget, and because of developments within the field of developmental psychology, there was a renewed interest in the way that physical environment shaped pedagogy.

Leander, Kevin and Gail Boldt. “Rereading ‘A Pedagogy of Multiliteracies’: Bodies, Texts, and Emergence.” *Journal of Literacy Research* 45.1 (2013): 22-46.

Kevin Leander, a professor at Vanderbilt’s Peabody College, and Gail Boldt, a professor in the school of education at Pennsylvania State University, explore a canonical literacy education text from the 1990s (‘A Pedagogy of Multiliteracies’) and use observations of a 10-year-old boy’s manga reading practices to critique the text’s lack of focus on the way that the body mediates and facilitates literacy practices. Using Deluze and Guattari’s theory of rhizomic analysis (which is a framework that attempts to dissolve constructed boundaries between seemingly unrelated things — like reading and use of the body), Leander and Boldt argue that pedagogies of literacy must be expanded to consider the way that affect and the body help to constitute meaning-making since, currently, using the body to read (for example, by acting out a scene) is often seen as a “distraction” from the task at hand rather than another way of knowing and comprehending it. Although this text primarily focuses on reading and not production of text, I think that Leander and Boldt’s use of Deluze and Guattari’s framework to promote embodied pedagogy and learning is a compelling move that could inform my project.

Lipsitz, George. *How Racism Takes Place*. Philadelphia: Temple University Press, 2011. Print.

As a professor of American Studies in the Black Studies department at the University of California, Santa Barbara, George Lipsitz studies social movements and identities, race and culture, and inequality (particularly in urban environments). In the first chapter of his book, Lipsitz argues that a phenomenon he identifies as “the white spatial imaginary” organizes much of the logic of North American public and private space and contributes to the phenomenon of misdirecting attention away from the link between “urban place and race” to make post-Civil Rights urban racial segregation seem like a natural consequence of choice (13). Lipsitz’s discussion about the way that place and space reflects and reifies white privilege could inform my rhetorical analysis of the way that classroom space is (potentially) impacted by the white spatial imaginary.

Muñoz, José Esteban. “Stages: Queers, Punks, and the Utopian Performance.” *Cruising Utopia: The Then and There of Queer Futurity*. New York and Longmon: New York UP, 2009. Print.

In this chapter, Muñoz offers an interpretation of the work of Kevin McCarty, who photographs queer punk performance spaces before the performance takes place. He argues that these photos depict a punk/queer utopia, or, in other words, a space and time that are not bound by heteronormative social constructs of time, space, identity, and notions of futurity. Like the process and post-process movements within the field of Writing Studies, the punk/queer scene that Muñoz describes celebrates that which is in process rather than that which has already come into being. Muñoz describes these stages as a symbol for “a self that does not conform to the mandates of cultural logics such as late capitalism, heteronormativity, and in some cases, white supremacy” (111). I think that this essay could not only provide an interesting model for how to



“closely read” a material space, but it could also assist with thinking about the “so what” of my own project. If we reorganize classrooms so that they are more reflective of anti-racist, anti-homophobic pedagogical classrooms, this would be a continual, ongoing process rather than a static, definitive performance.

Nagelhout, Ed, and Carol Rutz. *Classroom Spaces and Writing Instruction*. Hampton Press, 2004. Print.

In this collection of essays, Ed Nagelhout (a professor of Rhetoric and Writing at the University of Las Vegas), and Carol Rutz (a professor of Writing at Carleton College) include a variety of pieces that examine the relationship between writing instruction and material classroom space to encourage teachers and students to become more conscious and critical about the way that space impacts writing and frames pedagogy. Many of these essays engage with the way that classroom furniture and embodiment / movement (or lack of embodiment / movement) impact writing; however, discussions that engage with queer theory and / or sexuality in the classroom are completely absent, so there’s a good opportunity to build on previous research while, potentially, expanding the conversation.

Rands, Kat, Jess McDonald, and Lauren Clapp. “Landscaping Classrooms toward Queer Utopias.” *A Critical Inquiry into Queer Utopias*. Ed. Angela Jones. New York: Palgrave Macmillan, 2013. Print.

Invoking the work of Jill H. Casid, an art historian, who talks about the concept of a “landscape” as both a noun (a fixed tableau) and a verb (a process by which the tableau undergoes continual change) Kat Rands (a professor of education at Elon University) and student collaborators Jess McDonald and Lauren Clapp position queer landscaping as a process by which teachers and students may arrive at a more progressive, anti-oppressive classroom design. After a brief discussion of the ways in which a classroom is normatively landscaped, the authors figure queer landscaping as a process which involves a subversion of the normative (Western) conception of time, a subversion of structures of authority and the teacher/student binary, and a refiguring of where on a campus (or outside of one) a “class” can take place. The chapter also includes a practical “guide” of suggestions.

Sheridan, David. “Digital Composition as Distributed, Emergent Process: Technology-Rich Spaces and Learning Ecologies.” *Making Spaces: Architecture, Infrastructure and the Rhetoric of Design*. Ed. Rusty Carpenter, Danielle Nicole DeVoss, Andy Frazee, James P. Purdy, David Sheridan, and Douglas Walls. Ann Arbor, MI: University of Michigan Press, (anticipated) 2015.

David Sheridan, an English professor who specializes in rhetoric and writing, teaches at Michigan State University. In this essay — part of a forthcoming collection of essays which focus on analyzing composing spaces across several campuses — Sheridan analyzes the Language Media Center (LMC), which is a part of Michigan State’s residential college of the arts and humanities, and argues that living-learning centers (residential spaces where classes and other learning-related resources are available) are fertile grounds for research into the composing process which happens inside *and* outside of “actual” writing time. Sheridan’s description of what he calls a learning ecology, which involves a combination of formal instruction and dedicated writing time with informal and accidental conversations (which can actually be intentionally influenced by architectural design) may more accurately describe the composing process. This theory pairs



well with Leander and Boltd's call to apply rhizomic analysis to the restructuring of literacy practices.



Annotated Bibliography--Mark Twain & Material Production

By: Michael Druffel

The purpose of this bibliography is to scout out texts that might be useful in writing a paper on how 19th century physical production and distribution of literature influenced the content of Mark Twain's books. To that end I'm scouting texts that explore both Twain's own issues with production (e.g.: his dealings with publishers, interest in new printing technology, &c) and texts that explore publishing in Twain's time more generally. By gaining general knowledge of the material book culture in the 19th century, and combining that background knowledge with Twain specific material, I hope to begin thinking about the ways Twain's engagement with the material production of books could have influenced his writing. To best organize this bibliography I have broken it into two parts: one on Twain specifically (with an eye to his relations with material processes) and the other on publishing in general in the 19th century.

Twain Specific Material

- **Bird, John. "Mark Twain, Karl Gerhardt, and the Huckleberry Finn Frontispiece." *American Literary Realism* 1 (Fall 2012): 28-37. Web.**

John Bird teaches American literature at Winthrop University, specializing in Twain, humor, and HD Thoreau. Bird examines the double frontispiece in *Huck Finn*: one page displays a frontispiece showing Huck with a dead rabbit; the opposite page shows a heliotype of a bust of Twain sculpted by Karl Gerhardt, an artist under Twain's patronage. Bird argues that Twain wanted Gerhardt's work prominently displayed in the book so Twain would benefit from Gerhardt's fame. However, this claim doesn't hold water. How would Twain benefit from Gerhardt's fame? Bird re-suggests that Twain was smitten with Gerhardt's wife and wanted to help the young couple. This seems more likely as Twain wrote letters about how beautiful the couple was. However, perhaps the best use for the double frontispiece for my purpose would be to tie it to Michelson's argument in chapter four of *Printer's Devil* and use it as an example of the corporate nature of authorship: sculptor, heliotypist, printer, and binder come together to show an image of Mark Twain.

- **Budd, Louis J. "The Recomposition of Adventures of Huckleberry Finn." *The Missouri Review* 1 (1987): 113-130. Web.**

Louis Budd was a noted Twain scholar associated with Duke University. Budd was particularly interested in Twain's politics and social commentary. This article takes Stanley Fish's assertion that each reader recomposes a text through reading and applies that view to the myriad recompositions of *Huck Finn*. The most interesting recompositions are: 1) EW Kemble's recomposition through his 174 illustrations in *Huck Finn*; 2) why *HF* is recomposed in readers' minds as separate and better than *Tom Sawyer*. Budd notes that initially critics viewed *HF* and *TS* almost interchangeably. Around the 1940s *HF* was lifted to a higher plane. This is interesting to note with regard to Michelson's claim that authorship becomes corporatized. In Budd's view, the reader becomes a kind of editor curating the texts of *TS* and *HF*. Unfortunately, the article loses



steam by going into a diatribe against the canonization of *Huck*. Budd argues that *HF*'s canonization abstracts the novel from its comic roots. While the canon offers many dangerous political traps, Budd's argument isn't as radical now as it may have been in 1987, and comes across as less than breathtaking. However, the examination of illustrators and readers as kinds of authors is still sharp.

- **Hill, Hamlin. Introduction. *Mark Twain's Letters to his Publishers*. Ed Hill. Los Angeles: University of California Press, 1967. Print.**

Hamlin Hill, editor of Twain's letters, was a Mark Twain scholar with special interest in Twain's humor, bitterness, and his relation with his publishers. Hill argues Twain, a former newspaperman, came to literature to make money, and "The world of subscription book publishing into which Clemens moved in 1867 could only have strengthened his commercial approach to 'literature'" (2). However, Twain struggled against subscription publishing's (and his own personality's) push to avarice. Caught between the facts of subscription production (which Hill calls dishonest and profit driven) and his own vision of high-minded literature, Twain vented his frustration on his publishers (MT called one "a most repulsive creature... a bastard monkey"). Hill thinks Twain was really frustrated with himself for sacrificing literary value for commercialism. This analysis seems well founded as Hill deploys quotes from Twain's letters throughout the intro to show the writer's struggle with commercialism's pitfalls. Certainly, the struggle between the mode of production, publishers Hill calls dishonest, and Twain's divided nature could be an entry point into thinking about how the content of Twain's novels was shaped by these forces. The one critique I'd offer is that Hill doesn't go into great specifics about how Twain's subscription publishers were dishonest, but this could be easily researched further.

- **Jenn, Ronald. "From American Frontier to European Borders: Publishing French Translations of Mark Twain's Novels *Tom Sawyer* and *Huckleberry Finn* (1884-1963). *Book History* (2006): 235-260.**

This is Jenn's only publication I could find. I do not know if he is affiliated with a university. However, *Book History* is a relatively new journal founded in 1998 that specializes on broad topics dealing with the history of book production and distribution. In the article Jenn examines the first French translations of *TS* and *HF* (1884 and 1886). He notes that Twain encouraged his American subscription sellers to market *TS* and *HF* to everyone, but that French booksellers narrowed the audience to children. In fact the translation makes many changes: improving teachers' images; referring to Tom and Huck as "schoolboys;" concentrating the plot around school; and having Huck and Tom praise literacy they learned in school. In 1881 France made school mandatory and free for children, and French publishers tried to support the cause with pro-school books. As a result the translations of *TS* and *HF* are very different from their American counterparts. The translations are beautiful artifacts (gilt edges, renowned illustrators) designed to attract children to school through the physical structure of the book. This article shows one other aspect of production, and how that aspect (translation) shapes a text. It could be useful to think about.

- **Michelson, Bruce. *Printer's Devil: Mark Twain and the American Publishing Revolution*. Los Angeles: University of California Press, 2006. Adobe Digital Edition.**



Bruce Michelson is a Mark Twain scholar with special interest in neuroscience and Twain's humor. His book situates Twain in the midst of a great technological change: steam powered printing, railroads, and telegraphs were re-forming the landscape of American letters. Michelson contends Twain was shaped by these radical shifts, which BM argues are very similar to the digital revolution today, which Michelson thinks is "killing" the author in a Barthes-ian sense. Though the whole book seems useful, I was particularly interested in chapter four, "*Huckleberry Finn* and the American Print Revolution," in which Michelson explores the problem of authorship in *Huck Finn*. Is the author of *HF* "Huck" or Twain? Michelson argues this question of split authorship hints at the corporate nature of publication when Twain was writing and suggests the multiple personalities were responsible for any single book in 1885: printers, editors, and illustrators to name a few. Michelson has several interesting pages on the technology of illustration and how that collaboration creates the book. This seems useful to my project by situation Twain among the people and technology who make books and showing the very voice of Huck as a kind of collaboration.

General History of Material Production

- Casper, Scott E, Nissenbaum, Stephen W, and Michael Winship, eds. *History of the Book in America, Volume 3: The Industrial Book, 1840-1880*. Chapel Hill: The University of North Carolina Press, 2007. Adobe Digital Edition.

