

Arizona State University



The 21st
Southwest
English
Symposium

Co-Sponsored by:



At a Glance

	Special Event & Location	Room 1 LL 102	Room 2 LL 104	Room 3 LL 106
Registration 7:00-8:00	Registration, Coffee & Breakfast f/ Einstein Bros Bagels LL 165			

Opening Panel 8:00- 9:00	Opening Panel: Postcolonial Perspectives on South Asia and the Americas LL 2 (Basement)	
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Session 1 9:15-10:15		Monetary Considerations	Commodification of Thought & Academic Work	Gender & Commodification
<i>Chair</i>		<i>Sean Moxley-Kelly</i>	<i>Carlos Flores</i>	<i>Tonya Eick</i>
Presentation 1		Adam Hoffman	Nanette Schuster	Amilynn Johnston
Presentation 2		Shersta Chabot	Brady Edwards	Francisca Zimmerman-Hakes
Presentation 3		Alexia Skoulkari		Allegra Smith

Session 2 10:30-11:30		Literary Considerations of Objects & Commodities	Commodification of University Curriculum	Theoretical Considerations of Objectification
<i>Chair</i>		<i>Adam D Hoffman</i>	<i>Kewman Lee</i>	<i>Chelsea Adams</i>
Presentation 1		Myungsung Kim	Sean Moxley-Kelly	Cassandra Galentine
Presentation 2		Lauren McKean	Kewman Lee	Brooks Sterritt
Presentation 3		Jarad Krywicki	Aimee Blau	Jacob Lang

Lunch 11:30- 12:20	Box Lunch f/ Jimmy John's LL 165	
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Keynote 12:30-1:30	Ian Bogost LL 2 (Basement)			
	Special Event & Location	Room 1 LL 102	Room 2 LL 104	Room 3 LL 106

Session 3 1:45-2:45		Community & Constructions	Commodification of People	Objectification & Rape in Literature
<i>Chair</i>		<i>Tonya Eick</i>	<i>John Henry Adams</i>	<i>Abby Oakley</i>
Presentation 1		Tyler Ringstad	Aaron Kroska	Jordan Engelke
Presentation 2		Ian James	Chelsea Adams	Ben Larsen
Presentation 3		Michael Bogucki	Patrick Zwosta	Sunyoung Lee

Session 4 3:00-4:00		Objectification & Materialism in Literature	Ethics & Commodification	Commodification of Women and Social Media
<i>Chair</i>		<i>Holly Fulton</i>	<i>Tonya Eick</i>	<i>Allegra Smith</i>
Presentation 1		Nancy Roche	Zachary Brisson	Timothy Cox
Presentation 2		Suzanne Roszak	William Neibergall	Andrea Severson
Presentation 3		Victoria Baugh	Zeke Saber	Nicole Ealy

Poetry Reading 4:30- 6:00	Featuring ASU MFA Poets Rula Bula	
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Welcome to the 21st Southwest English Symposium!

Theme: Objects & Commodities

Keynote Speaker: Dr. Ian Bogost

Ivan Allen College Distinguished Chair in Media Studies

Professor of Interactive Computing at the Georgia Institute of Technology

A note from the Co-Chairs:

We chose the theme “Object and Commodities” to encourage a diverse range of presentations that pushed the boundaries of traditional conference presentations, and we were not disappointed. As rhetorical scholars, we were very interested in seeing how people took up this call, and the presenters answered with a wide variety of topics and interpretations! We are pleased to welcome students from over fifteen universities across the country to sunny Tempe for the 21st Annual Southwest English Symposium!

This symposium has been brought to you by the hard work and dedication of several of Arizona State University’s graduate students & instructors. We would like to express our gratitude to the SWES organization committee (without whom we would not be having a conference today!): Carlos Flores, Holly Fulton-Babicke, Kewman Lee, Kayla Lucht, Glenn Newman, Dustin Pearson, and Kerri Slatius. An extra special thanks goes to John Henry Adams, Tonya Eick, Amilynne Johnston, and Olivia Rines for their input and constancy in the planning of this symposium.

Please find the CFP for next year’s Southwest English Symposium on the following page. Co-Chairs Amilynne Johnston and Olivia Rines will be ready to welcome you back to ASU in February of 2017.

We hope that you enjoy your time here, learn a thing or two, and get to know some of your fellow scholars.

Warmly,
Kayla Bruce & Abby Oakley

(Re)Defining Disciplinary Conversations

The 22nd Southwest English Symposium

Arizona State University || February 2017

Our 2017 theme for the interdisciplinary Southwest English Symposium conference is (Re)Defining Disciplinary Conversations, which emphasizes the conversations that scholars engage in regarding their ever-evolving fields of practice and/or research. These turns in disciplinary conversations involve shifts in pedagogy, methodology, praxis, and objects of study. This theme allows for a myriad of explorations into how the changes in our disciplines and institutions affect our work and research.

Some questions we might ask include:

- How can we adapt existing methods to new objects of study?
- What changes/shifts are required when engaging in interdisciplinarity and with new theories?
- How is our research shaped by issues such as ethics, disciplinarity, and professionalization?
- In what ways have changes in culture affected the academy?

We encourage a diverse range of proposals under the umbrella of the Humanities including (but not limited to) film analysis, creative writing (PFCNF), linguistic and applied linguistic analysis, technical writing, literary scholarship, rhetorical analysis, composition theory, pedagogical approaches, digital scholarship and pedagogies, feminist interpretations, Liberal Arts education (course design & syllabi), and multi-modal presentations.

