



*PACIFIC LUTHERAN UNIVERSITY*

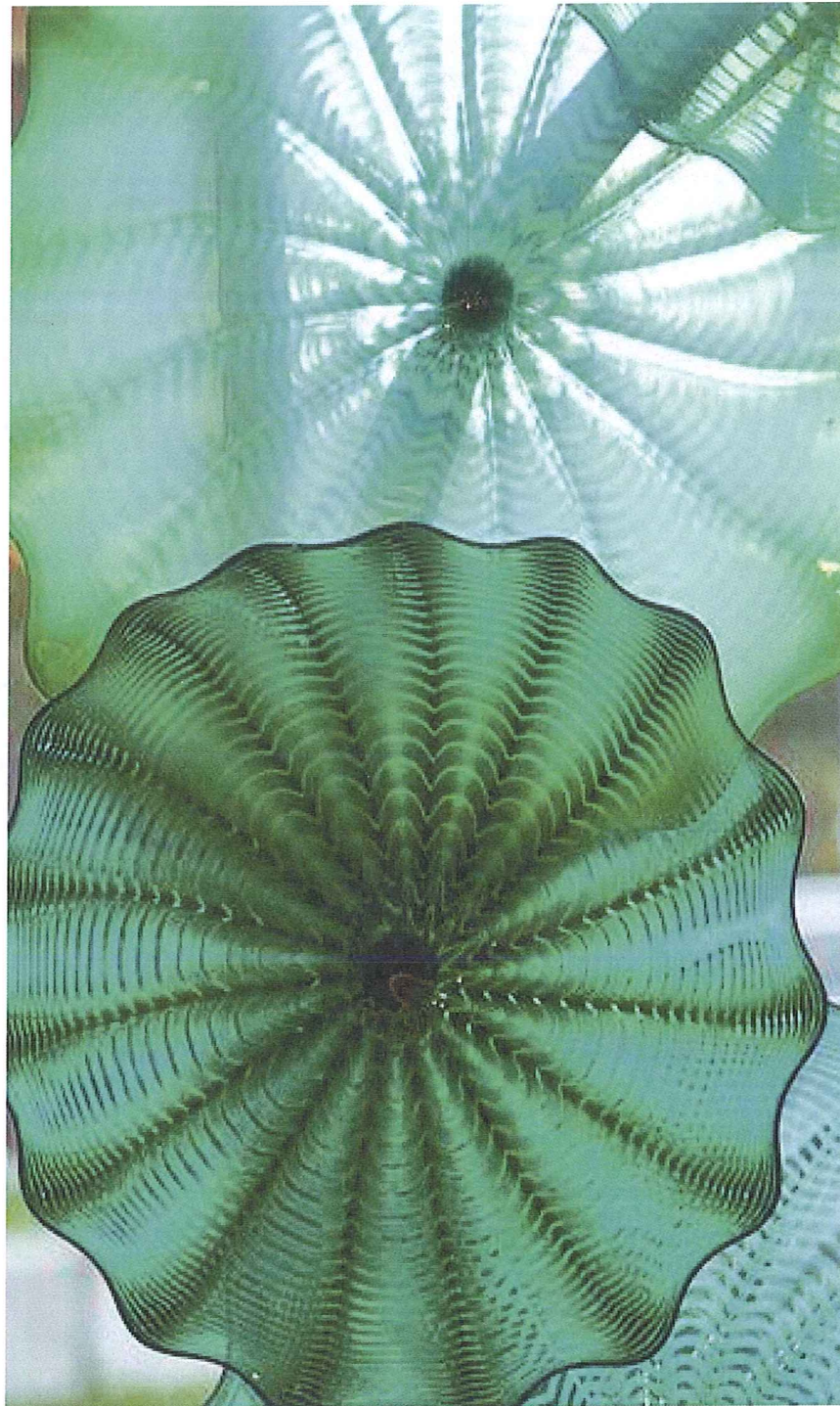


***Division of Humanities***

*presents the*

***Spring Academic Festival  
Senior Capstone Presentations  
May 2014***





*Please Join Us*

AS THE CULMINATION OF THEIR ACADEMIC MAJORS,  
PACIFIC LUTHERAN UNIVERSITY SENIORS PRESENT TO  
AN OPEN AUDIENCE THE FRUITS OF A SUBSTANTIAL  
PROJECT, PAPER, OR INTERNSHIP.