Scott Casper, who writes the introduction, is a professor of history at University of Maryland Baltimore County. He specializes in 19th century American cultural studies. *Volume 3* focuses on the period between 1840, which, as Raven argues, is when steam printing took off, and 1880, when copyright laws began to change how printers could operate. Not technologically deterministic, *Volume 3* examines how industrial printing (which includes industrial production of paper) interacted a growing middle class culture of education and "refinement." But *Volume 3* seems hesitant to locate the source of this new culture in the technology itself: rather the other way around. The most interesting chapter is Susan Williams's (Provost Ohio State University, focus on women and the book before 1900) *Authors and Literary Authorship*. Because of the amount of capital needed to produce books at the time, publishers gained power. They would bear the cost of printing but pay the author a royalty (percentage of retail price). Sometimes this led to padded statements, which seems to point to the dishonesty Hill alluded to in his intro. However, authors were used to treating publishers not as business partners, but friends: genteel equals. As a result, many authors were hesitant to negotiate with publishers out of politeness. This changing relation between publishers and authors could certainly relate to Twain's contentions dealing with his publishers.

- Chartier, Roger, Henri-Jean Martin. *Le histoire de l'édition française, Tome 3: Le temps des éditeurs: Du romantisme a la Belle Epoque*. Paris: Fayard/Promodis, 1985. Print.

Roger Chartier is Directeur d'Études at the École des Hautes Études en Sciences Sociales in Paris. He also teaches history at the University of Pennsylvania. He is the current leader of the Annales School that



examines the mentalities that exist in different historical periods. The Annales School focuses more on beliefs than on materials like other historians do.

Chartier's book argues that new printing technology, industrialization of intellectual labor and the development of liberalism (during 1830-1900) created flush times for publishers, but led to eventual overproduction. That overproduction, and eventual competition against other forms of information, led to something of a downfall for the book. What is notable is that Chartier emphasizes the public's demand for books as a separate feature than simple production through technology. This is not a technologically determinist outlook. Chartier focuses on the editor as the key figure in the history of the book from 1830 to 1900. Twain focuses on publishers. It could be interesting to see how editing fit in with Twain.

- **Martin, Henri-Jean, Lucien Febvre. *L'apparition du livre*. Paris: Albin Michel, 1958. Print.**

Lucien Febvre, the founder of the Annales School, asked Henri-Jean Martin, then a student, to help him on this book. While Febvre died before more than 10% of the book could be finished, his spirit presides over it. Conforming with the Annales School, *L'apparition du livre*, offers a look at how the book developed over five centuries, paying attention to the production of paper, transportation, and the growth of a reading public. While the book ends before Koenig built his 1814 steam-powered printing press, it could act as a counterpoint to the steam-power that was taking hold in Twain's time. *L'apparition du livre* concludes that, at least before steam power, the book was a conservative force. It spread popular views and reinforced dogma. This seems counterintuitive to one who grew up with *Fahrenheit 451* and saw books as an agent of change. Even Twain's literature is often portrayed as socially minded. Perhaps technology, which made books cheaper, allowed for more voices to gain an ear.

- **McKitterick, David. *Old Books, New Technologies: The Representation, Conservation and Transformation of Books since 1700*. New York: Cambridge University Press, 2013. Print.**

David McKitterick is a professor and librarian at Trinity College. He resigned one of his chairs when the University of London closed the Institute of English Studies. Like Bruce Michelson, McKitterick relates digitization to 19th century publishing techniques. But McKitterick believes that digitization obscures the meaning of the original text by obscuring the form of the book: "form and meaning are inseparable" (14). To try to recover that connection, McKitterick looks back at the way books were handled, studied and produced from the 15th to the 19th centuries. The most interesting section to my project is McKitterick's examination of the 1877 Caxton exhibition. McKitterick argues that this exhibition caused British scholars to realize "the essential materiality of print.... If [old books] were to be understood... it was necessary to understand their making" (184). This late 19th century realization (that artifacts from the past are also produced from material through labor) relates in really interesting ways to Twain. Twain's 1889 *A Connecticut Yankee in King Arthur's Court* explores this very idea: that the ancient past (6th century) was subject to its own material production that shaped its culture. Certainly Twain, who was very involved in publishing and the material nature of book production, would be aware of the Caxton exhibition. A good paper could examine how contemporary views of the old books shaped views of the past in *A Connecticut Yankee*.



- **Raven, James. *The Business of Books: Booksellers and the English Book Trade 1450-1850*. New Haven: Yale University Press, 2007. Print.**

James Raven is a Professor of history and Director of the Centre for Bibliographical History at the University of Essex. His book, like McKitterick's, follows printing history from the early modern period to the 19th century. Raven's limitation is he only follows the English book. However, any background printing knowledge is helpful. Particularly helpful is Raven's penultimate chapter "Steam and Stamps: Nineteenth Century Transformations." He discusses the transformation in British publishing that came with Koenig's 1814 introduction of the steam-powered printing press. At the beginning of the 19th century the steam-powered press produced a variety of cheap texts briefly freeing creative literature from the constraints of capital. But by 1840 the steam-powered improvement in printing forced little publishers out of the business concentrating publishing power in the hands of a few capitalists. Printers' growing power led to struggles between the author and the publisher for control of the final product. That this happens in the 1840s ties into part of Michelson's argument that *Huck Finn*, which is set around 1840, voices Twain's struggle with the other parties who give life to literature.



Annotated Bibliography: American Pragmatism and Aesthetics

By: Austin Bailey

Annotated Bibliography

My current project is for my seminar on American pragmatism and aesthetics with Joan Richardson. Though it's "just" a seminar paper, I'd like to expand it into an article if I end up liking it.

My essay (which has yet to find a title) looks at Emerson's essays on social reform within the context of the emerging industrial-capitalist nexus of the 19th century. As industrialization occurred, the country and international markets went from agrarian based economies to more internationally trade-based, "itinerant" economies. This included an increase in paper currency and speculation as well as a ramping-up of slavery. These changes in the economic structures of society resonated in America, often in the form of deep anxieties about the current state of things and the future. The image and metaphor of the "paper men," "ghosts," and other specters of commerce became prevalent. These metaphors signaled a newly emergent form of personhood and economy based on rootlessness and invisibility. My essay argues that Emerson responded to these anxieties by advocating, through his transcendentalism, a more direct series of relations between individuals. While Emerson was obsessed with the idea of empowering the individual, he did not advocate intellectual hermeticism or aesthetic retreats from encroaching capitalist oppression. He instead believed that individuals should *face* each other. Facing one another has many resonances. I will focus on Stanley Cavell's idea of condition as "condition," that is, our condition of speaking together. If our words are always already delimiting—putting us, as Cavell has suggested, into pre-arrangements and pre-agreements of our person, what Emerson calls "conformity"—they are also all we have. While Emerson advocates a materialist critique on the level of forming more direct relations and, in the Marxist sense, dereification, through an awareness of use value over and against exchange value and market fetish, he also advocates for an endless revisionism within democratic circles of conversation. This requires facing one another and speaking directly to one another—in other words, a kind of "reformist perfectionism."

David Greenham. "The Skeptical Deduction: Reading Kant and Cavell in Emerson's "Self-Reliance"." *ESQ: A Journal of the American Renaissance* 1.3 (2007): 253-281. *Project MUSE*. Web. 3 Nov. 2014. <<http://muse.jhu.edu/>>.

Greenham has recently published a book on Emerson, *Emerson's Transatlantic Romanticism*. It is an exploration of Emerson's relationship and indebtedness to the British romantics but it brings in interesting cross sections of influence such as Mary Moody Emerson. It also places Emerson's romanticism in dialogue with Stanley Cavell (currently a philosopher at Harvard and one of Emerson's most influential contemporary readers) and Immanuel Kant. This article eventuated in one of the book's chapters. While I didn't take much interest in the book, I find this article to be extremely useful for my purposes. Greenham does the work no one else wants to do: he actually walks us through Kantian Transcendental Deduction and categories, showing how they relate to Stanley Cavell's claim that Emerson ups Kant by suggesting that every word in



our diction be placed under skeptical deduction. This is a very confusing concept and Greenham illuminates it very well. It will be central for my argument because I will talk about how Emerson goes beyond proto-Marxist structural critique, suggesting that our language be put under intense scrutiny as we face each other in conversation.

Naoko Saito. "Perfectionism and the Love of Humanity: Democracy as a Way of Life after Dewey, Thoreau, and Cavell." *The Journal of Speculative Philosophy* 20.2 (2006) 93-105.

Not entirely sure if I'll use this article but I loved it. It gave me the idea for thinking about conversation as endemic to Cavell and the transcendentalist aesthetic. This article talks a lot about Dewey. I don't know if I'm going to bring Dewey into my paper, more than just a quick mention or two, but I may bring Saito's article in for a guest appearance. I often look at articles for what they can teach me about approach on a structural level. When I was torturing myself over how I was going to talk about Emerson's material-structural critique as well as his emphasis on individual and communal perfectionism—the two seemed so opposite to one another—I took a cue from this article's combinatory approach. To sum up, it argues that through Cavell's reading of Thoreau we can uncover an understanding of democracy as a way of life, which relates to Dewey, who posited democracy a way of life, as an ethics in our everyday conduct.

David Anthony. "Gone Distracted": "Sleepy Hollow," Gothic Masculinity, and the Panic of 1819. *Early American Literature*, vol. 40, number 1, 2005, p.111-144.

This article looks at the emergence of paper currencies, speculation, and the market panic of 1819. It draws connections to a crisis of masculinity represented in Washington Irving's famous tale, "Sleepy Hollow." This article is useful in terms of historical background, but it also shows how anxieties about industrial capitalist economy made their way into aesthetic practices. Emerson, a few decades later, dealt with a similar crisis in the panic of 1837, an event that informed his Phi Beta Kappa address, "The American Scholar."

***Capitalism Takes Command: The Social Transformation of Nineteenth Century America*. Ed. Michael Zakim and Gary J. Kornblith. University of Chicago Press. 2012.**

A collection of essays, this anthology looks at new perspectives on the emergence of industrial capitalism in the nineteenth century and how it affected slavery, the family, and American culture and sensibility. It comes on the heels of what historians in the late 90s/early 00s deemed "the second slavery"—slavery's adaption to industrial market practices. While slavery has traditionally been understood by historians to be a hold-over from agrarian forms of 17th and 18th century capitalism, second slavery as a general historical recovery shows how slavery and industrial capitalism were mutually constitutive. These essays take this conversation further by exploring microhistories, like that of a businessman and his son during the panic of 1837, showing how the economy went through a kind of bubble burst akin to the 08 bubble burst and tying this bubble bursting to slavery. It will be useful primarily as background and set up.

**Emerson, philosophe transcendantaliste ou pragmatiste?" Gérard Deledalle.
Revue française d'études américaines, No. 91, Ralph Waldo Emerson: l'autorité**



du scepticisme (FÉVRIER 2002), pp. 80-86

I'm not sure if I'll use this article for anything but it questions whether or not Emerson should be understood as a transcendentalist or a pragmatist. The article argues that two traditions in Emerson studies have emerged: the transcendentalist (the author curiously links this to Wittgenstein) and the pragmatist (through James and Dewey).

“Pragmatismus, Dekonstruktion, ironischer Eklektizismus Richard Rortys Heidegger-Lektüre.” Philipp Burkard Zeitschrift für philosophische Forschung, Bd. 51, H. 2 (Apr. – Jun., 1997), pp.268-284

This article is really interesting and makes me wish I read German. It examines pragmatism as it relates to deconstruction through a lecture on Heidegger given by Richard Rorty. I've been somewhat interested in the ways pragmatism can be put into dialogue with post structuralism.

Stanley Cavell. *Emerson's Transcendental Etudes*. Stanford University Press. 2003.

This book is a collection of Cavell's essays and lectures on Emerson. It's generally a go-to book. The essay I'll be looking at is called "Emerson's Constitutional Amending." It argues that Emerson's essay "Fate" suggests that our "fate" is our diction. We are trapped in the pre-formed agreements of language. In conversing with one another, then, we must apply skepticism to our words in order to reaffirm their vitality as our only way of knowing one another, darkly. I will use this essay to think through Emersonian reformist perfectionism. Emerson asserts the need to face one another and speak in a way that puts our words under tremendous scrutiny. As such, we come to know one another despite the socio-economic forces that alienate ourselves from ourselves and from each other. What I will argue is that Emerson suggests that this interpolated conversing and facing must happen in addition to or despite any broader structural critiques. Ultimately, Emerson is not a systematizer but a suggester. He does not tell us what we must do, only what we must start to do.

Stanley Cavell. *The Senses of Walden*. The University of Chicago Press. 1992.

This book I am only beginning to read but it's where Cavell began his work on the transcendentalists. (The book was originally published in 1972 by Viking Press). I think this book may be relevant for my argument in the way that it talks about conversation and our use of language. Also, Thoreau talks a lot about facing one another and staring into another's eyes. I may bring Thoreau's Walden into the conversation, particularly the passage where Thoreau talks about mutual gazing. How prominent these texts will be in my discussion remains open. I'm excited to dip into this book. With Stanley Cavell it's never a bad time. (Many would disagree!)