Possible topics might include:

- historicist approaches to pedagogy
- balancing posthumanism against intersectionality
- interview tactics when engaging in sociolinguistic interviews
- de/reconstructing literary canons
- digital pedagogy strategies
- digital methods and methodologies
- feminist and intersectional interpretation of disciplinary conversations/methods/pedagogy
- changes in understandings and representations of rhetorics
- ways that feminist theorizing & methodology invites reflexivity and inclusion of experience
- inclusion & analysis of current political, social, and economic realities like systemic racism or global climate change

We also welcome creative work and performances. This theme should encourage a questioning of societal views and display the unique world view of a Humanities scholar.

Submission deadline: November 1st, 2016



Registration 7:00am-3:00pm

Registration will open at 7:00am on Saturday, February 20th. The registration table is in the lobby of the G. Durham Language and Literature building. At the registration table you will find your name tag, swag, and program. Also feel free to ask the volunteers at the registration table any questions you might have regarding the conference and/or the venue.

Breakfast 7:00am-8:00am

The symposium will provide breakfast for all attendees. Breakfast will be from Einstein Bros and include a selection of bagels with schmear and breakfast pastries along with fruit salad, coffee, and orange juice. Breakfast will be set up in LL 165.

Opening Panel 8:00am-9:00am

Postcolonial Perspectives on South Asia and the Americas || LL 2 (Basement)

The symposium opens with a panel featuring Saifyia Fawad and Zahra Hanif, lecturers from Kinnaird College for Women in Lahore, Pakistan and Matt Henry, a literature PhD student from ASU. This panel is made possible thanks to a three year grant, coordinated by ASU Professor Claudia Sadowski-Smith, for a partnership between ASU's English Department and the English Department at Kinnaird College for Women in Lahore, Pakistan. Every semester, visiting scholars from Kinnaird come to ASU through this exchange program. The faculty work in the area of American literature, and during their time here, they work with faculty in the English Department and across campus to develop their research.

"The Art of Ventriloquism in Arundhati Roy's *The God of Small Things*"

Saifyia Fawad, Kinnaird College for Women

Fawad argues that Indian author Arundhati Roy's *The God of Small Things* is not so much a novel of postcolonial resistance, but a form of commodified fiction that reinforces the dominant image of the subcontinent for Western audiences. Fawad posits that the novel caricatures religious, ethnic and political aspects of the east, and sensationalizes tabooed sexual relationships as Roy magnifies the subordinate status of women as well as caste and racial differences. While India becomes a metaphor for a dystopian society, Roy, the author, emerges as the sane voice and ironically the goddess of small things of her title. Fawad shows that by employing the shock factor, Roy evokes the sympathy of Western readers and carves a space for herself as an author on the global platform.

"Ecological Resilience and Stability in Yamashita's *Through the Arc of the Rainforest*"

Zahra Hanif, Kinnaird College for Women

In her paper, Hanif explores the eco-theological underpinnings of Asian American writer Karen Tei Yamashita's novel *Tropic of Orange*. While critics have pointed to the novel's postcolonial and ecocritical aspects, Hanif argues that it draws on the Christian mythology of the Fall as a didactic tool to teach audiences better engagement with the environment. Hanif shows that the novel's main focus on the exploitative relation of its characters to the Brazilian Amazon, which is fictionalized as an area called the Matacão, reiterates some of the structure of religious teaching. As a piece of moralistic and didactic fiction, the novel uses the myth of the fall to portray environmental destruction and change in the fictionalized Amazon in ways that resonate with Canadian ecologist C. S. Holling's theory of ecological resilience and stability.

"Economic Development and Ecological Fallout in Karen Tei Yamashita's *Through the Arc of the Rain Forest*"

Matt Henry, Arizona State University

Central to Karen Tei Yamashita's 1990 novel *Through the Arc of the Rain Forest* is the Matacão, a mysterious plastic "resource" unearthed in the middle of the Brazilian Amazon. As capitalists move in to extract and profit from its many uses, the novel begins to unearth a long history of ecologically destructive resource development in Brazil beginning with Portuguese colonization and continuing into the twentieth century. As I argue, the novel offers a unique critique of colonial and postcolonial economic activities, as it is narrated by a nonhuman ball of Matacão plastic. In doing so, *Through the Arc of the Rain Forest* offers an alternative entry point into postcolonial studies, one that focuses as much on the nonhuman as the human casualties of colonialism.

Session 1 9:15am-10:15am

Monetary Considerations || Room 1: LL 102

Panel Chair: Sean Moxley-Kelly, Arizona State University

"God's Not Dead, He's Money: Consumerism in Philip K Dick's *Ubik*"

Adam Hoffman, Arizona State University

Part comic misadventure and part cultural commentary, Dick's *Ubik* shows how consumerism has replaced religion in modern culture. The spiritual impact of materialism has altered human identity and pushed humans into a transhumanist era—a time where more is individually possible, but where traditional religious culture and its many metaphors are discarded for more direct means of altering self, psyche, and situation.

