



PACIFIC LUTHERAN UNIVERSITY

DIVISION OF HUMANITIES

presents the

Fall Academic Festival

Senior Capstone Presentations

December 2013



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.





Languages & Literatures

Chinese Studies and Scandinavian Area Studies

Professor Troy Storfjell

In this seminar we have been investigating the ethics of reading, entering into conversation with texts by such critical scholars as Edward Said, Robert Young, Judith Butler and Jacques Derrida. Our discussions have focused on what it means to read critically, and what our ethical obligations as critical readers are, or ought to be. Recognizing that there is no neutral space from which to read, and that we are all situated in the world of history, power relations and competing interests, we have had to ask ourselves what ethical considerations ought to guide us in our work.

Framed by this exploration, and informed by additional work in theory, students have developed critical readings of texts within their major fields—i.e., Chinese Studies, Classics, French, German, Norwegian and Scandinavian Area Studies.



Languages & Literatures
Chinese Studies and Scandinavian Area Studies



Seminar on the Ethics of Reading

Monday, December 9, 2013

Morken 103

- 1:50 pm** **Eric Herde**
Norwegian
“Eidsvoll and the Ideal Norwegian”
- 2:15 pm** **Ericka Michal**
Scandinavian Area Studies
“The Bayeux Tapestry: Narrative Voice, Cultural Memory and Influence”
- 2:40 pm** **Lynn Gleason**
Scandinavian Area Studies
“Us Local People’: Sámi Resistance to Twenty First Century Colonialism”
- 3:05 pm** **Ariel Grob**
Chinese Studies
“Expression of Identity Through Fashion in China: A Look Into the Political, Global and Feminist Movements that Shaped Identities in China Throughout the Twentieth Century”
- 3:30 pm** **Annie Twombly**
Chinese Studies and French
“Translation as Friendship: Conceptualizing a More Ethical Way to Co-Exist”





Languages & Literatures
Chinese Studies and Scandinavian Area Studies

Seminar on the Ethics of Reading

Wednesday, December 11, 2013

Morken 103

- 1:50 pm** **Victoria Harkins**
Classics
“Fathers, Daughters and Death in Ancient Rome”
- 2:15 pm** **Zach Ross**
German
“Found in Translation: Use of Language in the Works of Marginalized Writers in Germany”
- 2:40 pm** **Eric Ottenbacher**
German
“*Geizig oder sparsam? Simpel oder schlau?* The Changing Image of the Swabians and Their Dialect in Germany”
- 3:05 pm** **Thomas Flanagan**
German
“Lost in Generational Memory: A Critical Look at Representations of Memory, Identity and Trauma in *Rosenstraße*”





Languages & Literatures

Hispanic Studies

Professor Carmiña Palerm

HISP 499 is the culminating course for the Hispanic Studies major. In this course, students develop and write a substantial, original research project, in accordance with their own interests in the Spanish speaking world, and in dialogue with some of the critics who have shaped how literature, film and culture are studied in universities today.



Languages & Literatures



Seminar in Critical Theory

Tuesday, December 10, 2013

Morken 132

4:00 pm **Jenny Predmore**

“La carcelera y la presa: La vida bajo el patriarcado en *La casa de Bernarda Alba* de Federico García Lorca/The Jailer and the Prisoner: Living Under Patriarchy in Federico García Lorca’s *La casa de Bernarda Alba*.”

4:20 pm **Charlotte Herrmann**

“La voz testimonial y la recuperación de la memoria colectiva española en *La voz dormida* de Dulce Chacón y *Las trece rosas* de Emilio Martínez Lázaro/The Testimonial Voice and the Recovery of the Spanish Collective Memory in *La voz dormida* by Dulce Chacón y *Las trece rosas* by Emilio Martínez Lázaro.”

4:40 pm **Lucas Kulhanek**

“Reclamos y gritos: letras tangueras argentinas como una manifestación de las injusticias sociales en la primera mitad del siglo XX/Cries for Help: Argentine Tango Lyrics as a Manifestation of Social Injustices in the First Half of the Twentieth Century.”

5:00 pm **Karina Sandoval**

“Mujer, clase y etnia en Latinoamérica: Una introducción a la diversidad de las mujeres en *Cien Años de Soledad* / Women, Class and Race in Latin America: An Introduction to Women's Diversity in *One Hundred Years of Solitude*.”