THE STUDENTS AND FACULTY OF THE DIVISION OF  
HUMANITIES WARMLY INVITE ALL STUDENTS,  
FACULTY, AND THE PUBLIC TO PARTICIPATE.



## Language & Literatures

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Professor Troy Strofjell

When we read, what are we actually doing? What does it mean to read? And, especially, what does it mean to read critically? What are our ethical obligations as critical readers? In short, what does it mean to read ethically? In this senior seminar we have explored these questions, studying what some thinkers have written about the ethics of reading while working to develop and apply our own answers to research projects from our respective fields of French, German and Classics.

**Wednesday, May 7, 2014**

**Anderson University Center, Room 213**

**1:45 pm      Opening Remarks**

**French**

**2:05 pm      Helen Moran**

“Conflicts with Laïcité: A Postcolonial  
Understanding of a Non-Muslim  
Response to a Muslim Woman’s  
Headscarf in France”

## Languages & Literatures

### Seminar in The Ethics of Reading

**Wednesday, May 7, 2014**

**Anderson University Center, Room 213**

**2:25 pm Linnéa Svensson**

“‘We Talk as We Are’: Michel Tremblay’s  
Les Belles-Œurs, Joual, and Québécois  
Postcolonialism”

#### **German**

**2:50 pm Hillary Bliven**

“Disparities in the German Education  
System for Turkish-Germans”

**3:10 pm Alison Haywood**

“Lustig ist das Zigeunerleben: How  
Wladimir Kaminer’s *Russendisko* Creates a  
Positive German National Identity by  
Stereotyping Minorities”

#### **Classics**

**3:35 pm Molly Ubben**

“The Change: A Modern Perspective on  
Gender Metamorphosis”

## Languages and Literatures

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Professor Paul Manfredi

The Chinese Studies Program capstone course engages the question of "Chineseness" in the form of the common if poorly understood phrase "Middle Kingdom." Through a series of readings and discussions which demonstrate both the central features of core Chinese cultural attributes, we explore various ongoing challenges to dominant the paradigms of unity and consistency. Students then embark on their own projects and report back regularly to classmates and colleagues in the Chinese Studies Program.



## Languages and Literatures

### Seminar in Chinese Studies

**Wednesday, May 14, 2014**

**Hong International Hall Lounge**

**4:00 pm Caitlin Peterson**

'L'écriture feminine' in Mao Dun's Rainbow and  
Zhai Yongming's The changing room

**4:30 pm Martha Meyer**

"The Nobel Complex: The Representation of  
Chinese Authorship in World Literature"

**5:00 pm Jami Cannon**

"Chinese Science Fiction: May Fourth Optimism  
to Liu Cixin's Dystopianism"

**5:30 pm BREAK**

**6:00 pm Dominic Napat**

"Chinese Religious Vitality and Protestantism:  
Protestant Christianity as a Changing Role in  
Modern Society of China"

**6:30 pm Raymond Velasquez**

"How do Domestic Politics Affect Border  
Disputes? A Case Study on China and Taiwan  
Concerning the Senkaku/Diaoyu Islands"

## Languages & Literatures

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### Professor Giovanna Urdangarain

As the culminating course for the major in Hispanic Studies, this seminar immerses students in three intellectually demanding fields. They become familiar with the realm of Critical Theory by studying some of the most important schools of thought as well as the most influential thinkers of those schools (Saussure, Barthes, Freud, Derrida, Lacan, Kristeva, Cixous, Foucault, Marx, Bhabha, Žižek, Anzaldúa, Benítez-Rojo, Stuart Hall.) Concurrently, students also learn about key concepts and methodologies related to research in literature, film and culture of the Spanish-speaking world. Finally, students undertake an analysis of primary sources (in Spanish) of their choosing, drawing from the theoretical framework they deem most pertinent for their texts and supported by the secondary sources they critically compile throughout the semester.

At the end of the 15-week course, the aforementioned process culminates in the elaboration of a 20-page argumentative critical essay written in Spanish in which students deconstruct notions of race, ethnicity and/or gender, question representations of violence, reflect upon the ethical positions of the readership/audience, and discuss the nature of language and the potential and limitations of art.