"'A Woman's Place is on the Money': The Rhetorics of Gender, Public Memory, and U.S. Currency"

Shersta Chabot, Arizona State University

In June 2015, United States Secretary of the Treasury Jacob Lew announced that the newly redesigned ten-dollar bill, due for release in 2020, would feature the portrait of a woman. This announcement, and the motivating forces behind it, continue to be heatedly debated in politics and mass media; this debate spotlights the largely unexamined relationship between national identity narratives in the United States, its national public memory, and the materiality of its currency, an oversight that currently demands a more critical consideration of the rhetorical work that U.S. currency performs in constructing and maintaining a national identity. Beginning with Carol Blair's framework for a feminist material inquiry of rhetorical objects, this paper explores the significance, apparatuses, and modes of production of U.S. currency objects featuring historical women, as well as these objects' interaction with (or movement against) other objects and, ultimately, the manner in which currency objects act on (and interact with) people. In assuming the rhetoricity of U.S. currency objects, this paper aims to contribute to a more robust investigation of the implications of rhetoric's materiality.

"Marxist Theory and Ideology within the film: There Will Be Blood, A Closer Look at Morality and Exploitative Self-Interests"

Alexia Skoulikari, Washington State University

Marxist theory argues for a closer look at society. Specifically, it calls to attention values and morality within Western capitalistic society. The film *There Will Be Blood* brings up these issues of Marxist theory concerning class, religion, and money. In this paper, I argue that these issues of class, religion, and money in the film are representative of greater societal concerns of greed. Within the film, the character of Daniel Plainview exemplifies greed through his desire for economic success. Furthermore, I argue that Plainview's desire for economic success leaves him exploiting anyone and everyone he can to accomplish and satisfy this desire. In doing so, he perpetuates Marxist Bourgeoisie values. Further still, these values have greater implications that permeate our Western society. This film then, provides for an examination of how certain values become reproduced over time. Also, I argue that these values within a Marxist framework exploits oneself and others within the film and in society as well.

Commodification of Thought & Academic Work || Room 2: LL 104

Panel Chair: Carlos Flores, Arizona State University

"Responding to Student Writing: Objectivity vs. Subjectivity"

Nanette Schuster, Arizona State University

Responding to student writing is at the heart of pedagogical discussions. This is not surprising, for this activity necessitates the greatest amount of instructor time. However, as the renowned theorist Nancy Sommers identifies there is another reason this topic should be continually explored; teacher written responses to student writing are at the crux of students' "best writing experiences." This raises the question: how do we ensure they continue to remain so? In the midst of these conversations, considerations of objectivity often occur. It is

often suggested that objectivity is the epitome of ideal grading practices. Yet, what if we reconsidered grading and responding to student writing? What if subjectivity took precedence? Not the instructor's viewpoint, but the student's perspective. After all, how can we "fairly" grade writing unless we first aim to view it from the student's own perspective? Moreover, how can we respond to the student unless we do so by understanding and acknowledging their own perspective? This presentation will join in the conversation surrounding objectivity and grading by exploring objectivity's often overlooked adversary, subjectivity.

"Flux Composition, 1.21 Gigawatts of Elasticity: Composition Instructors and the Mentoring of TAs in the Modern University"

Brady Edwards, University of Nevada, Reno

English departments around the country have begun to depend upon the adjunct and term instructor out of approval and/or necessity. In fact, many universities, including the University of Texas-Pan American, the University of Mississippi, and BYU, to name a few, have adopted one-year staff positions to fulfill such departmental needs, and some institutions of higher education have also asked these instructors to mentor new TAs. Such a shift has led to the objectification of the short-term English instructor, or what I call the flux instructor. Bousquet, Harris, and Crowley have studied labor issues, professionalization, and working conditions in regards to this shift in departmental philosophy, but to date there is a dearth of research devoted to the composition instructor/mentor program and its effectiveness for both the temporary full-time instructor and the TA mentee. Exploring this issue through participant observation, this paper will inform writing program administrators of the realities of mentorship done by temporary employees and provide positive recommendations for similar positions.

Gender & Commodification || Room 3: LL 106

Panel Chair: Tonya Eick, Arizona State University

"Colonial Meat Markets, or, Bargains in Biltong: Symbolic Economy and Strategic Consumption in Rider Haggard's *The Ghost Kings*"

Amilynne Johnston, Arizona State University

Throughout the text of *The Ghost Kings*, the sustained attention Haggard gives to Rachel Dove's acceptance and denial, consumption and redistribution of food, particularly meat, indicates her strategic participation in a symbolic gifting economy. Using Melissa Free's analysis of Haggard's female colonial romances as a framework, this paper argues that Rachel's understanding of indigenous African systems of exchange further evinces Haggard's uniquely (though inadvertently) feminist depiction of female power within the wider genre of the colonial adventure novel. Whereas Rachel displays much of her gendered power through intuition and passivity, she is an active agent and participant in gift exchanges with various colonial Others. Through these exchanges, Rachel demonstrates her mastery of a cultural

discourse and practice that remain unavailable to male colonizers set on introducing Western systems of trade and commerce to the South Africans.

"A Look at Prostitution as Commodification in Actual Practice versus Theoretical Viewpoints"

Francisca Zimmerman-Hakes, New Mexico State University

In America's most infamous city where what happens in Las Vegas, supposedly stays in Las Vegas; Las Vegas leads the country in the illegal sex trade. Nevada is the only U.S. jurisdiction to allow any form of legal prostitution, and while it is not legal in Las Vegas' Clark County Nevada most people would never guess that to be the case. From workers hanging out in clubs or the street, local ads in phone books, escort service websites and local hand billers assaulting tourists with cards, prostitution is not even trying to be concealed. What are the impacts of prostitution on minorities, woman, and GLBQT community? How do the debates of radical feminism versus body positive feminism collide in the commodification of sex and individual choice? This paper which will be presented deals with these crucial questions to as how the commodification of sex, individual choice, and human trafficking collide on the streets of Clark County Nevada and what is the long term effect of this industry for those involved. This research is part of a one and a half year project that includes academic journal research along with first hand research conducted by myself on the streets of Las Vegas.