***The Other Emerson*. Ed. Branka Arsic and Carey Wolfe. University of Minnesota Press. 2010.**



There is simply no more important collection of essays on Emerson in the last ten years. The aim of this collection is to reevaluate Emerson as a philosopher, marking a major philosophic turn in Emerson studies that is just now, in my view, coming into maturation. I will probably use or reference an essay in here by Eric Keenaghan called “Reading Emerson, in Other Times: On a Politics of Solitude and an Ethics of Risk.” Keenaghan talks about “The American Scholar” as a text that begins by addressing man’s ontological alienation within market forces. Keenaghan, however, skips over talking about Emerson’s structural critiques and talks more about citizenship through reading practices. While Keenaghan begins an important “intervention”—that being a reevaluation of Emerson’s materialist thinking—I believe he stops short of a necessary exploration of Emerson’s philosophical resistance to market forces. I’m not sure to what extent this article will play a role in my project.

***The Emerson Dilemma: Essays on Emerson and Social Reform.* Ed. T. Gregory Garvey. University of Georgia Press. 2001.**

These essays on Emerson and social reform are invaluable. T. Gregory Garvey’s introduction sets the stage nicely, providing a comprehensive look at the salient themes of Emerson cum social reformer. My argument assumes that Emerson was a social reformer, albeit in his own way, that is, through lecturing and through political alliances as a public intellectual. This has been the trend of recent scholarship and the view of Emerson as detached from social reform has generally fallen by the wayside. This book will be useful more so for set-up and background material. It will probably make its way into a few footnotes.



Annotated Bibliography: Approaches to Trance and Altered Consciousness

By: Kate Eickmeyer

The following are some articles I looked at over the weekend while considering whether to develop one of my old papers into an abstract for the upcoming GC ESA conference on trance. These sources vary in topic as a result of considering a few different papers; they are loosely connected in terms of trance, altered consciousness, and the spiritual/"oceanic" vs. the psychoanalytic/rational as states of trance. I've essentially treated this as a list for my own reference for future projects, so apologies for some utilitarian shorthand and the wide scope.

Bloom, Harold, Ed. *Romanticism and Consciousness: Essays in Criticism*. New York: Norton, 1970.

Perhaps a bit of an old saw, but always good to revisit, this text is a classic collection of essays on consciousness amongst the romantics and has insights into any angle on the subject. Geoffrey Hartman's essay, "Romanticism and 'Anti-Self-Consciousness,'" is an especially useful discussion of subjective states of consciousness and their alteration in the context of the sublime. Hartman's essay and others in the book are relevant to development of an existing paper on trance states in Wordsworth's *The Prelude* (one of the candidates for an abstract).

Deleuze, Gilles. "Bartleby, Or, The Formula." *Essays Critical and Clinical*. Trans. Daniel W. Smith and Michael A. Greco. Minneapolis: U of Minnesota Press, 1997. 68-90. This is Gilles Deleuze's evidently famous essay on "Bartleby," although I overlooked it when I wrote a seminar paper on Sartre and corporate professional culture with reference to "Bartleby" several years ago. Deleuze's reading of Bartleby's apparent madness as a haze of private, individual logic (or, I would say, trance) and his characterization of Bartleby and Ahab as beings of "Primary Nature" are interesting, although I question some of his conclusions. Clearly worth another look.

Epstein, Mark. "On the Seashore of Endless Worlds: Transitional Experience and the Sense of Identity." *The Middle Way* 88.1 (2013) 7-23. Epstein is a psychotherapist and something of a popular writer on Buddhism. I've come across some interesting contemporary articles on Buddhism and this one deals directly with Freud's "oceanic," so it brings perspective to bear on a paper I wrote on Freud's "oceanic feeling" and the altered states of consciousness produced by the liminal moments of death and dying in *King Lear* and Ingmar Bergman's *The Seventh Seal*. Epstein offers a lucid comparison of Freudian and Buddhist conceptions of the ego and states of consciousness and then turns his discussion to British psychotherapist D.W. Winnicott's work on object relations. While perhaps not the most traditional academic work, Epstein's piece is full of interesting ideas about liminal states of consciousness (a.k.a. trance) and ways to approach Freud and Buddhism in a critical way. The article also might be food for thought concerning a paper I'm incubating on the intersections of Buddhism and Romance in Enlightenment utopian fiction.

Harper, Margaret Mills. "Nemo: George Yeats and her Automatic Script." *New Literary History* 33.2 (2002): 291-314. Having done work on the concept of "irreducibility" in Yeats, no exploration of literature



and trance would be complete without some attention to George and W.B. Yeats and automatic writing. While Harper's article alone doesn't resolve the question of whether the scholarly earth has been scorched already on this subject, it does contain some good analysis of George's experiments with automatic writing and the requisite state of altered consciousness. Harper's article also includes some interesting coverage of George's relationship to W.B. and the Order of the Golden Dawn.

Obeyeskere, Gananath. *The Awakened Ones: Phenomenology of Visionary Experience.* New York: Columbia UP, 2012. Vast and fascinating survey of eastern and western approaches to consciousness with many insights into trance, including dreaming, visions, memory, and liminality associated with death and dying. Obeyeskere's breadth is wide enough to cover a lot of bases, including all of those relevant to my projects: Yeats and Madame Blavatsky, Blake and the Romantic Poets, Freud, Jung, Nietzsche and post-Enlightenment European interpretations of Buddhism. All the classic trance-related phenomenology under the sun, or so it seems.

Sapienza, Claudio. "Il sentimento oceanico e il Sé Cosmico nella creazione artistica contemporanea." *PsicoArt: Rivista on line di Arte e Psicologia* 3.3 (2013): 1-25. Sapienza's article discusses Freud's "oceanic feeling" in the context of contemporary art. Invoking Schiller and a number of other metaphysical thinkers, Sapienza investigates the direct engagement of nature to produce an aesthetic of the "oceanic" in the works of Graham Metson, Ana Mendieta, Giuseppe Penone and James Turrell, among others. Sapienza covers traditional works concerning nature and the universal in the gallery context as well as earthworks and land art such as Stonehenge, Michael Heizer's *Double Negative*, and Robert Smithson's *Spiral Jetty*. The aesthetics of the "oceanic feeling" is another interesting angle on trance, and this article will also be useful for another nascent project on place-based art forms.

Simmons, Janette. "The Oceanic Feeling and a Sea Change: Historical Challenges to Reductionist Attitudes to Religion and Spirit From Within Psychoanalysis." *Psychoanalytic Psychology* 23.1 (2006): 128-142. Simmons discusses Freud's "oceanic" and everything the title so thoroughly describes. Her views on the historical relationship between spirituality and psychoanalysis also have implications for affect theory and audience reception to the legacies of the romantics and the enlightenment. Again, we have the intersection of subjective, first-person experience of consciousness, psychoanalysis, and spiritualism.

Smith, Dominic. "Beyond Bartleby and Bad Faith: Thinking Critically with Sartre and Deleuze." *Deleuze Studies* 7.1 (2013) 83-105. Smith provides an excellent history of the critical disputes over "Bartleby" and brings Deleuze's article into conversation with Sartre's ideas of bad faith and good faith from *Being and Nothingness*. Smith posits Bartleby's behavior as bad faith and then suggests moving past that idea into Deleuze's emphasis on the political implications of Bartleby's actions. I have a number of concerns about Smith's readings of both Sartre and Deleuze and would take a different approach to the subject, but this article makes for a good and recent reference point for the state of scholarship on "Bartleby." Without getting into too much detail, I'd argue that Bartleby is in good faith (and awake), and the narrator is in bad faith (and in a trance), to again put it in terms of the ESA conference.

Vasquez Rocca, Adolfo. "Sartre: Teoría fenomenológica de las emociones. Existencialismo y conciencia



posicional del mundo Nómadas.” *Revista Crítica de Ciencias Sociales y Jurídicas* 36.4 (2013). Vasquez Rocca’s article about phenomenology, emotions, existentialism and the world’s postcolonial consciousness suggests political angles on altered consciousness.

Vidler, Anthony. “Bodies in space/subjects in the city: psychopathologies of modern urbanism.” *Differences: A Journal of Feminist Cultural Studies* 5.3 (Fall 1993): 31. Vidler gives us another approach to Freud in terms of modern spaces, and a discussion linking the “oceanic” and existentialism in terms of the subject’s engagement with urban environments. Virginia Woolf is Vidler’s main literary reference point and his slant is feminist; trance states in Woolf’s work are indeed interesting.



Annotated Bibliography: from early modern to Saartjie Baartman

By: LeiLani Dowell

I am working on a paper that explores the trajectory of the anatomization, racialization and mystification of female bodies during the early modern period to the sensational display and reception of Saartjie Baartman, a Khoikhoi woman who was exhibited as the “Hottentot Venus” throughout 19th-century Europe.

Allen, Regulus. “‘The Sable Venus’ and Desire for the Undesirable.” *Studies in English Literature, 1500-1900* 51.3 (2011): 667-685. Print.

Allen, an assistant professor at Cal Poly San Luis Obispo, analyses the poem “The Sable Venus: An Ode” and the illustration that accompanied it, arguing that both pieces reveal anxieties about white male desire for black women in the early modern period. The author discusses the creation of the “Black Venus,” meant to highlight the supposed superior beauty of white women while simultaneously eroticizing and commodifying the black female body.

Burton, Jonathan. “Western Encounters with Sex and Bodies in Non-European Cultures, 1550-1750.” *Routledge History of Sex and the Body: 1500 to the Present*. Ed. Sara Toulalan and Kate Fisher, 2013. 495-510. Print.

Burton examines the ways in which the formation of sexuality in early modern England was a cross-cultural affair, informed by colonial expeditions to non-European countries. In doing so, Burton challenges the standard notion of “backwards” sexuality in non-European countries and bodies.

Grogan, Claire. “Identifying Foreign Bodies: New Philosophers and Hottentots in Elizabeth Hamilton’s *Memoirs of Modern Philosophers*.” *Eighteenth Century Fiction* 188.3 (2006): 305–327. Print.

Grogan, author of “Politics and Genre in the Works of Elizabeth Hamilton, 1756–1816,” discusses Hamilton’s alignment of “dangerous revolutionary ideas and personages” with the Hottentots of Africa in an attempt to promote nationalist and patriotic sentiment in England.

Hall, Kim F. *Things of Darkness: Economies of Race and Gender in Early Modern England*. 1 edition. Ithaca: Cornell University Press, 1995. Print.

Hall, an assistant professor of English at Georgetown University, explores the connections between race and gender in early modern English literature and how the depictions of the two were used to form a prototypical white male identity. Hall particularly examines the nation-building impulses of imperialism, slavery and sexual politics as driving forces in identity formation in England.



Hendricks, Margo, and Patricia Parker, eds. *Women, Race, and Writing in the Early Modern Period*. 1st edition. London?; New York: Routledge, 1993. Print.

This anthology includes a number of essays specifically focusing on the reception and deployment of black female bodies in the early modern period, including “The Getting of a Lawful Race: Racial discourse in early modern England and the unrepresentable black woman” by Lynda E. Boose, and “I Rather Would Wish to be a Black Moor: Beauty, race, and rank in Lady Mary Wroth’s *Urania*”.

Hudson, Nicholas. “The ‘Hottentot Venus,’ Sexuality, and the Changing Aesthetics of Race, 1650-1850.” *Mosaic (Winnipeg)* 41.1 (2008): 19. Print.

Hudson, the author of several works on early modern England, explores the use of the “Venus” trope in the emergence of “race” and “aesthetics” as sciences during the period. Harkening back to the Roman goddess, the concept of Venus is used to paradoxically highlight the “perfect” beauty of white female bodies while simultaneously sounding a warning about the desirability of black female bodies.

Lloyd, Sheila. “Sara Baartman and the ‘Inclusive Exclusions’ of Neoliberalism.” *Meridians: feminism, race, transnationalism* 11.2 (2013): 212–237. Print.

By analyzing current feminist texts on the Hottentot Venus, Lloyd makes the argument that Baartman’s story resonates with current audiences because of the parallels modern-day globalization and the commodification of women’s racialized bodies and the imperialist impulses that created a space for Baartman to become a continental sensation in the 19th century.

MacDonald, Joyce Green. *Women and Race in Early Modern Texts*. Cambridge University Press, 2002. Print.

MacDonald, an associate professor of English at the University of Kentucky, discusses the implementation of race, gender and identity in early modern texts, specifically focusing on how women’s bodies were used in discourses of race and colonialism. For MacDonald, this often occurs via the erasure and displacement of black women’s bodies in the texts.

Miranda, Carlos A., and Suzette A. Spencer. “Omnipresent Negation: Hottentot Venus and Africa Rising.” *Callaloo* 32.3 (2009): 910–933. Project MUSE. Web. 2 Nov. 2014.