## Languages & Literatures

### Seminar in Hispanic Studies

**Tuesday, May 13, 2014**

**Anderson University Center, Room 213**

**3:05 pm      Eva Prieto**

Atravesando México y su violencia con Oscar  
Martínez: Los migrantes que no importan /

Crossing Mexico and Its Violence with Oscar  
Martínez: The Migrants Who Do Not Matter

**3:30 pm      Angie Jiménez**

El rostro femenino del fenómeno de la  
inmigración mexicana y centroamericana en  
el cine fronterizo / The Female Face of the  
Mexican and Central American Immigration  
Phenomenon

**3:55 pm      Ashlee Wright**

La descolonización, la repercusión y la  
censura en Arizona / The Decolonization of  
Latino Adolescents, Its Results and the  
Censorship in Arizona

# Languages & Literatures

## Seminar in Hispanic Studies

**Thursday, May 15**

**Hauge Administration Building, Room 101**

**3:05 pm Elizabeth Valdez**

La ideología revolucionaria en los versos de  
Ernesto Cardenal / Revolutionary Ideology in the  
Verses of Ernesto Cardenal

**3:30 pm Lauren Letsinger**

El Sur salvaje: Revelando la humanidad en la  
Patagonia / The Wild South: Revealing Humanity  
in Patagonia

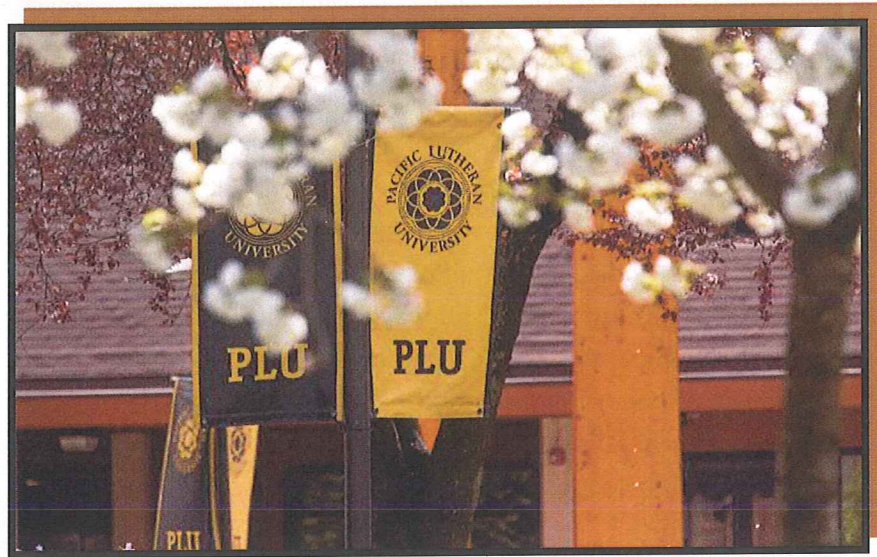
**3:55 pm Katelyn Chrishman**

La política de la identidad Aymara urbana a  
través del cine neo-realista / Urban Aymara  
Identity Politics Through Neo-Realist  
Cinematography

**4:20 pm Garrett Jones**

Nacionalismo y fútbol: el Barça como promotor  
del movimiento independentista en Cataluña /  
Nationalism and Soccer: Barça as promoter of  
the Catalan Pro-Independence Movement





## Languages & Literatures

Professor Jason Skipper

Stories shape our world, and we come to know the world through stories. They are how we come to understand and connect with other people and cultures, often those we might otherwise never know. Stories transform us. The central objectives in this seminar are for students to become better storytellers and to create meaningful literature. To accomplish this, they have built upon skills and principles gained from previous literature and writing courses – working with imagery, exploring place, and examining the particularities of people, including their use of language and what shapes their ideologies – to create what Virginia Woolf called “moments of being” in characters’ lives. Over this semester, students have considered multiple texts on craft, produced a writer’s manifesto, presented on ways that authors use technique and critical frameworks to explore social issues, and wrote three new stories. Coming from different backgrounds and working with their own critical lens, they have each produced stories with the hope of revealing deeper insights into the human condition.