5:20 pm **Shannon Burlingame**

“Paraíso Queer: Celebrando la diversidad del tercer género en *Muxes: Auténticas, intrépidas y buscadoras de peligro* de Alejandra Islas/Queer Paradise: Celebrating Third Gender Diversity in *Alejandra Isla's Muxes: Auténticas, intrépidas y buscadoras de peligro*.”





Languages & Literatures Hispanic Studies

Seminar in Critical Theory

Thursday, December 12, 2013

Morken 131

4:00 pm

Rachel Samardich

"La historia escondida: una examinación poscolonial de *Beautiful* y su representación de los inmigrantes *ilegales* reales e imaginarios/*The Hidden Story: A Postcolonial Examination of Beautiful and its Representation of Real and Imagined Illegal Immigrants.*"

4:20 pm

Wendy Martínez

"La complejidad de la experiencia indocumentada en los Estados Unidos a través de una perspectiva Marxista y de los estudios de trauma en film, líricas de canciones, y poesía/*The Complexity of the Undocumented Experience in the United States Seen Through the Lenses of Marxism and Trauma Studies in Film, Song lyrics, and Poetry.*"

4:40 pm

Kimberly Wogahn

"'Soy campesino y aquí lo demuestro en mis manos': discurso y espacio descolonizador en *The Garden* de Hamilton Scott Kennedy/'I am a Farmer and Here is the Proof in My Hands': Decolonizing Discourse and Space in *The Garden* by Hamilton Scott Kennedy."



Languages & Literatures
Hispanic Studies



Seminar in Critical Theory

5:00 pm

Montserrat Walker

“Nacionalismo y memoria: Cuba como una comunidad imaginada en *Dreaming in Cuban* de Cristina García/Nationalism and Memory: Cuba as an Imagined Community in Cristina García’s *Dreaming in Cuban*.”

5:20 pm

Kate Pritchard

“Lo real maravilloso y el género nerd: escribiendo la diáspora dominicana en *The Brief Wondrous Life of Oscar Wao* de Junot Díaz/The Marvelous Real and Nerd Genre: Writing the Dominican Diaspora in Junot Díaz’s *The Brief Wondrous Life of Oscar Wao*.”

5:40 pm

Dana Prior

“El genocidio desconocido: Un psicoanálisis de las varias perspectivas del genocidio guatemalteco en *When the Mountains Tremble* de Newton Thomas Siegel y Pamela Yates, y *¿Cuál Guerra?* de Laurie Levinger/The Unknown Genocide: A Psychoanalysis of the Various Perspectives of the Guatemalan Genocide in *When the Mountains Tremble*, by Newton Thomas Siegel and Pamela Yates, and *¿Cuál Guerra?* by Laurie Levinger.”





English

Professor Callista Brown

Life is not what is lived, but what one remembers and how one remembers it in order to recount it. – Gabriel Garcia Marquez

Memoir is a non-fiction form in which we demonstrate our level of accomplishment in all the arts of fiction: narrative construction, dialogue and scene building, character development, tone and point of view, specificity and detail, imagery, metaphor, and sentence rhythm. We also engage in the arts of the essayist, providing reflection and interpretation.

In this seminar, we read and discuss one another's writing and the work of others as well. As writers, we work within a tradition, so we read to broaden our knowledge of the genre. And through our reading, we also create our own tradition, a cohort of writers living and dead, whose work inspires, energizes, and teaches us.

When we write memoir, we produce more than a record of events or a litany of feeling-states. We construct an account of being alive that is irreplaceable. And however much we focus on our own experience, we discover that our memories are inhabited by others, whose lives intersect ours in ways we can discover only through the act of writing.

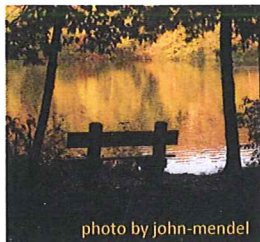


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Seminar in Nonfiction Writing

Thursday, December 12, 2013

Anderson University Center, Room 201

6:00 pm **Katherine Monica Giseburt**
"Schools of Attention"

6:45 pm **Jessica Trondsen**
"Life in Work"

7:30 pm **Michelle Black**
"On the Road of Reflection"

8:15 pm **Selina Mach**
"Portraits in the Sand"

Friday, December 13, 2013

Anderson University Center, Room 201

12:00 pm **Erin Parks**
"More Than Twice & Things I Thought I'd Know"

12:45 pm **Sarah Kintner**
"Rondo: Scherzo, Elegy, Fantasie"

1:30 pm **Anna Payton**
"Blessed Are Those Who Mourn"

2:15 pm **Rachel Lee**
"Reflections in the Rearview Mirror"





English

Professor Sharon Jansen

Today, nearly four hundred years after his death, Shakespeare is everywhere—from middle-school readings of *Romeo and Juliet* and high-school productions of *As You Like It* to a never-ending series of feature films starring actors like Helen Mirren, Denzel Washington, and Nathan Fillion. After the recent discovery of the skeleton of Richard III, media coverage focused more on Shakespeare's fiction of a pathological monster than historical fact or archaeological study. Shakespeare is not only the most canonical of English writers, but at times he seems as if he is the *only* English writer anyone cares about reading—except, of course, J. K. Rowling.