"Objects of Desire, Writers of Culture: Refiguring Pornography's Role as a Sexual and Social Text"

Allegra Smith, Arizona State University  @argella

Making a case for pornography as a rhetorical artifact that is rich for both textual and empirical inquiry, the presenter will describe the results of a study examining rhetorical differences between pornography preferred by male versus female audiences. By placing the study results in conversation with scholarship on the identities of early web "pornpreneurs," the speaker will discuss the development of a participatory porn culture: new sexual representations that incorporate the desires and bodies of female fans into pornographic images and videos. The women creating these new pornographies assert rhetorical agency as they change the landscape of adult entertainment and sexual representation. In this way, participatory porn culture and feminist pornography—that is, pornography created for women and/or by women that seeks to depict genuine female pleasure and/or challenge traditional depictions of sex and sexuality—move beyond reductive portrayals of women as passive sexual objects, and towards representations of multifaceted sexual subjects engaging with their contradictions as the writers of embodied texts with multiple, fragmentary audiences.

Session 2 10:30am-11:30am

Literary Considerations of Objects & Commodities || Room 1: LL 102

Panel Chair: Adam D. Hoffman, Arizona State University

"Xenophobia, Class Anxiety, and Commodification of Ethnic Identity: The Valentinian Allusion in F. Scott Fitzgerald's *The Great Gatsby*"

Myungsung Kim, Arizona State University

In *The Great Gatsby*, Fitzgerald alludes to the Italian-born actor Rudolph Valentino who gained great success through the erotic commodification of his unmarked transvestism and hyper-manhood, which laid him open to xenophobic attack in the early-twentieth-century U.S. culture. In *The Great Gatsby*, Fitzgerald constructs a substantial identification between Valentino's feminized male eroticism and Gatsby's exoticness as a modern dandy with a deep fondness for finery and ornament. It is not accident that Nick Carraway and Jordan Baker hear "The Sheik of Araby," a song that was composed about a movie *The Sheik* (1921), in which Valentino performed a young head of an Arabian clan. This song gains sub-textual significance in the novel when Gatsby identifies himself as "a young rajah ... in all the capitals of Europe – Paris, Venice, Rome," which evokes the image of "a turbaned character." This implicit presence of Valentino, whose commodified ethnicity agitated the sense of class security of mainstream white aristocracy, places the novel in the historical era when a profitable but unassimilable commodity in an industry built on ethnic success infiltrated into the market-driven, U.S. modern culture.

"Subjectivity, Time, and Syntax in *Orlando* and *The Rape of Sita*"

Lauren McKean, Northern Arizona University

Traditionally, biographical structure is linear: birth, childhood, adolescence, adulthood, and death. Sentence syntax is also linear in prescriptive grammar as the word's function signals a beginning, middle, or end. Western, masculine culture created the biographical mode and sentence structure to reflect their experiences and identities. For those outside of this culture, they require different forms of biography and sentence structure. Virginia Woolf's *Orlando* and Lindsay Collen's *The Rape of Sita* present alternative biographies that manipulate time and syntax in order to better represent subjectivities outside of the dominant discourse.

"The Genuine Article: Phineas Taylor Barnum and the Rhetoric of Authenticity in Antebellum Print Culture"

Jarad Krywicki, University of Colorado, Boulder

Before its demise, the magazine *Yankee Doodle* featured a series of sketches about presidential hopeful Zachary Taylor, written by rising novelist, Herman Melville. Obviously bogus, these "Authentic Anecdotes" nonetheless exaggerated their legitimacy, grounding their humor in a mode of performed authenticity that they associated with another figure: P.T. Barnum. As the anecdotes' fictional Barnum hounds Taylor for "historical" items to exhibit, Melville notes that Barnum's counterfeits "will not be exhibited for the genuine article, unless the genuine article fails to come to hand." He thereby discloses a link between the rhetorical foundations of his own sketches, which exhibit an inauthentic Taylor as a "true source," and Barnum's confidence strategies. This link implies that the excitatory qualities of both Melville's humor and Barnum's promotional humbuggery stem from the periodical. I thus

examine representations of Barnum in antebellum periodicals alongside Barnum's promotion of bizarre but phony objects to explore the relationship between the periodical medium, the rhetoric of authenticity, and the objects purportedly represented.

Commodification of University Curriculum || Room 2: LL 104

Panel Chair: Kewman Lee, Arizona State University

"Pedagogy and the American Prison Writing Archive"

Sean Moxley-Kelly, Arizona State University

This presentation argues for the value of a new digital archive project – Hamilton College's American Prison Writing Project (APWA) – as a site where inmates testify to the realities of the prison experience. The APWA makes public non-fiction writing from inmates, staff, teachers, or others with first-hand experience inside prison walls. Grounded in the fields of archival studies, literature, rhetoric, and correctional education, this presentation explicates the pedagogical value of this archive for both prison teachers and for teachers of college writing. After discussing the challenges of navigating such a unique archive I argue that, when mined for classroom reading material, the APWA can provide samples of artistic and rhetorical value that demand an interpretive stance founded on the rhetorical principle of "listening" to a text. More importantly, these readings make visible the previously hidden bodies of the incarcerated, giving students an opportunity to recognize the variety of politically-engaged prisoner writing that comes out of our mass-incarceration state.