Languages & Literatures

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Seminar in Fiction Writing

**Thursday, May 15, 2014**

**Anderson University Center, Room 133**

**5:45 pm     Emily Walsh**  
"Three Lasagnas"

**6:30 pm     Chris Mahon**  
"Miasma"

**7:15 pm     James Olson**  
"Losing Son"

# Languages & Literatures

## Seminar in Fiction Writing

**Friday, May 16, 2014**

**Anderson University Center, Room 133**

**12:00 pm    Ariel Grob**

“The Sincerest of Accidents”

**12:45 pm    Kel Mejlaender**

“Without Sandcastles”

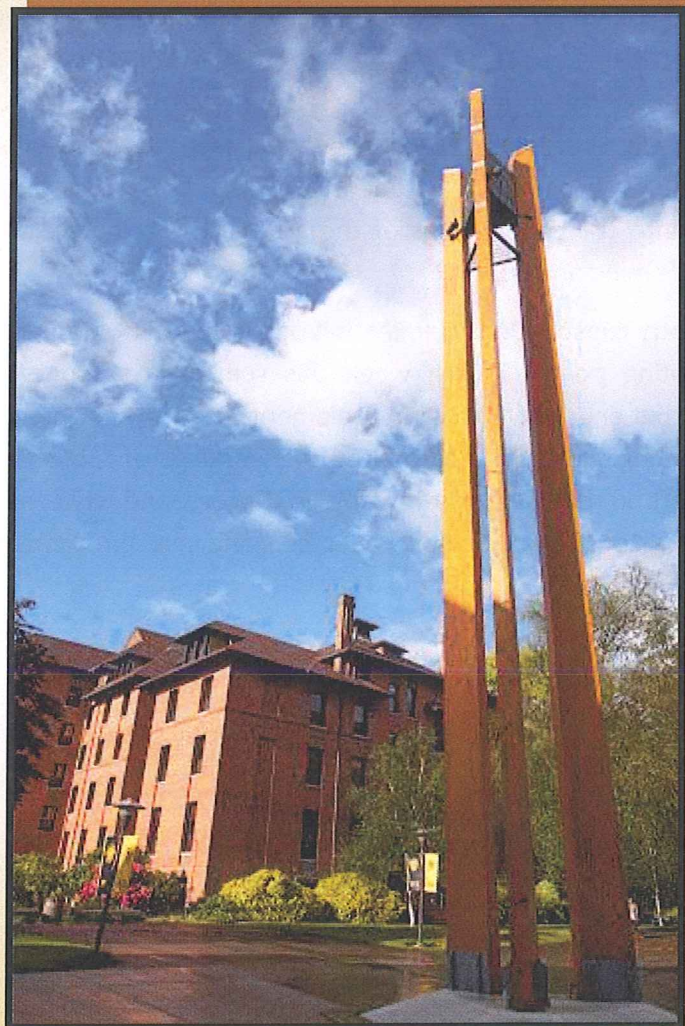
**1:30 pm    Carrie Reiersen**

“Light Work”

**2:15 pm    Melanie Hering**

“Green Oranges”





## Languages & Literatures

Professor Rick Barot

For many, poetry is often thought of as an art that begins and ends with the poet's feelings. However, even one hour in a beginning poetry class will undermine that assumption. Poetry, the beginning student immediately learns, is an art full of rigor--formally speaking, thematically speaking, intellectually speaking. In short, poetry is profoundly complex, and a student's study of poetry is as much an inquiry into the complexities of the art as it is an inquiry into the student's mind and heart.

The poetry capstone is a culmination of a student's work in reading and writing poetry. Each week this semester, students wrote poems that engaged with various elements of form and theme. The students also carefully investigated the workings of subject matter and craft in poets as far-ranging in history and style as Walt Whitman, Constantine Cavafy, Paul Celan, and Lois-Ann Yamanaka.