In our seminar this fall, our aim was to place—or, rather, to *replace*—Shakespeare in his literary context. Shakespeare did not live, write, or work in isolation. Rather than reading the plays of Shakespeare—and only Shakespeare—we read widely in the work of his contemporaries, surveying the riches and diversity of the drama written in the early-modern period. We read revenge tragedies and city comedies; plays by men whose names we should know, plays by writers whose names are now lost or forgotten, and plays by women who knew their work would never be performed on stage in their lifetime. Thomas Kyd, Christopher Marlowe, John Webster, Thomas Heywood, Margaret Cavendish—these are just a few of Shakespeare's remarkable dramatic contemporaries.

As the culmination of an English literature major, this seminar asked students to think critically about the literary canon and to reflect on how—and perhaps why—a canon is formed. In our reading and analysis, we employed a range of theoretical perspectives—feminist, queer, and new-historicist, among them, but also ways of reading that each student had been introduced to in various courses as she completed her English major. Together we considered how ideas about sex, marriage, and the family have changed since the early modern period even while our reading showed us how the early modern period mirrors, in an uncanny way, the political unrest, gender conflicts, economic crises, social anxieties, and existential threats we face today.





Seminar in Literature

Friday, December 13, 2013
Anderson University Center, Room 133

- 12:00 pm** **Lia Lee**
“Son of a Bitch: Motherhood, Power, and Sexuality on the Early-Modern Stage”
- 12:45 pm** **Alisa Haines**
“‘But were she able, thus she would revenge’: Women, Daggers, and Revenge in Early-Modern Tragedy”
- 1:30 pm** **Alina Smikh-Kobzar**
“‘I smelt ’em ere they came’: The Representation of Jews in Early-Modern Drama”
- 2:15 pm** **Maddie Schneider**
“Marlowe and Masculinity: Men and Their Identifiers on the Early-Modern Stage”
- 3:00 pm** **Lillian Cecilia Ferraz**
“‘I shall find meat enough’: Men’s Appetites and the Defiant Widow on the Early-Modern Stage”





Philosophy

Professor Pauline Kaurin

The question of whether and when to intervene militarily on humanitarian grounds is one that has surfaced with increasing regularity since the 1990's in places like Bosnia, Rwanda, Somalia and most recently in Syria. In this course we read historical and contemporary material from the Just War Tradition that asks when the use of violence is morally permissible and justified, as well as arguments from political scientists and philosophers on whether humanitarian intervention violates national sovereignty and whether nation-states (as opposed to individuals and/or Peoples) ought to be the locus of sovereignty at all. We also looked at case studies of humanitarian interventions in the case of genocide and/or ethnic cleansing to ask if this kind of humanitarian crisis poses a special obligation to rescue 'victims.' The papers presented here look at a variety of questions within this broad discourse on humanitarian intervention, ranging from issues of how soldiers should behave in these conflicts to whether there are other models of intervention that are more 'humanitarian.'





Seminar in Humanitarian Intervention

Monday, December 16, 2013

Anderson University Center, Room 133

12:00 pm **Iain Fleenor**

"A Criticism of a Soldier's Moral Permissibility to Selective Conscientiously Object in Helping Others"

1:00 pm **Peter Joyce IV**

"Free the Automatons: the Need for a Reductivist *in Bello* Account of Intervention."

Wednesday, December 18, 2013

Anderson University Center, Room 133

1:00 pm **Eric Olson**

"Spider-Man and Humanitarian Interventions: Introducing a Domestic example into Post Bellum Considerations"

2:00 pm **Jessica Sadler**

"The Truth of Collective Memory: The Path to Reconciliation Post-Bellum"

3:00 pm **James Olson**

"Impartiality Reconsidered: Some Thoughts on a New Impartiality in the Age of Humanitarian Interventions & Global Anarchy."





Pacific Lutheran University
Division of Humanities
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The Division of Humanities at
Pacific Lutheran University
is composed 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.