The authors examine the history and scholarly inquiries into the Hottentot Venus up to the current period. While the article focuses mainly on the omnipresent nature of the Hottentot Venus in today’s world – reproduced through hyper-attention to black women’s anatomy – the in-depth historical background of Baartman’s experience is helpful to an understanding of the deployment of anatomization and sensationalization in the early modern period.

Tuhkanen, Mikko. “Breeding (and) Reading: Lesbian Knowledge, Eugenic Discipline, and The



Children's Hour." *MFS Modern Fiction Studies* 48.4 (2002): 1001–1040. Project MUSE. Web. 2 Nov. 2014.

Tuhkanen examines Lillian Hellman's *The Children's Hour* as a 20th-century text that highlights the "interimplication of racial and sexual categories and suggests the uncontainability of both by movements of social hygiene." In doing so, she discusses early modern anatomization texts that cite the genitalia of "lesbians" and black women as abnormal.



Annotated Bibliography: Representations of Violence in the Eighteenth-Century Epistolary Novel

By: Sophia Natasha Sunseri

My research explores the eighteenth-century epistolary novel, focusing on the slippage that occurs between writing and the body and the role that violence plays within this paradigm.

Dickie, Simon. *Cruelty and Laughter: Forgotten Comic Literature and the Unsentimental Eighteenth Century*. Chicago and London: The University of Chicago Press, 2011.

Simon Dickie discusses a comprehensive—but neglected—body of eighteenth-century comic texts. In examining how these texts represent suffering, Dickie counters prevailing scholarly assumptions about the ways in which eighteenth-century culture literature and culture have been recently characterized: as a transition to modernity and as being inextricably linked to politeness, sentimentalism, and other “middle-class” values. Dickie’s writing on the portrayal of violence in eighteenth-century literature has defined the theoretical approach I take in much of research, which strives to offer an alternative version of cultural history by problematizing notions of enlightenment.

Eagleton, Terry. *The Rape of Clarissa*. Minneapolis: The University of Minnesota Press, 1982.

Terry Eagleton assesses Richardson’s text through a variety of lenses: Marxist, psychoanalytic, feminist, and post-structuralist. He demonstrates how issues of power, class, and sex—all of which are raised in Richardson’s novels—continue to have critical and political significance. Of particular interest to me and my research are the portions of his book that delve into the symbolic importance of the letter. Eagleton writes that, “The letter is part of the body which is detachable: torn from the very depths of the subject, it can equally be torn from her physical possession ... the letter comes to signify nothing quite so much as sexuality itself, that folded secret place which is always open to violent intrusion.” My scholarship aims to build upon Eagleton’s claims by exploring the body as a site upon which values are inscribed and where control can be exerted, displayed, or resisted. I hope to further this stance by tracing shifts that have occurred in feminism since the publication of Eagleton’s work in the early ‘80s.

Scarry, Elaine. *The Body in Pain: The Making and Unmaking of the World*. New York: Oxford University Press, 1985.

The Introduction to Elaine Scarry’s *The Body in Pain* explores the inexpressibility of physical pain, the political consequences of pain’s inexpressibility, and the nature of material and verbal expressibility. Scarry’s work would be of use to my own scholarship because it articulates an embodied stance (a stance I am considering taking in my research). Considering Scarry’s work within the context of my own raises interesting questions about how representations of pain correspond to representations of subjecthood in the eighteenth-century novel.



Nelson, Maggie. *The Art of Cruelty*. New York: W.W. Norton & Company, 2011.

Maggie Nelson's *The Art of Cruelty* offers a cultural critique of the aesthetics of cruelty and violence in twentieth-century art. Nelson's various subjects—which range from Sylvia Plath's poetry to Francis Bacon's paintings to the Saw franchise to Yoko Ono's performance art—are contextualized against the backdrop of the century's many atrocities (“...unthinkable wars, premeditated and spontaneous genocides, rapacious exploitations of resources, environmental catastrophes, and systematic injustices of all kinds...”). I see a distinct correlation between Nelson's aim to reframe the history of the avant-garde in terms of cruelty and my aim to reframe the eighteenth century in terms of violence.

Sontag, Susan. *Regarding the Pain of Others*. New York: Farrar, Straus and Giroux, 2003.

Susan Sontag examines a wide array of images depicting suffering—from Goya's *The Disasters of War* to photographic documentation of 9/11—and explores the ways in which they impact viewers. She questions whether viewers are incited to commit acts of violence after encountering images of cruelty, whether their perception of reality is eroded by daily barrages of such images, and she articulates what it means to care about the suffering of others who are at a geographic remove. Sontag's work acts as a visual supplement to my own work, allowing me to situate my research within a historical continuum.

Castle, Terry. *The Female Thermometer: 18th-Century Culture and the Invention of the Uncanny*. New York: Oxford University Press, 1995.

“The Culture of Travesty: Sexuality and Masquerade in Eighteenth-Century England,” the sixth chapter of Castle's book, explores numerous examples of characters manipulating their appearances in public and private arenas. Castle's work is of interest to me because of its emphasis on the female body. Assessing the female body within the context of the masquerade (where bodies can violate class and gender boundaries through dress) presents compelling ways to think about the body as a vehicle of hierarchal transgression.

Moglen, Helen. *The Trauma of Gender: A Feminist Theory of the English Novel*. Berkeley: The University of California Press, 2001.

In “*Clarissa* and the Pornographic Imagination” (Chapter 2) Moglen argues that gender and power dynamics are eroticized in Richardson's text, which renders the male perspective dominant. The ideas outlined in Moglen's essay would be useful to consider in any feminist reading of eighteenth-century literature.

Tobin, Beth Fowkes. (Ed). *History, Gender & Eighteenth-Century Literature*. Athens and London: The University of Georgia Press, 1994.

Susan Staves' essay, “Fielding and the Comedy of Attempted Rape” discusses violence against women as it is represented in some of Fielding's comedic works, including his parody *Shamela*. Staves' essay is applicable to my own work, as I too am interested in the intersection of violence and comedy (and whether the prevalence of comedic violence compromises our characterization of the eighteenth century as



enlightened).

Malogne-Fer, Gwendolyn. “Le rôle des femmes dans l’évangélisation protestante de Tahiti et des îles adjacentes”. *French Historical Studies* 34.1 (2011): 57-86. JSTOR.

Malogne-Fer’s article traces the accounts of eighteenth-century explorers, who fabricated the Tahitian myth of the immense sexual freedom enjoyed by Polynesians. It contrasts the explorers’ praise of such freedoms with the staunch disapproval expressed by British Protestant missionaries from the London Missionary Society (1797-1863). In examining missionary literature of the period, the author elucidates the role played by both Western and Polynesian women in the evangelization of Tahiti and its “adjacent islands,” underscoring the anxiety this caused Western male missionaries, who sought to maintain traditional hierarchies of race and gender. Malogne-Fer’s essay is useful to consider in terms of broadening the scope of my project, both in terms of expanding its geographical parameters and in considering representations of suffering incited by colonialist incentives.

Brouard-Arends, Isabelle. “Espaces du féminin dans le roman français du dix-huitième siècle”. *Revue d’Histoire littéraire de la France* 107.1 (2007): 247-248. JSTOR.

This article discusses feminine spaces in French literature of the eighteenth century. Appropriating the discussion of feminine spaces for the purpose of my own research on the eighteenth-century British novel could have fruitful implications. I am thinking specifically of the lady’s dressing room. Though initially satirized by writers like Swift, the lady’s dressing room is eventually utilized by writers like Richardson, Burney, and Edgeworth and comes to be regarded as a space associated with the production of feminine virtue. I would be interested in examining instances in eighteenth-century literature where feminine spaces like the dressing room are violated.



Annotated Bibliography: Scholarly communications and the future of sharing, thinking, writing

By: Erin Glass

Below are a list of sources that are helping me think through Social Paper (SP), a software platform I'm working on with the Digital Fellows. Essentially, we aim to build a free, open source socialized writing environment that will enable students to easily share, manage, track and "socialize" the entirety of their writing across their graduate school career. There are several key aspects that differentiate SP from current methods and tools. 1) Instead of distributing and producing writing across multiple "siloes" channels (class blogs, seminar papers, etc) which inhibit a coherent perspective (as well as efficient control) of one's developing body of work, all student writing will "live" on the student's online workspace. For every piece of writing, the student will determine whether it is associated with a class, topic, working group, so that relevant peers may be notified of their work. 2) For every piece of writing, the student will have full control of the level of publicity. Students may choose to share the work only with a select group, such as a class, a few trusted peers, a professor, or alternately, may choose to have their work completely public. 3) Like Google Docs, the tool will allow for peer commenting and discussion in the margins, but unlike Google Docs and other free commercial tools, students can rest easy that their content will not be mined for corporate use. 4) The activity generated on SP — from the submission of writing to the commenting on peers papers — will be surfaced (according to the student's privacy settings) through personalized activity streams with the hope of raising awareness in the student community of the work being produced by their peers.

This theoretical motivations driving the development of this tool draw on two bodies of research: 1) the social production of knowledge 2) a critique of technocapitalism as it relates to the tools, methods, culture of practice, and law used to carry out scholarly communication (though I will emphasize that we should extend our thinking of scholarly communication to include the transmission of knowledge among students, not just professional academics).

Bowers, C. A. *The False Promises of the Digital Revolution. How Computers Transform Education, Work, and International Development in Ways That Undermine an Ecologically Sustainable Future.* New York: Peter Lang, 2014. Print.

Bowers writes on education, ecojustice and the commons. His work is important to me as it offers a critical perspective on the development of digital technologies and their social consequence. In this work he argues that while digital technologies have rapidly improved our ability to generate and communicate knowledge, they have also contributed to the "individually-centered form of consciousness" which is "unable to grasp the short- and long-term consequences" of the environmental degradation taking place. Bowers demonstrates the "myths, misconceptions, and silences" inherited in language that have contributed to a hubristic, placeless rhetoric of technological progress that woefully, if not willfully, misunderstands the true challenges at hand. Though this work is not about scholarly communications in itself, it is important in its dramatic reframing of the stakes of education and, in a post-McLuhanian manner, provides useful analysis for



understanding the impact of digital technologies on the production, possibility, and meaningfulness of human thought.

Dewey, Anne Day, and Libbie Rifkin. *Among Friends: Engendering the Social Site of Poetry*. Print.

This collection of essays examines the social production of postwar American poetry, primarily through the theorization of “friendship” as a fertile, though not always unconflicted, site of creativity. The topics presented here range from letter correspondences, small literary magazines, collaborative poetry writing, literary communities and radical collectivities working in the digital age. I’m interested in this work, as well as Dewey’s work on the construction of public voice in *Black Mountain Poetry*, for its tracing the various modes of friendship, community and intellectual exchange that contribute to creative productivity.

Drucker, Johanna. *Graphesis: Visual Forms of Knowledge Production*. Cambridge, Mass.: Harvard U, 2014. Print.

Drucker writes about the history of graphic design and digital humanities. In this work, Drucker provides a “visual epistemology,” or principles for analyzing graphical user interfaces (GUIs) to help us understand how interfaces mediate the user’s interaction and knowledge production. Drucker’s historical analysis of the “screen,” is critical for exposing the non-neutrality of GUIs today. Combining Drucker’s visual epistemology with Bower’s critique of the “individually-centered” form of consciousness reinforced by digital technologies, how might we imagine new GUIs that would better emphasize the social role of knowledge production?

Elbow, Peter. *Writing without Teachers*. New York: Oxford UP, 1973. Print.

Elbow is known for his work in composition studies, particularly his theorization of the writing process as outlined in this now classic work. Here he observes that writing for peer review can significantly enhance a student’s growth — not to mention their excitement — in writing. Elbow’s emphasis on the benefit of a social environment to share one’s writing and feedback is one of the key motivations of building Social Paper.

Fitzpatrick, Kathleen. *Planned Obsolescence: Publishing, Technology, and the Future of the Academy*. New York: New York UP, 2011. Print.

Now the Director of Scholarly Communications at the Modern Language Association, Fitzpatrick writes about the challenges and opportunities facing the publishing scholar in the changing landscape of academic publishing. Drafts of this work were first presented online through CommentPress, a free and open source software component which enables users to comment on paragraphs of long form texts, making the work both a theoretical and performative exploration in new models for peer review in academic publishing.

Though this work focuses on peer review, and other issues of scholarly publication, as related to professional academic, the tools, practices, and critiques are applicable to questions concerning communication among students.

**Illich, Ivan. *Tools for Conviviality*. 1975. Print.**

Ivan Illich offers an anarchist's critique of education and the tools and practices used to carry it out. In *Deschooling Society*, he writes, "The current search for new educational funnels must be reversed into the search for their institutional inverse: educational webs which heighten the opportunity for each one to transform each moment of his living into one of learning, sharing, and caring." Though I have not yet read *Tools for Conviviality*, I'm hoping it explores this theme in greater depth, as a means of thinking through how we can better shape our platforms of knowledge transmission to cultivate "learning, sharing, and caring."

Lovink, Geert, and Miriam Rasch. *Unlike Us Reader: Social Media Monopolies and Their Alternatives*. Amsterdam: Institute of Network Cultures, 2013. Print.