"Objects of Current Research on Transnational Digital Literacies"

Kewman Lee, Arizona State University

No abstract; come and get a handout from Kewman!

"I'm Not Mad. That's Just My RBF (Regular Business Form): Teaching Tone in the Business Writing Classroom"

Aimee Blau Little, Arizona State University

Voice and tone are being commodified in the Professional Tech/Com world. That is to say, that while professional writing textbooks claim that style should be action oriented, simple, and devoid of qualifying phrases that weaken ideas or express doubt...this is only the case for white males. Anyone who doesn't fall into that category, especially women, are in danger of being seen as too aggressive. Or, in pop culture terms, they are labeled as the "Office Bitch." Relating perceived bitchiness with tone and writing is fairly new, however, the idea that women can't be as serious as men without being bitchy is not particularly novel. For example, many celebrities are being outed as having "Resting Bitch Face" if their facial expressions are too thoughtful or serious. I plan to explore the idea that women simply are not allowed equal access to a serious tone in the same way that they are not allowed to furrow their brow without a barrage of bitch memes flooding Reddit.

Theoretical Considerations of Objectification || Room 3: LL 106

Panel Chair: Chelsea Adams, Weber State University

"(Post)Modern Mortality: Understanding Death in Don DeLillo's White Noise and Chuck Palahniuk's Fight Club"

Cassandra Galentine, Northern Arizona University

The task of investigating the societal means of dealing with mortality invites a comparison of Don DeLillo's *White Noise*, with Chuck Palahniuk's *Fight Club*. This paper addresses, within both novels, the differences between each main character's methods of coping with mortality and seeks the origin of divergence between the two different approaches to understanding death. I argue that the critical points of divergence between the two novels exist in the main characters' experiences of the sublime. Using an examination of the texts through the lenses of Jean Francois Lyotard's sublime and Edmund Burke's sublime, I assert that the main character of DeLillo's *White Noise*, Jack Gladney, approaches his own mortality objectively, reflective of postmodern thought, while Chuck Palahniuk's narrator of *Fight Club* views his own death in a less finite and more subjective manner. I then examine the different consequences of treating death as an object for examination and death as a subjective, non-permanent concept in modern American society.

"An Object Among Other Objects: Repetition, Machines, and Contemporaneity in David Foster Wallace's The Pale King"

Brooks Sterritt, University of Illinois at Chicago

David Foster Wallace's vision of contemporary life in *The Pale King* has its roots in the expanding postmodern capitalism of the 1970s and 1980s, a process of commodification that continues to intensify. The novel links contemporary malaise to the tension between the terms "human" and "machine," the latter being the dominant object of our moment. This essay investigates two opposing frameworks within *The Pale King*: that to become more like a machine is to become less human, and more like an object, or that to become more machine-like is to augment humanity, or even transcend it. One of the novel's central concerns is how we are to respond to conditions such as "routine, repetition, tedium, monotony, ephemeracy, inconsequence, abstraction, disorder, boredom, angst, ennui." (223) Nevertheless, the novel's conceptions of machine-object intersect and overlap, complicating efforts to determine which is the dominant conception. I argue that *The Pale King* displays fractures and heterogeneities, that it is the text's function not to resolve them, but to bring them into a kind of conversation or collision.

"You Are an Elizabeth, You Are One of Them: Objectivity in Elizabeth Bishop"

Jacob Lang, University of California, LA

In a 1977 interview, Elizabeth Bishop explained that her efforts in "Crusoe in England," one of her latest and longest poems, was to recast Defoe's classic narrative with "All that Christianity . . . left out." Although notably absent of its source text's explicit Christian moralizing, Bishop's adaptation nonetheless manages to address the latent registers of subjectivity still at work in

even the most agnostic attempts at narrative objectivity. Reading the poem through Bishop's well known admiration for Darwin, as well as through her far less studied adoration of Wallace Stevens, my paper aims to uncover Bishop's signature balance between subjective psychological interpretations of human perspective and objective-based insights into geology, language, and travel.

Lunch 11:30am-12:20pm

Lunch will be served in LL 165. Boxed lunches from Jimmy John's will be provided along with drinks. Additional seating will be available just outside LL for those who would like to enjoy the desert "winter" weather!

Keynote 12:30pm-1:30pm || LL2 (Basement)

We are happy to welcome Dr. Ian Bogost as our esteemed keynote speaker in this year's symposium. Dr. Ian Bogost is an author and an award-winning game designer. He is Ivan Allen College Distinguished Chair in Media Studies and Professor of Interactive Computing at the Georgia Institute of Technology, where he also holds an appointment in the Scheller College of Business. Bogost is also Founding Partner at Persuasive Games LLC, an independent game studio, and a Contributing Editor at The Atlantic, where he writes regularly about technology and popular culture.

Bogost is author or co-author of many books, including *Persuasive Games*, *Racing the Beam*, *Alien Phenomenology*, and *The Geek's Chihuahua*. In addition to his work as a writer, Bogost is also co-editor of *Object Lessons*, a book and essay series about the secret lives of ordinary things (Bloomsbury/The Atlantic), and of *Platform Studies*, a book series about the relationship between hardware/software design and creativity (MIT Press). His next book, on living playfully in an age of irony, will be published by Basic Books in 2016/17.