# Languages & Literatures

## Seminar in Poetry Writing

**Thursday, May 15, 2014**

**Anderson University Center, Room 201**

**5:45 pm     Kyrie Benson**  
"Strange Gods "

**6:30 pm     Aaron Bizier**  
"Debris"

**7:15 pm     Rosa Orlowski**  
"This Was Wilderness"

**8:00 pm     Nathaniel Youmans**  
"Winnowed"

## ENGLISH

Professor Jenny James

In the opening pages of Toni Morrison's 2008 novel *A Mercy*, the narrator, a young woman living in slavery in 17<sup>th</sup> century Maryland, poses a set of cautionary questions to the reader: "One question is who is responsible? Another is can you read?" At their root, these questions illuminate the ethical challenge that readers of literature inevitably face. This spring, seniors in the English Literature Capstone at PLU have grappled with their own sense of critical responsibility towards literary texts written since World War II and the complex histories these texts imagine. Becoming versed in the critical schools of narratology and reader response theory, students considered how narrative genres, in particular, are structured, read and re-visioned. With the aid of theoretical concepts of Gerard Genette and Roland Barthes, among others, we read experimental novels by William Faulkner and Toni Morrison and debated the ways these narratives are not simply aesthetic objects, but artistic forces that both inspire, and sometimes foreclose, our efforts at political and social change. Morrison in particular reminded us that there are dire consequences to our turning away from the written word, or as her narrator states, "If you never read this, no one will. These careful words, closed up and wide open, will talk to themselves. Round and round, side to side, bottom to top, top to bottom all across the room. Or. Or perhaps no. Perhaps these words need the air that is out in the world. Need to fly up then fall, fall like ash over acres of primrose and mallow" (Morrison 188). After working together to build productive tension between theory and narrative, each student has chosen a single novel to study independently and interpret in light of our shared conversation. What emerges from this collective work is an engaged reflection on the hopes and limits of narrative written in English after 1940 – a reminder of the ethical work that underlies any act of reading.



## ENGLISH

### Seminar in Ethical Readings: The Hopes and Limits of Narrative after 1940

**Friday, May 16, 2014**

**Anderson University Center, Room 201**

**12:45 pm    Nathaniel Youmans**

"There's nothing there. Beware.":  
Linguistic Underworlds and the  
Architexture of Subjectivity in House of  
Leaves

**1:30 pm    Brandi Smith**

"Her presence, my ancestress:" Women's  
Voices and the Fragmented Narrative of  
Margaret Atwood's The Handmaid's Tale

**2:15 pm    Mark Larkin**

"It's Hard to Tell You What Happened  
Next:" Narrative Ethics and the Fiction of  
War in Tim O'Brien's The Things They  
Carried

**3:00 pm    Nevis Granum**

"Meanwhile the wild geese...":Birdsong,  
Self-identity, and Environmental Ethics in  
John Fowles's The French Lieutenant's  
Woman

# RELIGION



Professor Seth Dowland

Scholarly work is conducted within a community. Scholars share their early ideas with friends and colleagues, their drafts with anonymous reviewers, and present their findings to their professional guilds. In the Religion Department, the capstone process models work within a scholarly community.

The work begins in the Fall of senior year, when students take a class on Research in Religion to learn a wide range of methods, read classics in the study of religion, and write a literature review on a topic of their own choosing. In the Spring capstone course, students delve deeper into that topic, creating their own original work, editing and reviewing one another's drafts, writing a polished piece of scholarship and making a formal public presentation.

The study of religion at PLU is widely diverse, ranging from Biblical to Buddhist research, from ancient history to contemporary theology. The work of the capstone honors this diversity, as each student develops a unique project, but also creates a community in which they can support, challenge, and learn from one another.



# RELIGION

## Seminar in Religion

**Monday, May 19, 2014**

**Xavier 150**

**3:00 pm Erin Parks**

“Dropping the Crystal Goblet: Evangelical  
Complementarian Responses to  
Domestic Abuse”

**3:30 pm Jessica Dexter**

“‘Where Was God?’: Theodicy and its  
Application to the Rwandan Genocide  
of 1994”

**4:00 pm Lucas Kulhanek**

“‘You Fool!’: A Postcolonial Biblical  
Analysis of the Parable of the Rich Fool”

**4:30 pm Michael McMullen**

“Dietrich Bonhoeffer, Anti-Semitism, and  
Martin Luther”

# RELIGION

## Seminar in Religion

**Tuesday, May 20, 2014**

**Xavier 150**

**10:00 am Trevor Hamilton**

"From Human Eros to Divine Agape:  
Tradition, Marriage, and Homosexuality  
in the Eastern Orthodox Church" "

**10:30 am Glenroy Sandy**

"The Old Rugged Cross"

**11:00 am Connor Scott**

"Matthew's Use of Allegory to Challenge  
Jewish Leaders"





*Humanities Capstones Spring 2014*



**Pacific Lutheran University**

**Division of Humanities**

Tacoma, WA 98447

[www.plu.edu/humanities](http://www.plu.edu/humanities)

**The Division of Humanities at Pacific Lutheran University**

is comprised of the Departments of

**English** (including Children's Literature and Culture, and  
Publishing and Printing Arts),

**Languages and Literatures** (including Chinese, Classics, French,  
German, Hispanic Studies, and Norwegian),

**Philosophy, and Religion,**

and is also affiliated with these programs:

Chinese Studies, Environmental Studies, Global Studies,

International Honors, Scandinavian Area Studies, and

Women's and Gender Studies.