Though I have yet to read this reader (freely available on the web through [Network Cultures](#)) I'm excited by the prospect of a series of contemporary essays that directly attempt to theorize and critique the social media phenomenon. The essays here discuss a wide range of topics related to social media — such as privacy, labor, rhetoric, affect, and political movements — which are critical to think through when formally integrating a social media structure into the production of graduate student writing.

Stallman, Richard. *Free Software, Free Society: Selected Essays of Richard M. Stallman*. Boston, MA: Free Software Foundation, 2002. Print.

Richard Stallman is a computer programmer and free software activist. Stallman is a fierce supporter of privacy rights and Free Software. Stallman coined the term, and started the Free Software Movement, as a means to fight the restrictions built into proprietary software which domesticate and manipulate the user for corporate gain. Though Stallman is a controversial figure, he is useful in thinking about how subtle restrictions in software can give corporations and political entities vast power over the civic body, not only through surveillance but through the user's learned passivity. In these essays, Stallman defines Free Software and argues why it is worth fighting (and programming) for.

Taylor, Astra. *The People's Platform: And Other Digital Delusions*. New York: Metropolitan, 2014. Print.

Taylor here critiques the premise that "the digital transformation" is a "great cultural leveler, putting tools of creation and dissemination in everyone's hands and wresting control from long-established institutions and actors." Taylor's work seeks to show that the business imperatives underlying our technology has a dramatic effect on how we interact online and who, in the end, actually benefits from those interactions. I'm interested in this work to see how Free and Open Source software might resolve some of these concerns, or whether they will pose equally problematic issues.

Vaidhyathan, Siva. *The Googlization of Everything: (and Why We Should Worry)*. Berkeley: U of California, 2011. Print.



Vaidhyanathan's work on Google is important to me, because, despite my critical concerns for Google, their series of products — Gmails, Google search, and Google Drive — are hands down the most important tools that I use as a student, a worker and curious, interested citizen. In the development of Social Paper — which is messy, frustrating, and full of compromises — there have been times that I've wondered whether my critique of Google was rather alarmist, and that it was a waste of energy to try to create something that they will probably offer, and much more sophisticatedly, within a few years. Vaidhyanathan, and other writers discussed in this annotation, have been exceedingly helpful in these moments, by reaffirming the need to question the motives of the companies that are gaining an unprecedented amount of control in the most minute aspects of our professional and private lives.



Annotated Bibliography: Sontag's aphorisms, public and private

By: Iris Cushing

I am using this annotated bibliography assignment as a way to gather materials for a paper I'm working on for our Postwar Women Writers and Intellectuals course. The paper looks at two texts of Susan Sontag's: her iconic collection of essays, *Against Interpretation*, published in 1966 (and consisting of writing she'd been making for the previous seven years); and *Reborn: Journals and Notebooks 1947-1963*, edited by her son David Reiff. I'd like to take a look at what Sontag was writing privately in the years she was writing *Against Interpretation*, and how the formation of her signature aphoristic style emerged in her journals and in her responses to the literature and art she was exposed to at that time. Specifically, I would like to trace the influence of French cinema, theory and philosophy on the development of Sontag's unique style of writing and thinking. I am approaching this bibliography as an opportunity to gather a wide swath of materials, the study of which will certainly lead to a narrower scope in terms of the what information I'll use. ~Iris

Berman, Jeffrey. *Dying in Character: Memoirs on the End of Life*. Amherst: University of Massachusetts Press, 2013. Print.

Jeffrey Berman is a Distinguished Teaching Professor of English at the University of Albany, and has authored numerous books around the themes of grief and loss as they relate to literary figures. Chapter 5 of this book is titled "I Have Never Been Tempted to Write about my own life": Susan Sontag, David Reiff, and *Swimming in A Sea of Death*. The title referred to here is Sontag's son's memoir about his mother's 2004 death from cancer. The chapter deals with Sontag's extreme (and well-known) reticence about exposing any details of her private life, which Reiff had to face in his decision to publish *Reborn* and the subsequent volume of Sontag's journals, *As Consciousness is Harnessed to Flesh*. Since Reiff was small child being raised by Sontag at the time she was writing *Against Interpretation*, his perspectives on his mother's life will be useful to me. I am interested in Berman's analysis of Reiff and Sontag's relationship in the context of other literary life writing by critics and theorists, such as Roland Barthes and Edward Said.

Ching, Barbara, and Wagner-Lawlor, Jennifer A, eds. *Scandal of Susan Sontag*. New York: Columbia University Press, 2009. ProQuest ebrary. Web. 29 October 2014.

Barbara Ching, a contemporary culture scholar and associate professor of English at the University of Memphis, co-edited this book of essays on Sontag with Jennifer A. Wagner-Lawlor, an associate professor of women's studies and English at Penn State University. This book, published at exactly the same time as Sontag's journals (October 2009), compiles critical essays by scholars on Sontag's life, writings and greater influences. Both Terry Castle's essay on "Notes on Camp" and Jay Prosser's essay on *Against Interpretation* and the Illness books (*Illness as Metaphor* and *AIDS and its Metaphors*) address questions of Sontag as a public intellectual in the early 1960s; I am interested in comparing those analyses of Sontag with what emerges in her private writing. Wayne Koestenbaum's essay in the book takes up her aphoristic writing style



and its evolution over the course of her writing career.

Kaplan, Alice Yeager. *Dreaming in French: The Paris Years of Jacqueline Bouvier Kennedy, Susan Sontag and Angela Davis*. Chicago ; London : University of Chicago Press, 2012. Print.

In this book, Alice Yeager Kaplan, the John M. Musser Professor of French and chair of the Department of French at Yale University, takes up three iconic American women's experiences living in Paris in the Sixties. As far as Sontag is concerned, this book covers the time spent in Paris, as she was doing graduate work in Philosophy at Oxford, that she writes about in *Reborn*; Paris was, naturally, the site of much of Sontag's discovery of the French theory, literature and cinema that she writes about in *Against Interpretation*. I am especially interested in Kaplan's analysis of the perspective that Paris offered Sontag on New York (and America in general).

Lopate, Phillip. *Notes on Sontag*. Princeton: Princeton University Press, 2009. Print.

This book, by well-known critic, essayist, writer (and fellow public intellectual) Phillip Lopate, uses both Lopate's personal encounters with Sontag and an in-depth biographical study to examine Sontag's ongoing influence on cultural criticism since the 1960s. I am interested in Lopate's analysis of Sontag's "taste for aphorism" in her writing, as well as his anecdotes about meeting her in the time she was writing *Against Interpretation* (and keeping the journals published as *Reborn*). I am also interested in comparing Lopate's thoughts on Sontag as a person with those of Sigrid Nunez and David Rieff.

Muriel, ou le Temps d'un retour. Dir. Alan Resnais. Perf. Delphine Seyrig, Jean-Pierre Kérien, Nita Klein. Argos Films/Arte France Développement, 1963. Film.

This film, directed by French New Wave/Left Bank director Alan Resnais, is one of the numerous films that Sontag—a notorious Francophile—wrote about in *Against Interpretation*. It was Resnais' third film, after *Hiroshima, Mon Amour* and *L'Année dernière à Marienbad*; Sontag cites it as Resnais' most difficult and complex in terms of its attempt to combine what his previous films had done independently: "deal with substantive issues" (the Algerian war among them) as well as "attempt to project a purely abstract drama." This film in its original language will be useful to my project, as it is something that Sontag watched and wrote about in her journal when it was released in 1963. The ambivalence she expresses about it publicly is characteristic of her rhetorical style.

Nunez, Sigrid. *Sempre Susan: A Memoir of Susan Sontag*. New York : Atlas & Co. : Distributed to the trade by W.W. Norton, 2011. Print.

This memoir by novelist and professor Sigrid Nunez documents the years she lived with Susan Sontag and her son, David Rieff, whom Nunez was dating. I am interested in Nunez's take on Sontag as a friend and mentor, as well as how Sontag negotiated the line between public and private writing and thought in the years



following the publication of *Against Interpretation*.

Reiff, David. *Swimming in A Sea of Death: A Son's Memoir*. New York: Simon and Schuster, 2008. Print.

David Rieff, Susan Sontag's only child, is a political policy analyst, Senior Fellow at the New School for Social Research's World Policy Institute, and a Fellow at NYU's New York Institute for the Humanities.

Sontag held on to her life until its very end; her tenacity in the face of intense physical suffering (as a result of the blood cancer which led to her death) resonates with her lifelong interest in the various phenomenologies of pain, illness, atrocity, and human rights. I am interested in Rieff's memoir about her life (and death) primarily because of its portrayal of her encounters with the moral and ethical questions that would guide her thinking and writing at the time she was making *Against Interpretation*. I am also interested in Rieff's contentious decision to publish *Reborn* and *As Consciousness is Harnessed to Flesh* after Sontag's death, considering how notoriously private of a person she was.

Rush, Fred. Review of *Notes on Sontag* by Phillip Lopate and *Reborn: Journals and Notebooks 1947-1963* by Susan Sontag. *Journal of Aesthetics and Art Criticism*. Vol. 68 No. 2 Spring 2010. Print.

This article by Fred Rush, Associate Professor of Philosophy at the University of Notre Dame, reviews both Lopate's memoir about Sontag and Sontag's journals themselves. It provides a useful comparison between writing about Sontag as a near-mythic public figure and a private, complicated person.

Solway, David. *Random Walks: Essays in Elective Criticism*. Montreal: McGill-Queen's University Press, 1997. Print.

David Solway is a poet, essayist and professor of English at John Abbot College. In this book's chapter on Sontag, "Never on Sontag," Solway takes up the titular essay in *Against Interpretation* and examines the rhetorical relationship between the essay's discrete sections, arriving at the conclusion that the essay's "intended ideological payload" is "erotics replacing hermeneutics." I think Solway's take on Sontag's use of aphoristic language could contribute meaningfully to my examination of Sontag's use of aphorism in her "public" published prose.

Sontag, Susan. *As Consciousness is Harnessed to Flesh: Journals and Notebooks, 1964-1980*. New York : Farrar, Straus and Giroux, 2012. Print.

This is the second edition of Sontag's journals, tracing the years that include the publication of *Against Interpretation* and follow the publication of her first novel, *The Benefactor*. This book is Sontag's notation of day-to-day life as her lifelong dream of becoming a full-time writer—a dream articulated in great detail in *Reborn*—was being realized.

Vivre sa vie : film en douze tableaux. Dir. Jean-Luc Godard. Perf. Anna Karina and Sady Rebbot. Panthéon



Distribution, 1962. Film.

This film, a lesser-known work by French New Wave Director Jean-Luc Godard, was another that Sontag wrote about in *Against Interpretation*, calling it “one of the most extraordinary, beautiful, and original works of art that I know of.” This was another film that made a significant impact on her in the time span covered in *Reborn*. In *Against Interpretation*, she makes use of a series of numbered propositions to create her critique of Godard’s film, something she does at other points in the book (such as in “Notes on Camp”) and in other forms in her journals. Like Resnais’ *Muriel*, seeing this film in its original language will give me a sense of the experience Sontag was having at the time she was formulating her style and identity as a writer.



Annotated Bibliography: Surrealism, Unica Zürn, and Feminist Psychoanalysis

By: Christina Quintana

These sources pertain to my research for a project in my Modernist Singularities course. I am interested, generally, in the role of female artists in the Surrealist movement, but will pay special attention to German artist/writer Unica Zürn. Because Zürn suffered from schizophrenia and frequently discussed her mental illness in her work, I am also exploring some feminist psychoanalytic theory in order to better address the intersection of her creativity and her schizophrenia (and the ways in which this experience was uniquely gendered).

Alexander, Sally. “Feminist History and Psychoanalysis.” *History Workshop* 32.1 (1991): 128-133.

Alexander begins by noting the reluctance on the part of feminists to incorporate and utilize psychoanalytic techniques, due mainly to the overt misogyny of prominent psychoanalytic figures such as Freud and Lacan. However, Alexander argues that the goals of feminism and psychoanalysis are the same—to uncover a repressed, subjective history through language and symbolism—and that bringing the two theories together can only benefit feminists. Alexander then provides an outline of the overlap of feminism and psychoanalysis at the beginning of the 20th century: both movements gained recognition at the turn of the century, addressed the question of femininity, and urged others to consider the female as a political subject. She concludes that a “psychoanalytic notion of sexual difference” (132) is crucial for understanding historical works and events.

Caws, Mary Ann. “Singing in Another Key: Surrealism through a Feminist Eye.” *Diacritics* 14.2 (1984): 60-70.