Session 3 1:45pm-2:45pm

Community & Constructions || Room 1: LL 102

Panel Chair: Tonya Eick, Arizona State University

"How It's Mediated: The Logic of the Spectacle in Documentary TV"

Tyler Ringstad, Washington State University

In this paper, I examine the mediations of production and consumption in documentary television shows. I focus on the shows *How It's Made* and *House Hunters*, and I use the work of Guy Debord and Stuart Hall to unpack the logic from which they function. I call that logic "spectacular" in the sense of Debord's idea of the spectacle: an ideology that eclipses labor through the representation and appearance of consumption. This spectacular logic works in *How It's Made* through its adoption of a consumer's point of view and in *House Hunters* through a sort of "consumption drama." While I call the logic spectacular, Hall's notions of encoding and decoding supplement Debord in useful ways, further exploring audience and the sheer normalness of something like *House Hunters*. Ultimately, I hope to demonstrate at least one way that Debord and Hall can work together to understand the logic that makes these sorts of "documentaries" possible in the first place, and then how that logic helps form our own subjectivities as consumers.

"Translating Community: Apollonius of Tyre, Fan Studies, and the Transformation of a Text"

Ian James, Arizona State University

"Against Aboriginal Objects"

Michael Bogucki, Stanford University

Commodification of People || Room 2: LL 104

Panel Chair: John Henry Adams, Arizona State University

"The Trouble With Gavin: Vertigo as Class Struggle"

Aaron Kroska, Portland State University

One of the watermarks that Alfred Hitchcock's *Vertigo* has left on criticism, both cinematic and literary, is how it has become a focal point for discussions and disputes within Feminist criticism, as scholarship developed around Scottie's objectification of Madeleine and, later, Judy, onto whom he maps Madeleine.

Yet a focus on the Scottie/Madeleine/Judy relationship risks ignoring larger structures of objectification and manipulation in the film. Namely, the power that members of the ruling class exert upon workers is invisible. As Kriss Ravetto-Biagioli has observed, the focus on the psychoanalytic dimensions of the film has left little room for questions involving Gavin Elster. A gap in the scholarship has left room for interrogating the larger, class-based structures that exert agency over an underclass of characters. I will explore how Scottie and Madeleine—and viewers of the film—became objects of Elster's machinations, due to his position in the structure of state power. To illuminate these structures I read the film through Louis Althusser's theory of the Ideological State Apparatus.

"Fighting a Constitutional Ideology "as simple as black and white": Atticus, the Southern Court, and Racial Politics"

Chelsea Adams, Weber State University

In Atticus Finch's closing statement to the jury in Harper Lee's *To Kill A Mockingbird*, he states, "This case is as simple as black and white" (215), specifically highlighting the racial prejudices inherent in the case of Tom Robinson. Even though Atticus has little hope that Robinson won't be convicted, he does express hope in equality under the law through the justice system, saying that though not perfect, "in this country our courts are the great levelers, and in our courts all men are created equal" (218). While Atticus' statement vocalizes a high held hope and ideal, it does not hold true in regard to racial politics written into the U.S. Constitution.

Using Judge Andrew P. Napolitano's book "Dred Scott's Revenge: A Legal History of Race and Freedom in America" as a basis for historical examination of race and the law, I examine Atticus Finch's closing argument in court and argue that his closing argument in defense of Tom Robinson challenges racial prejudice that was constitutionally instituted and further engrained in U.S. culture through the introduction of Jim Crow laws.

"The Rise of the Blockbuster: Commodifying People in Hollywood"

Patrick Zwosta, St. John's University

This paper explores the importance of the Blockbuster to a culture increasingly focused on materialistic goods and the overall commodification/use value of people. The medium of film lends itself to consumerism in that those in charge of a film's release deliberately and meticulously frame every shot to appeal to the tastes of the consumer. This paper argues that there is a fine line between selling out and giving into corporate pressure, but by and large the way mainstream Hollywood cinema has functioned in recent years is akin to an assembly line. Hollywood is essentially beholden to and hampered by convention especially in a digital world frayed by the sheer amount of content produced and released every day, and thus in order to stay relevant must reach their audience through branding and easily recognizable/relatable concepts and products.

Objectification & Rape in Literature || Room 3: LL 106

Panel Chair: Abby Oakley, Arizona State University

"The Myth of the "Pure Woman": Teaching about Rape Culture in Tess of the D'urbervilles"

Jordan Engelke, Washington State University  @JordanEngelke

Focusing on three intersecting issues—the purity myth, non-consensual physical interaction, and victim blame—I will describe the ways in which Thomas Hardy’s novel *Tess of the D’Urbervilles* reveals a proliferating culture of rape, rather than a single isolated incident of rape. I will offer suggestions for how teachers of literature might use this novel to teach about rape culture and ultimately demonstrate how the portrayal of rape culture in classic literature can enhance our pedagogy and expand our discussions of violence and barriers to gender equality in the twenty-first century. *Tess* speaks to many of the ongoing issues we face, and using the text as a foundation to discuss these issues in an academic setting presents a multitude of benefits. If we teach this text and do not discuss the facets of rape culture so prevalent in it, we miss a valuable opportunity to challenge the patriarchy and may, by omission, contribute to its continuance.

“‘Something is happening to me:’ Facing the ‘Thing’ in Faulkner's Sanctuary”

Ben Larsen, University of Wyoming

William Faulkner's *Sanctuary* is perhaps best known for its infamous corncob rape scene. Critical discussions surrounding this text have struggled predominantly over determinations of culpability. In the end of the novel, Temple's perjury, Lee Goodwin's lynching, and Popeye's indifference to his own execution all conspire to withhold final closure. In response, readers have attempted to assign responsibility for this traumatic event. With this paper, I would like to shift the critical discourse surrounding *Sanctuary* to look beyond our symptomatic responses to the violence of the novel and toward an examination of their causes.

Using Thing Theory as a foundation, I suggest we read the novel's rape scene not solely as an attack by a man on a woman, but as a confrontation by Temple of the “thingness” of the human body. In the attack, the phenomenological object-thing binary collapses, and Temple recognizes that her culturally defined and objectified body is simultaneously an unknowable “thing.” The revelation of the thingness of Temple's own body produces a traumatic recognition in readers of their own thingness—the frightening idea that our own human bodies are both familiar and disturbingly alien.

“The Objectification of Women in the Court: A Fine Line between Forcing and Non-Forcing Sacrifice of Women’s Moral Agency in Chaucer’s Works”

Sunyoung Lee, Arizona State University

Some of Chaucer's works draw on concerns about contemporary legal practices. For example, the *Physician's Tale* foregrounds the complex issue of consent in rape and abduction cases in medieval law and in particular the statute of 1382 authorizing a woman's paternal guardians to appeal the crime of sexual assault and abduction regardless of the woman's consent. My paper examines how women are sexually objectified in the court when her moral agency is ignored by the legal intervention. The *Physician's tale* highlights Virginia's ability to carry out self-discipline, something which negates the possibility of rape and abduction. However, the threat of rape induces her father to take symbolic legal action against the wicked judge by victimizing Virginia. Virginia's consent to her own death, which in hagiographic conventions could have empowered her to maintain her chastity and resist an unjust tyrant, ultimately

silences her when Virginius defies Appius' authority by portraying her as the potential victim of Appius' lechery. Virginia has to sacrifice her agency and allow these violations in order to keep her virginity intact.

Session 4 3:00pm-4:00pm

Objectification & Materialism in Literature || Room 1: LL 102

Panel Chair: Holly Fulton, Arizona State University

"The Reading Body in Media"

Nancy Roche, University of Utah

Metafiction, in a very broad sense can remind readers that even when their minds are far away in the word, world their bodies are captured by a persistent gaze. The pleasure of watching somebody else read can become the discomfort of being watched while you read, depending on how the media uses the old trope. Depictions of readers both resist and enable the objectification of the reading subject differently in each variation of the trope and in different media. Consider the difference between Elizabeth Bennet: Reader in the novel *Pride and Prejudice*, and the Elizabeth Bennet: Reader in any of the film adaptations. Both of these characters are readers who become aware of and react to the fact that they are the object of scrutiny. But the type of media depicting a reader can have a different effect on its consumers, depending on how they consume either the act of reading, or "reader" as part of a constructed identity. With the intention of identifying uses of the trope, this presentation will discuss variation in meaning (in our 21st century) between depictions of readers in different media.

"Corrupting Influence or Tool for Resistance?: Materialism and Possessions in U.S. Children's Fiction"

Suzanne Roszak, Occidental College

In U.S. children's literature, resistance to greed and materialism is a common trope. The heroes of classic children's novels like *Bridge to Terabithia* face economic marginalization and low self-esteem, conditions that are resolved not through any change in their financial status but through their eventual recognition of its unimportance. Meanwhile, newer novels like Pam Muñoz Ryan's *Esperanza Rising* present "riches-to-rags" narratives that encourage child readers to reject material possessions in favor of family and integrity. Yet in many children's novels by U.S. writers, possessions become tools of resistance to social injustice for marginalized groups. In Mildred Taylor's *Roll of Thunder, Hear My Cry*, an African American family's land forms both a practical and a symbolic bulwark against white supremacy under segregation. Likewise, in Karen Hesse's *Letters from Rifka*, a pair of silver candlesticks functions as an important token of a family's resistance to religious persecution as they become refugees from post-World War I Russia. These examples form points of entry into the complex world of objects and commodities in American fiction for children.

"Objectifying the Author: Contemporary Understanding of Historical Trauma through Octavia Butler's *Kindred*"

Victoria Baugh, Arizona State University

Octavia Butler's novel *Kindred* is often read as portraying characters whose doubling and connection through time travel serves to create parallels between the antebellum South and the late twentieth century, thus highlighting Butler's ability to reframe history for a contemporary audience. This project uses research on the Neo-Slavery narrative, speculative fiction and trauma studies to further this current understanding of Octavia Butler's *Kindred*. Butler uses the depiction of travel across space and time to highlight how modern audiences understand slavery in America and how African American authors continue to be objectified when they are expected to write about the traumatic experiences of their ancestors. The violence in the novel and relationships between Butler's characters is a way to come to terms with historical trauma and points to the desire of the modern audience to commodify the traumatic experience of slavery.

Ethics & Commodification || Room 2: LL 104

Panel Chair: Tonya Eick, Arizona State University

"Imaged Deserts: migration politics and image exchange as protest in Arizona"

Zachary Brisson, Arizona State University

This presentation will seek to implicate image exchange in the uniquely situated space of Arizonan migrant justice movements. Internet activism through graphic design amidst SB1070 speaks to the role of these exchanges in social relations, especially protest rhetoric. Intersections between local and global space across media channels as well as between state and federal policies structure an emerging textual logic built on such expressive interactions. In particular, image production provides an active push back to the objectifying representation in mass media markets of unauthorized migrants as bodies marked with fear. The present analysis will focus on the role of Arizonan creative producers in mainstream political discourse, as well as the impact of mass information flows on the democratic potential of communications technology. An earlier version of this appeared in on-campus magazine *Normal Noise*.