Arguing that the “most haunting nightmare” (63) of Surrealism is that of irrelevance, Caws seeks to keep Surrealist criticism relevant by locating its intersection with feminist theory. She finds such an overlap in the character of Melusine, the mermaid of Andre Breton’s *Arcane 17*. Melusine, Caws argues, represents the liminality (and, therefore, the freedom) that Surrealists so adored: neither human nor fish, but also neither wholly female or male, Melusine is able to freely inhabit both categories. Yet Caws notes that Melusine, in addition to representing the achievement of Surrealist ideals, also characterizes the contradictory, liminal status of women in society. Turning to Virginia Woolf’s *Three Guineas*, Caws draws a parallel between Melusine’s androgynous/hybrid physicality and Woolf’s narrator’s positioning between private and public life (particularly as she stands on a bridge and contemplates the institutions denied to her). Both characters express their liminality in discursive ways: Melusine through song, and Woolf through her quasi-fictional prose.

Diez, Noemi Martinez. “Fragmentos de la vida y obra de Unica Zürn.” *Arteterapia* 2.1 (2007): 203-213.

Diez takes a fairly straightforward autobiographical look at Unica Zürn’s life and work, seeking out the connections between her mental illness and her art. Beginning with her childhood in Berlin, Diez chronicles



Zurn's troubled home life, artistic experiments with painting and anagrams, relationships with Hans Bellmer and Henri Michaux, and her lifelong struggle with mental illness. Occasionally using Jungian theory to support her claims, Diez argues that the fragmentation of Zurn's drawings, along with her love of anagrams, reflect her fragmented sense of self.

Export, Valie. "The Real and Its Double: The Body." *Discourse* 11.1 (Fall-Winter 1988-89): 3-27.

In this article, Export addresses the issue of the female body through a Freudian lens. She argues that, within a patriarchal society, women are made to acknowledge, feel, and *be* their body more acutely than their male counterparts, and this emphasis on embodiment often results in a sense of anxiety or disgust over the body. Referencing passages from Unica Zürn's autobiographical novel *Dark Spring*, Export stresses the "crisis of female adolescence" (6) in which the unsexed young girl undergoes puberty and becomes painfully aware of her body. Paradoxically, Export argues, while the female body is more *present* than the male body, it is also defined by lack: her physical characteristics are the negation of man's, the "emptiness and absence of the penis" (10). From here, Export explains that the problem of the female body is that of a double bind: woman both is and is not her body; it defines her being and yet it is nonexistent. Such a configuring of embodiment naturally results in a conflicted sense of self, Export claims, and impedes women's development of their subjectivity, which results in what she calls the "enigma woman" (14). Export concludes by highlighting the work of several female multi-genre artists, including Laurie Anderson, Miriam Cahn, Eva Kmentova, and Helen Almeida, whose work addresses the limitations and paradoxical nature of the female body.

Markus, Ruth. "Surrealism's Praying Mantis and Castrating Woman." *Woman's Art Journal* 21.1 (2000): 33-39.

In this article, Markus analyzes the symbolism of the praying mantis in Surrealist art. Noting that the insect was an obsession of Salvador Dali, Andre Breton, Paul Eluard, and Andre Masson (among many other Surrealists), Markus argues that the praying mantis—because of the female's distinguishing habit of devouring the male post-coitus—represented a commingling of eroticism and death and thus corresponded to some Surrealist sentiments. More injuriously, however, the praying mantis also represented the castrating woman, the devouring mother, and even the vagina dentata. Looking at work by Dali, Giacometti, and Ernst, Markus claims that the imagery of the praying mantis and/or vagina dentata represents a deep ambivalence or fear towards the female body and the female archetype.

Marshall, Jennifer Cizik. "The Semiotics of Schizophrenia: Unica Zürn's Artistry and Illness." *Modern Language Studies* 30.2 (2000): 21-31.

Marshall begins her article by pointing out that the majority of art and literary scholars who write on Unica Zurn are reluctant to include discussions of her mental illness; Marshall argues that this is due to an erroneous belief that incorporating Zurn's schizophrenia into a reading of her work would undermine her talent and substitute her "mental creativity" for a "biological anomaly" (22). Marshall insists, however, that imposing a psychobiographical structure onto Zurn's work would not undercut it but instead provide a unique perspective into the mind of an artist shaped by mental illness. Using the DSM as her guide, Marshall



analyzes Zurn's autobiographical work "The Man in Jasmine: Impressions from a Mental Illness" for the determining signs of schizophrenia. Although she notes many parallels between Zurn's writing and typical symptoms of schizophrenia (such as fragmented sense of self, bizarre delusions, and occasional hallucinations), Marshall ultimately argues that Zurn appears to suffer from bipolar disorder. She concludes by stating that, regardless of her diagnosis, Zurn turned to her writing and art as a way to alleviate her profound mental distress.

Nicki, Andrea. "The Abused Mind: Feminist Theory, Psychiatric Disability, and Trauma." *Hypatia* 16.4 (2001): 80-104.

Andrea Nicki refutes the popular notion that mental illness is wholly an issue of biochemistry and genetics; although she does not deny that such physical factors play a role in the development of mental illness, she argues that difficulties in social adaptation also contribute significantly. For this reason, she insists upon analyzing mental illness within the bounds of culture and society, since cultural and social factors heavily influence the development and experience of psychiatric disability, particularly within certain disadvantaged groups such as women and minorities. Nicki outlines how external, non-biological factors or events such as trauma, sexist and racist norms, marginalization, traditional notions of "normalcy" and "insanity," social injustice, the Cartesian mind-body dualism, and mainstream moral values all contribute to mental illness. She proposes a feminist theory of psychiatric disability that addresses the oppression of the (mental ill) mind by society, and works to undo the stigmatization and emotional distress of those who suffer from mental illness.

Orenstein, Gloria Feman. "Art History and the Case for the Women of Surrealism." *The Journal of General Education* 27.1 (1975): 31-54

In her article, Orenstein seeks to recover the lost or elided history of women artists in the Surrealist movement. Orenstein notes that the norm in the art world has usually been that of the white, upper-class male, and that female artists are traditionally portrayed as mere "human-interest" stories, rather than as serious artists worthy of rigorous criticism and analysis. She explains that within the Surrealist movement, the ideal woman was represented by the figure of the *Femme-Enfant*, the Woman-Child. This figure emphasizes women's fragility, innocence, purity, and position as Object, while simultaneously deemphasizing or excluding the subjectivity and art works of mature women. Seeking to defy the myth of the Woman-Child, Orenstein then briefly covers the lives and works of several Surrealist women artists, including Leonora Carrington, Meret Oppenheim, Remedios Varo, Dorothea Tanning, Marie Wilson, Unica Zurn, and Jane Graverol. Orenstein concludes by urging female artists, art critics, and scholars to document the forgotten or ignored lives of women artists.

Rey, Carlos. "Causalidad Psíquica en un Caso de Locura: A propósito de Unica Zürn." *Revista de la Asociación Española de Neuropsiquiatría* 30.107 (2010): 437-445.

Rey charts Unica Zurn's personal and artistic development from childhood to her death in 1970, providing overviews of some of the more important moments in Zurn's life (such as her initial meeting with Hans Bellmer and her admittance into a mental institution). Rey focuses on Zurn's literary work, notably *Dark*



Spring and *The Man of Jasmine*, in an attempt to account for the causation of her mental illness. He concludes that it was her difficult and traumatic upbringing, more than any other factor, that contributed to both her insanity and her creative work.

Suleiman, Susan Rubin. "A Double Margin: Reflections on Women Writers and the Avant Garde in France." *Yale French Studies* 75.1 (1988): 148-172.

Suleiman analyzes the popular trope of the "margin" as it relates to both women and the avant-garde movement: in conceiving of culture as a "place" that can be mapped or printed on a page, both women and the avant-garde movement exist away from the center, on the edge or in the margins of mainstream society. Suleiman notes that an important distinction between the two is that the avant-garde willingly chooses to exist in the margins (in order to better critique or attack societal norms), whereas women have been forced into a marginal position and can suffer negative consequences if she attempts to move towards the center. In this way, female avant-garde artists are "doubly intolerable" or "doubly marginalized" (152), defying not one but two categorizations. Looking in particular at the lives and works of Simone Breton and Mick Soupault (wives of Surrealist artists Andre Breton and Philippe Soupault), Suleiman argues that this "double margin" can provide the female subject with a kind of centrality in her own eyes; by identifying herself and her work with the subversive power associated with the margin, Suleiman claims, the female avant-garde artist can self-affirm and –legitimize her work and life.



Annotated Bibliography: Temporality in Postcolonial States

By: Chelsea Wall

I wanted to use this opportunity to gather some sources regarding the reconciliation (or lack thereof) of the dueling temporalities inherent in postcolonial spaces between the encroachment of modernity and its negative effects on postcolonial communities and the lure of reconnecting with a tradition and culture present before the colonial encounter.

Amor, Monicia, Okwui Enwezor, Gao Minglu, Oscar Ho, Kobena Mercer, and Init Rogoff. "Liminalities: Discussions on the Global and the Local." *Art Journal* (57.4) 29-49. Web. 30 Oct. 2014.

This article is a series of essays that discuss various issues of artists working in Latin America, Africa, and China. I am particularly interested in Okwui Enwezor's essay, "Between Localism and Worldliness," which examines the affect of diaspora and migration on the identity of African artists and intellectuals attempting to negotiate the temporalities of the Western world and cyberspace with maintaining a connection with the home space. He uses internal migration patterns to illustrate how new temporalities within one's own home country and culture can render citizens alienated and distant from its social procedures and concludes that the liminality of diaspora can be "seen as potential subversions of nationality – ways of sustaining connections with more than one place while practicing nonabsolutist forms of citizenship."

Dasgupta, Rana. *Capital: The Eruption of Delhi*. New York: Penguin Press HC, 2014. Print.

Dasgupta's novelistic portrait of Delhi as a booming metropolis puts into perspective the myriad of ways in which multiple temporalities can operate and conflict within one city. Between interviews with the corrupt mega-rich of the business sector and tours of the internal squalor of the city of itself, it becomes evident that more than half of the city, living in slums and sleeping on the medians of the streets, is operating on a temporality which capitalism has yet to infiltrate with which the ultra-rich are unable or unwilling to acknowledge or engage with.

Harvey, David. *Seventeen Contradictions and the End of Capitalism*. New York: Oxford University Press, 2014.

Harvey, whom I didn't know was actually a faculty member here, analyzes the contradictions of capital and their wider social implications in fostering a world divided by social injustices. He divides the contradictions into "foundational," "moving," and "dangerous" with foundational crises being inherently built into the system of capitalism and unavoidable in any of its incarnations, moving crises being constantly changing, some of which build over time and become a form of slow violence in themselves, and dangerous crises (one of which includes capitalism's relationship to nature and another being universal alienation) being those that pose a danger to the system of capitalism. I felt this source could provide beneficial background and another angle through which I could approach temporality in postcolonial spaces.



McLeod, John. "Wheel and Come Again: Transnational Aesthetics Beyond the Postcolonial." *Hungarian Journal of English and American Studies* 7.2 (2001): 85-99.

McLeod draws attention to the problematic methodologies of postcolonialism and its tendency to become an overarching concept that lacks a grasp of the nuances of locality and an insensitivity to forms of colonialism that differ over time and space and which limit it in reading the complexities and politics of culture in former colonies. He offers transnationalism as a solution due to its insistence on the relationship between new forms of identity and economic networks of cultural production and suggests that the liminal positioning of transnational communities provide a space in which radical critique and social change can take place.

Nixon, Rob. *Slow Violence and the Environmentalism of the Poor*. Cambridge: Harvard University Press, 2011. Print.

Nixon's book *Slow Violence* gives an outline of some of the dueling temporalities faced by the advent of capitalism and toxic industry outsourcing to the underdeveloped world. He argues that we, in the Western world, conceive of violence as a singular, spectacular event and neglect to conceptualize the lingering, more insidious effects of violence that wreak havoc on native communities with economic ties to the land. His theory of slow violence is helpful in framing the nature of the temporalities at work in the postcolonial state. Furthermore, I am interested in his conception of "writer-activists" as liminal states in that they provide a strong linkage to underdeveloped countries while operating within the Western world, thereby balancing the two temporalities and attempting to unite them.

Varma, Rashmi. "UnCivil Lines: Engendering Citizenship in the Postcolonial City." *NWSA Journal* 10.2 (1998): 32-55.

Varma takes a feminist approach to the problem of creating identity in the postcolonial state, arguing that decolonization projects were intimately tied to conceptions of masculinity that problematized the urban woman, noting that representations of the alienated postcolonial intellectual torn between dueling temporalities have been male in origin, with the voice of the middle-class urban India woman being conspicuously silenced.

Burton, Stacy. "Bakhtin, Temporality, and Modern Narrative: Writing 'the Whole Triumphant Murderous Unstoppable Chute.'" *Comparative Literature* 48.1 (1996): 39-64. Web. 1 Nov. 2014.