"Life With Value: Artificial Fattening and the Foreclosure of Ethics"

William Neibergall, Arizona State University

"Embodiment as Creation and Seizure: A Study of Horses in the Western"

Zeke Saber, University of Southern California

Whereas cattle in the Western film function primarily as plot devices, horses induce a bizarrely compassionate and devoted sentiment. Noting this consistent reverence leads to the discovery of a curious slippage between human and horse: the Western hero may be made in god's image, but it's a horse's qualities he seeks to embody. Yet we can only locate reverence for horses at the level of narrative and stylistic choices; at the level of film production, horses

endured significant cruelty for the sake of entertainment. How do we reconcile the disjuncture between filmic and literal treatment of horses in Westerns? Ultimately, it seems part and parcel of a larger impulse in the genre to mythologize. And myths, after all, are the ultimate embodiments – of a society's ideals and institutions. When it comes to the mythological machinery of the West, I will argue, horses are the key symbolic cogs. But, in so being, they are evacuated of the quality – untamed independence – for which they were initially valued. If the Western hero embodies an “independent spirit,” then we must acknowledge that embodiment is at once creation and seizure. What better way to describe the conquest of the West?

Commodification of Women and Social Media || Room 3: LL 106

Panel Chair: Allegra Smith, Arizona State University

“Objectification of Women and Eating Disorders”

Timothy Cox, Arizona State University

Many programs have been developed to combat the increasing prevalence of eating disorders in western societies. With the goal of understanding at least in part the factors that contribute to the success or failure of these programs, I examine different perspectives explaining the connection between eating disorders and the objectifying messages rife in media and popular culture. I compare the characteristics of different programs and make suggestions for effective implementation of future programs.

“Commodifying Fleur de Force: YouTube, Beauty, and Branding”

Andrea Severson, Arizona State University  @SeversonSimotti

Since starting on YouTube in 2009, British YouTuber, Fleur de Force, has built a highly successful career out of her beauty related YouTube channel, with over 1.3 million subscribers. Her main channel, combined with her daily vlog channel and her heavy presence on social media, has allowed her to build a brand and earn a living from the content she produces on YouTube. Additionally, through her content on YouTube Fleur has made connections that have led to offline business opportunities. In February of 2015 she released a beauty and self help book, *The Glam Guide*. Following this in August and September she launched a range of false eyelashes, with British beauty company Eylure, and then an exclusive cosmetics line with the online premium beauty retailer feelunique.com. This presentation examines the rhetorical strategies Fleur uses to commodify not only the products featured on her channel, but the channel itself, as well as the way she has commodified her brand and created new products from that brand, all while maintaining the identity that she's carefully crafted on her YouTube channel.

“Commodification and the Politics of Display: Locating Black Girlhood”

Nicole Ealy, Arizona State University

The “Carefree Black Girl” is a movement that works to recast black femininity and work elements of girlhood into representations of social life. It describes a series of hash tags,

images, and fashion trends that combat rooted perceptions of black girls leaping through childhood because of their historically automated roles as laborers, servicewomen, or sexualized objects. The phenomenon emerges on social media platforms such as Tumblr and Instagram, and it stems from a tradition of self-produced and circulated images, also known as the selfie. The Carefree Black Girl is also couched in a specific history of the African American woman, and it is a direct and public rebuttal of traditional stereotypes of black women as constantly angry, unusually aggressive, strong, independent, and always already grown. The use of the identifier “girl” rather than “woman” suggests that black women can and definitely do exist in states of childlike happiness and joy. The “Carefree Black Girl” emerges as a way to assert multidimensional black and female identities and to exercise agency in rejecting tropes that culture and society often impose.

Poetry Reading 4:30pm-6:00pm

Join us at Rúa Búa for a poetry reading featuring several of ASU’s talented MFA students! Rúa Búa is within walking distance of the conference venue. Please see the next page for directions on how to get there. Doors open at 4:30pm, and the poetry reading will take place 5:00pm-6:00pm. Appetizers are provided by the Symposium!

Remember we will be drawing two winners for our Registration Reimbursement Raffle! These two winners will receive a \$55 Visa gift card as reimbursement for their registration fees (even if they paid the Early Bird cost!). Winners must be present to claim their prize.

Poets Featured at the reading will be:

- Cheyenne Black, Arizona State University
- Ernesto L. Abeytia, Arizona State University
- Dustin Pearson, Arizona State University
- Kevin Lichty, Arizona State University
- Gary Garrison, Arizona State University
- Michael Holladay, Arizona State University
- Jacqueline Balderrama, Arizona State University
- Connor Syrewicz, Arizona State University

Map & Directions

On the map below, you will find three starred locations.

1. In the upper left hand (northwest) corner is Rúa Búa, where the poetry reading will be held.
2. Just south of Rúa Búa on Mill Ave. is Zipps, the sports bar where the social on Friday, February 19th was held.
3. In the bottom right hand (southeast) corner is the symposium venue, the G. Durham Language and Literature Building.

Rúla Búla is less than a 10 minute walking distance from the venue:

- From the venue, walk north to University (If you see Hayden Library or a fountain, you've gone south!).
- Cross University at College Ave.
- Turn left (west) and walk down University until you come to Mill Ave.
- Turn right (north) on Mill Ave. and walk until you reach Rúla Búla.