This article engages with the work of Mikhail Bakhtin and Frederic Jameson to identify the ways in which our unconscious grappling with space and time intimately affect narrative form, noting that it is often the struggle with "multiple, interrelated senses of time" that animates or drives a narrative (46). Though she focuses primarily on a Bakhtinian reading of Faulkner's *The Sound and the Fury*, which is not typically considered a postcolonial novel, her rendering of the way that the characters negotiate temporal disjunctions and become limited in their efforts to narrate history, especially her treatment of Benjy as a character who is "extratemporal" are still salient to the exploration of dueling temporalities within modernity, as well as within narrative forms themselves. She ends with a nod towards postcolonial literature, suggesting that a



Bakhtinian notion of “chronotopes” becomes vastly helpful in critiquing the ideology of imperialism in postcolonialism.

Sorensen, Eli Park. “Naturalism and Temporality in Ousmane Sembene’s *Xala*.” *Research in African Literatures* 41.2 (2010): 222-243. Web. 1 Nov. 2014.

In this piece, Sorensen explores the temporal flow of the novel *Xala*, a tale of the obstacles placed in the path towards Senegal’s emergence as an independent national identity. The novel draws on Fanon’s *The Wretched of the Earth* in order to exemplify that a nation in the hands of a colonized bourgeoisie made of “mimic men” that simply occupy the channels left empty by the colonizing power is destined for neocolonial exploitation. He explores the multiple ways in which this bourgeoisie, embodied in the figure of El Hadji, must actively forge a present in which the deeds and environment of the past is forgotten or deliberately ignored, rendering them actors in an imaginary and wholly impotent world. Furthermore, El Hadji is cursed with a gala, a curse that renders him literally impotent, and therefore must travel to villages on the margins of his bourgeoisie community, villages that exist upon a temporality that he has turned his back on and repressed to exist in the postcolonial world, and is unable to reconcile himself to. Through the notion of the xala, which operates across the disjunctive temporal spaces, the two worlds are able to be united, though it is in a negative sense. This piece serves to illustrate the dangers of refusing to negotiate the dueling temporalities of the modern postcolonial state.

Roy, Arundhati. *Capitalism: A Ghost Story*. Chicago: Haymarket Books, 2014. Print.

This collection of essays by writer-activist Roy outlines the rampant chaos wrought by the underclass and natural resources of India by modern techno-capitalism. She investigates how capitalism has reinforced the caste system as well as gender, race, religious, and ethnic conflicts in addition to creating the demand to clear vast swaths of lands of people and resources to make way for zones of business activity. She also implicates NGOs and international foundations in making economic might politically and culturally legitimate. This is another source that outlines the ways in which global capitalism makes the divide between temporalities in postcolonial spaces ever more sharp and detrimental to the masses.

Bhabra, Gurminder K. *Rethinking Modernity: Postcolonialism and the Sociological Imagination*. Basingstoke: Palgrave Macmillan. 2007. Print.

Bhabra uses a postcolonial approach to deconstruct and reconstruct our understanding of modernity, cautioning that the way in which we understand the past has implications for social theories developed today. She acknowledges that implicit in postcolonial theory is the continued privileging of the Western world and seeks to remedy the assumptions of linearity in modernity theory by constructing a comparison of “multiple modernities.” Understanding these multiple modernities and the way they interact is fundamental to understanding the development of multiple temporalities within the same geographical space.



Annotated Bibliography: Theory, Austen/Gillray and Wordsworth/Coleridge Criticism

By: Catherine Sara Engh

I've annotated sources for two different papers that I'm working on. One is on representations of the frivolous woman of fashion, a social type pictured in James Gillray's satirical prints and a minor character in Jane Austen's early novels. The other paper is on trance, negative emotions and acts of first-person narration in Coleridge's and Wordsworth's lyric poetry. I've listed theoretical sources first, Austen/Gillray sources second and Coleridge/Wordsworth sources last.

Ngai, Sianne. *Ugly Feelings*. Cambridge: Harvard UP, 2005. Print.

Sianne Ngai treats twentieth century art as a privileged location for the exploration of negative feelings. The negative feelings that Ngai identifies—envy, irritation, anxiety, animateness—emerge where agency is suspended. These feelings are either objectless or ambivalent about their object. Unlike the “vehement passions” of canonical literature—anger, fear, elation—ugly feelings are weak. They do not occur suddenly, but persist over time. Central to Ngai's argument is her definition of literary ‘tone’ as neither the subjective emotions a text calls up in the reader nor an emotion inside a text that the reader can analyze at a remove, but some combination of both. Ugly feelings manifest where there exists some confusion about the subjective or objective status of a state of being, a confusion that is the basis for that condition of not knowing how one is feeling. Ngai's project is more theoretical than historical—she does not write a history of ugly feelings. Rather, she lays the groundwork for an approach to literary criticism that may motivate further historical research. *Ugly Feelings* is a useful source for those interested in bringing the problems of negative feeling to bear on their work.

Brison, Susan. *Aftermath: Violence and the Remaking of a Self*. Princeton, NJ: Princeton UP, 2002. Print.

Susan Brison's book is a first hand account of her experience of rape and its aftermath—the judicial process, the responses of her friends and family, her growing involvement in the activist community and her decision to have a child. Her first-hand account of her “working through” is accompanied by her research in the fields of cultural analysis, feminist criticism, philosophy and neurology. Brison posits that traumatic experience is tantamount to a radical loss of a self. Because Brison sees the self as intersubjective, the telling of one's story to an audience of sympathetic listeners is essential to the trauma victim's reconstruction of a self. Telling one's story helps one regain a sense of control over one's life. Brison's first person account practices this essential component of her argument. She understands the self as narrative but also as embodied—because trauma is lodged in the body, it cannot be easily overcome by the mind. Brison situates her book inside a tradition of autobiographical accounts of rape and in relation to the fields of trauma studies, feminist criticism and philosophy. Her book is original for its integration of autobiography with extensive and diverse research. A must-read for feminists interested in issues of gender and embodiment.



Woloch, Alex. *The One vs. the Many: Minor Characters and the Space of the Protagonist in the Novel.* Princeton UP, 2003. Print.

Alex Woloch intervenes in a debate between literary critics over the interpretation of character. Placed at the intersection of story and discourse, his concepts of character-space and character-system integrate conflicting accounts of character given by structuralists and humanists. With chapters focusing on the novels of Jane Austen, Charles Dickens and Henri de Balzac, Woloch argues that the nineteenth century realist novel is often aware of the disjunction between a minor characters' implied being and the manifestation of this being in the fictional universe. Woloch claims that the realist novel situates a well-developed central consciousness in an extensive social world inhabited by minor characters and, in doing so, tells us of a social system in which theories of democracy and human rights were maturing as inequality persisted. Woloch's authority is grounded in the numerous 18th century realist novels he reads—he moves fluidly from *Middlemarch* to *Madame Bovary* to *In Search of Lost Time*—and in the work of relevant theorists—Luckas, Marx, Barthes, Watt, Forster. This book will be of special interest to those interested in narratology and/or realist aesthetics and the 19th century novel.

Donald, Diana. *The Age of Caricature: Satirical Prints in the Age of George III.* New Haven: Yale UP, 1996. Print.

Diana Donald's book gathers British satirical prints produced and sold during the reign of George the III, or, as she says, in the "golden age of caricature." She argues that the mixed aristocratic, middle-class and working class audience for the prints and the juxtaposition of educated allusion with impolite subject matter in the prints themselves make it difficult to situate the caricature prints of Gillray, Cruikshank, Rowlandson and others as either 'high' or 'low' art. Donald traces the formal origins of the style developed by caricaturists during this period and her close readings of the prints are materially grounded in the production and distribution processes. This book gathers a vast range of caricatures that are otherwise hard to access and organizes the images in respective chapters on social and political satire. Donald was the first scholar to write a book on this material and her text is a must-see for anyone interested in graphic satire in the late 18th and early 19th centuries.

Harding, D.W. *Regulated Hatred and Other Essays on Jane Austen.* Ed. Monica Lawlor. London: Athlone, 1998. Print.

"Regulated Hatred" is the title of a lecture on Jane Austen that the psychologist and literary critic D.W. Harding gave in 1935. "Regulated Hatred" changed the course of Austen criticism by replacing the Victorian's "gentle Jane"—an authoress who, above all, valued civility—with an Austen who sharply, even mercilessly, criticized the conventions of her society. The collection of essays included here were written over the course of sixty years; some published in Harding's lifetime, some not. The scope of the book is limited by Harding's biographical/psychological approach but his observations on the formal qualities of Austen's novels remain relevant. This book will be valuable to anyone interested in the history of Austen criticism or the formal attributes of her work.



Beer, John. "Coleridge, the Wordsworths, and the State of Trance." *The Wordsworth Circle* 8.8 (1977): 121-38. Print.

Beer's basic claim in this essay is that there was a system behind William Wordsworth's and S.T. Coleridge's usage of the term "trance." Beer focuses, for the most part, on the early poetry of Wordsworth and Coleridge—the *Lyrical Ballads*, *The Prelude* and Coleridge's conversation poems. But he also incorporates material from the journals of Dorothy and the notebooks and letters of Coleridge. Drawing on the etymology of the word "trance," Beer proposes that, in Wordsworth's and Coleridge's poetics, the word may refer to the noun "entrance"—a passage of some kind—and to the verb "entrance"—a transport of feeling. Also important is the affiliation of trance with death, a signification that will later be picked up by Keats. Through close readings, Beer argues that as Wordsworth and Coleridge became disenchanted in personal relationships, the social and sexual implications of the term were de-emphasized and trance was associated with childhood and the psychological extremes of calm and agitation. The absence of contemporary "theory"—much of which hadn't been written in 1977—and the emphasis on close readings of verse and prose make for an essay remarkably different in approach to what is now published in the same journal.

Berkeley, Richard. *Coleridge and the Crisis of Reason*. New York: Palgrave Macmillan, 2007. Print.

Richard Berkeley critiques Thomas McFarland's analysis of Coleridge's encounters with German philosophy in *Coleridge and the Pantheist Tradition* (1969). McFarland sees Coleridge's interpretive dilemma as one between two ways of doing philosophy—philosophical inquiry as originating with the phrase 'I am' (rationalism, Jacobi) or 'it is,' (pantheism, Spinoza). Berkeley sees this as too simple an approach to the problem, one that distorts the philosophy of Spinoza and Jacobi and the controversy over pantheism that Coleridge would have been familiar with. In Berkeley's view, the pantheism controversy orbited around the status of reason in Spinoza's philosophy. Coleridge was not wrestling with two ways of doing philosophy, as McFarland claims, but with conflicting ways of interpreting Spinoza. In Chapter one, *Silence and the Pantheistic Sublime in Coleridge's Early Poetry* Berkeley argues that Coleridge's early conversation poems—"the Eolian Harp," "On Leaving a Place of Retirement"—articulate a tension between reason and faith that was at the heart of the pantheism controversy. Berkeley shifts the conversation about Coleridge and pantheism from one about influences to one about anxieties over the status of reason. This book intervenes in a very specific area of Coleridge studies and will be of interest to anyone working on Coleridge or Spinoza.

Larkin, Peter. "'Frost at Midnight'—Some Coleridgean Intertwinings" *The Journal of the Friends of Coleridge* 26. (2005): 22-36. Web. <<http://www.friendsofcoleridge.com/Coleridge-Bulletin.html>>.

Larkin generates a phenomenological reading of Coleridge's 1798 conversation poem 'Frost at Midnight.' Drawing on the work of Avatol Ronnell, Larkin compares a good reading of a beautiful poem to a greeting—rather than overwhelming a poem with our learning, we should allow our experience of the poem to enable us to ask new questions, to bring what we know into conversation with the poem. What emerges is not a finalized and definitive explication, but a precarious questioning process. The structure of Larkin's essay enacts this 'greeting.' He reads 'Frost at Midnight' and then considers the affinities between Coleridge's thought and the claims of phenomenology. He applies the work of Merleau-Ponty in *The Visible and the*



Invisible to ‘Frost at Midnight,’ finding phenomenological reversals—or intertwinings—between a perceiving subject and its object in ‘Frost at Midnight.’ Central to his reading is the idea that the subject—Coleridge—perceives in objects the forms of transcendence but that something of the object world remains hidden and inaccessible. Larkin’s authority derives from his knowledge of philosophical concepts and contexts—the influences and precedents to Coleridge’s and Merleau-Ponty’s thought. He speaks fluently about Coleridge’s concept of the primary and secondary imagination and Merleau-Ponty’s notion of ‘the flesh.’ Much Coleridge criticism that I have come across—books like Berkeley’s *Coleridge and the Crisis of Reason* and Ramonda Modiano’s *Coleridge and the Concept of Nature*—limit the extrinsic material they bring to bear on Coleridge’s writing to work written in or before Coleridge’s time. Larkin’s application of more contemporary claims of phenomenology to Coleridge’s work is refreshing.

Fulford, Tim. *Landscape, Liberty and Authority*. Cambridge: Cambridge UP, 1996. Print.

In *Landscape, Liberty and Authority*, Tim Fulford takes a new historicist approach to the poetry and prose of Thompson, Cowper, Gilpin, Coleridge and Wordsworth. *Landscape, Liberty and Authority* is concerned with ‘discourses on landscape’—literary representations of nature but also writing that uses the motifs of landscape description to make critical and political arguments. The poets and writers Fulford discusses ground their authority in the landscape, which emerges as a site where power struggles, particularly over the status of gentlemanly taste, erupt. Fulford maintains that Coleridge and Wordsworth were the first to explicitly attack the aesthetic and political values of the gentleman. However, these romantic poets, like Thompson and Cowper before them, maintained a vexed relationship to a readership that still espoused many of the values they were criticizing. Fulford brings an extensive knowledge of political contexts—party politics, the politics of enclosure and the French Revolution—to bear on his readings. He is great at working through ideological nuances, uncovering influences and explaining how these writer’s social/political stances differed from those of writers who came before them.

Ann, Bermingham. “The Picturesque Decade.” *Landscape and Ideology: The English Rustic Tradition 1740-1860*. Berkeley: U of California, 1986. Print.

Ann Bermingham conducts an Althusserian reading of English landscape paintings from 1740-1860, focusing on the landscapes of Gainsborough, John Constable, the picturesque painters and the Pre-Raphaelites. Bermingham stages *Landscape and Ideology* as an intervention in a field of art history that, in 1986, typically situated landscape painting in a familiar history of stylistic development. Traditional approaches problematically assume historical neutrality. In contrast, Bermingham believes that there exists a relationship between landscape paintings and the dominant social and economic values of a time when the growth of industrial capitalism was changing the socio-economic order in the English countryside. In chapter two, “The Picturesque Decade,” Bermingham discusses the social anxieties of Knight and Price—gentlemen whose system of landscape gardening privileged rusticity and an appearance of wildness. She elaborates the paradox of a situation in which the very men who were enclosing the land were building gardens that nostalgically returned to a time before the land was enclosed. Since *Landscape and Ideology* was published, ideological approaches to landscape have become more common—Fulford’s book is a good example of a similar approach applied to representations of landscape in poetry.



Sources in French

Gould, A. (1975). The English Political Print, From Hogarth to Cruikshank. *Revue de L'Art (France)*, (30), 39-50, 98-101. Retrieved from <http://ezproxy.gc.cuny.edu/login?url=http://search.proquest.com/docview/1320614744?accountid=7287>

Focusing on stylistic development, this article traces a history of the British political print and engraving, starting with Hogarth and ending with Rowlandson and Cruikshank. Gould argues that Gillray paved the way for the political cartoon, placing him at odds with Diana Donald. While Donald emphasizes Gillray's importance, she situates him at the latter end of the heyday (1760-1820) of political caricatures in England. For Donald, Gillray was a particularly well-educated and skilled innovator of the form, but one who was nonetheless influenced by cartoonists who came before him. Gould, as is now common, starts his discussion of political prints with Hogarth. This article came before Diana Donald's book and demonstrates that scholarly work was being done in France on this medium before the 90s.

Emma Eldelin, "Exploring the Myth of the Proper Writer: Jenny Diski, Montaigne and Coleridge", *TRANS- [En ligne]*, 15 (2013). Web. <<http://trans.revues.org/751>>

This essay explores the relationship between the British author Jenny Diski's *On Trying to Keep Still* (2006) and two epigraphs that frame this book. One is from Coleridge's poem 'This Lime Tree Bower my Prison' and one is from Montaigne's *Essays*. Eldelin is interested in how the epigraphs integrate Diski's book in a literary tradition, comment on the text and mark her genre. She sees both epigraphs as enunciations related to the plight of the solitary writer and explores what it means to bring the voices of old texts to bear on a contemporary piece of writing. This article is unique in its focus on epigraphs and in its movement across periods and genres. Research-wise, I suspect this essay would not be considered rigorous enough to be published in a journal like *Studies in Romanticism* or *The Wordsworth Circle*.



Annotated Bibliography—#gamergate, sexism, gaming literacies

By: Seth Graves

The following annotated bibliography represents my research to-date on gender performance and discrimination in video games and online spaces. I am working on a paper that discuss the teaching of “#gamergate” in the composition classroom.

Alexander, Jonathan. “Gaming, Student Literacies, and the Composition Classroom: Some Possibilities for Transformation.” *College Composition and Communication* 61.1 (2009): 35–63. Print.

Alexander provides case study interviews with two students to discuss how gaming can result in the development of “high level literacy skills,” including “literacy reflectivity, trans-literacy connections, collaborative writing, multicultural literacy awareness, and critical literacy development” (37). He extends the work by authors on gaming literacy, such as the influential James Paul Gee, as well as compositionist scholars on the role of gaming in education, to discuss the role of the student in their own perceptions of the value of gaming and development. Students in the interviews discuss the textual and intertextual interactions of their gaming habits. Alexander suggests compositionists “should seriously consider using complex computer games as primary ‘texts’ in composition courses as a way to engage with students a more provocative and productive examination of contemporary literacy practices” (37). This text directly speaks to my goals to view important roles of game studies in the composition classroom.

Bogost, Ian. “The Rhetoric of Video Games.” In *The Ecology of Games: Connecting Yough, Games and Learning*, ed. Katie Salen, 117–140. Cambridge, MA: The MIT Press, 2008.

Here Bogost, a heavily cited scholar on video games and gaming literacies, discuss the rhetorical power of games and their ability to “make claims about the world.” When games do make rhetorical arguments about the world, society, or other strata, they do so “not with oral speech, nor in writing, nor even with images. Rather...with processes” (125). Therein, video games present a potentially powerful, procedural rhetoric that allows players to now only use the powers of imagination and fantasy, but also to consider real-world conflicts and the commentaries that ludic video game realities can make on these conflicts. This, like some other works in my bibliography here, speaks to the rhetorical power of video game and justifies their investigation in academic scholarship.

En, Boka, Michael En, and David Griffiths. “Gay Stuff and Guy Stuff: The Construction of Sexual Identities in Sidebars on Reddit.” *Networking Knowledge: Journal of the MeCCSA Postgraduate Network* 6.1 (2013): n. pag. *ojs.meccsa.org.uk*. Web. 1 Nov. 2014.

En, En, and Griffiths discuss here how sexual identities are constructed, “seen—and thereby made” on the online community *reddit*. The article discusses normative and non-normative behaviors represented in the *reddit* sidebar. Ultimately, the authors suggest that though the sidebar creates an open, normative-busting



space, the space is then re-normativized by the social pressures of *reddit* users, whose isolating behaviors exercise pressured power over “redditors.” This article speaks directly to #gamergate issues and gender constructions, and constitutes one of the closest pieces of scholarship to direct discussion of #gamergate available in academic publication (I have yet to find an peer-reviewed piece on #gamergate).

Gee, James Paul. “What Video Games Have to Teach Us About Learning and Literacy.” *Comput. Entertain.* 1.1 (2003): 20–20. *ACM Digital Library*. Web. 1 Nov. 2014.

Gee argues that “good games” promote strong learning principles, a claim supported by laboratory science. Thinking about games invites making active connections to other “games, media, text, and the world” (1). Good games present worlds in which players seek, reason with, and apply information. Whereas the education system often operates “at the lowest common denominator,” video games can present opportunities to work out of the preexisting competencies of the player. Games can also provide tiered motivation to perpetuate the learning process. Gee highlights the distinct educational role of gaming.

Greenfield, Patricia Marks. *El Niño y los medios de comunicación: Los efectos de la televisión, video-juegos y ordenadores*. Ediciones Morata (1985).

This book exists as part of a mid-80s “Bruner Series.” Here Greenfield argues for constructive uses of new media in the classroom and home settings. The text is particularly critical of those who overly warn against new media instead of seeing value in the integration of visual and digital technology in educational development and cultural literacy.

Kirkland, Ewan. “Masculinity in Video Games: The Gendered Gameplay of Silent Hill.” *Camera Obscura* 24.2 71 (2009): 161–183. *cameraobscura.dukejournals.org*. Web. 1 Nov. 2014.

Kirkland discusses the 2001 video game *Silent Hill 2*, developed by Konami, to discuss gender representations in the “survival horror” video game genre. Kirkland argues that the game presents particularly “complex questions concerning player agency, the structuring of gameplay, and the gendering of the role that video-game players are invited to perform,” including a seminal moment of the game where the playable protagonist/avatar, James, must kill his wife without player or protagonist choice (162). Kirkland writes, “attentive players will have come increasingly to suspect that the protagonist, who appears so devoted to his dead wife, constitutes the video-game equivalent of an unreliable narrator” (162). The player can choose between turning the game off, and making meaningless the many hours played to reach the end, or executing the game’s intended finality. Kirkland suggests that gamer perception contributes to whether this violence is seen as a nihilistic, self-conscious commentary or as a more objectifying, misogynist final act. Ultimately the game is representative of the complex questions of how gender is performed in video game genres.

Leonard, David J. “Not a Hater, Just Keepin’ It Real The Importance of Race- and Gender-Based Game Studies.” *Games and Culture* 1.1 (2006): 83–88. *gac.sagepub.com*. Web. 1 Nov. 2014.



Leonard discusses race and gender erasure in video games and video game studies, and the values of discussing race and gender tropes in video games (and limited presentations of race and gender) in scholarship and in the classroom. He suggests that oversimplified notions of the roles of videogames can leave individuals to write off analysis of underlying tropes or “serious inquiry into their racial [and gender-based] content and context” (84). As of the time of publication of this article, 2005, according to the work of Children Now, only 17% of player-controlled video game characters are female, even less than the number of nonhuman playable characters (19%). Games, he argues, can reinforce White male privilege and fantasy through play.

Sanford, Kathy, and Leanna Madill. “Resistance through Video Game Play: It’s a Boy Thing.” *Canadian Journal of Education / Revue canadienne de l’éducation* 29.1 (2006): 287–306. JSTOR. Web. 1 Nov. 2014.

Sanford and Madill discuss how video games present a space where boys can perform sexism without parental or institutional oversight. Left unchecked, this can lead male gamers to see other forms of literacy, such as understanding of the importance or role of literature, as overly feminine; video games can therein validate sexist masculinities and performances of resistance and silence opportunities for thoughtful “worldview” critique.

Schleiner, Anne-Marie. “Does Lara Croft Wear Fake Polygons? Gender and Gender-Role Subversion in Computer Adventure Games.” *Leonardo* 34.3 (2001): 221–226. MIT Press Journals. Web. 1 Nov. 2014.

Schleiner comments on the role of videogame culture among youth in “reorganizing their worldviews” (221). She discusses the absence of videogame discussion in scholarship through the mid-1990s, as scholars either wrote off the media form, the pedagogical use of it, or the value of it in society and academic scholarship in particular. Schleiner briefly outlines “Before *Tomb Raider*” as a period, before she then enters into discussion of the popular video game series *Tomb Raider* and its protagonist, Lara Croft, whom the author refers to as a “female frankenstein” that presents a mechanized, objectified, unrealistic female body. *Tomb Raider* becomes a game “where boys and men are permitted to develop unrealistic ideals of female body type, or to dispense with relating to human women whatsoever, replacing them with easily controlled virtual female bots” (223). However, alternatively, male players also “perform” the avatar role of Croft, constructing her multipliciously as (in addition to objectified female) drag queen, femme fatale, role model, and “vehicle for the queer female gaze” in her inhabitants of the “monstrous” (Here she cites individual works by Butler and Halberstam on “the dangerous woman” and binary-busting “monster-genders”).

Taylor, T. L. “Multiple Pleasures Women and Online Gaming.” *Convergence: The International Journal of Research into New Media Technologies* 9.1 (2003): 21–46. con.sagepub.com. Web. 1 Nov. 2014.

Using a combination of data, Taylor assesses motives for female participation in online gaming spaces, particularly massively multiplayer online role-playing environments (or MMPORGs); research cited in the



article suggests that women now make up about 50% of the online gamer community. Taylor believes demographic statistics helps to denote why women have gravitated toward this type of gaming (Here she makes her goals distinct from scholarship like Schleiner's on Lara Croft, which she mentions by name.). MMPORGs serve as spaces that, more so than other video game genres, rely on community development, participation in community discourse, dialogue and interpersonal interaction as means to success, and avatar development as a means of performing individuality. Taylor presents games that take on "gender-neutral design goals," such as *Everquest*, as well as games that do present misogynies that women are inclined to play as a way to participate "*despite the game*" (40).

Zafra, Remedios. "Las mujeres en Internet ¿immigrantes, exiliadas, turistas...?" *¿Todas Las Mujeres Podemos Género, Desarrollo, y Multiculturalidad. Publicacions de la Universitat Jaume (2007): 48–60. Web. 1 Nov. 2014.*

In this conference paper republished in book chapter form, Remedios Zafra, of the University of Seville, discusses the cyberfeminist movement, women working on the fridge worlds of the internet, the internet as a queer and enabling space to battle sexism—yet the outsider or "entering tourist" role of the woman in the space. The "utopia" view of the internet proved to be a myth as the space asserted itself as a place dominated, read, and written by men.