

*Eastern Illinois University*

*English Studies  
Student Conference*

Presented by

*English Undergraduate and  
Graduate Students*

April 22, 2006  
Third Floor Coleman Hall  
9:00 a.m. – 1:00 p.m.

Coleman Hall 3120, 3130, 3140, 3150,  
3160, 3170, 3609, 3210

### Recognizing the Interdialect Stage in AAE Speakers

As the gap between non-standard English speakers and Standard Written English (SWE) becomes a gulf, the demand for effective teaching methods for non-standard English (NSE) speakers becomes increasingly important. The workshop that I intend to conduct will address this issue, as it pertains specifically to speakers of African-American English. As a student of Composition/Rhetoric, I have become quite interested in developing valuable methods to move these students towards proficiency in SWE. Dealing, specifically, with African-American English (AAE) speakers has led me to explore the ways in which teachers can bridge the literacy gap for all NSE speakers.

What I call the “Interdialect Stage,” or the stage between non-standard dialects and the standard dialect, describes the place in which most NSE speakers find themselves, as they try to move into the Standard in verbal and written forms of communication. Through weekly instruction in my study “Writing for the African-American English Speaker..,” I began to test my “Interdialect Stage” hypothesis in efforts to better understand what teachers can do to help AAE speakers grasp an understanding of SWE. It is important for teachers to understand four things about students who are in the “Interdialect Stage.” First, teachers must realize that NSE speakers are in the stage right before proficiency in SWE. Furthermore, NSE speakers are making systematic and patterned “errors,” which means that they can be clearly identified and systematically removed. In order for teachers to help students remove these markers from their writing, my hypothesis begs for teachers to:

1. Change their Own Negative Perceptions of NSE speakers
2. Learn New and Innovative Teaching Methods (I believe that I have found an efficient method, which will be discussed in the workshop)

This workshop will be useful for educators, as well as students who have an interest in teaching.

## Sessions 9:00 a.m. – 9:50 a.m.

*Katy Dwiggin*

Room 3120

### *I Heart Huckabees: Pop Culture and Psychoanalysis, A Lacanian Interpretation*

This presentation will examine David O. Russell’s film *I Heart Huckabees* through the lens of psychoanalytic theory. A brief introduction to Jacques Lacan, followed by close examination of key moments in the film, will reveal this cultural artifact as immersed in Lacanian thought and influence. Areas of interest include: the mirror stage, consciousness as subjective/objective experience, personal identity and its constructed images, the gaze of “the other,” paranoid alienation, and the fragmented body image.

*Drea Johnston*

### *Lacan and the Existential Lacanian Insights to Waiting for Godot*

I will be looking into the similarities between Existential thought and Lacanian psychology. By understanding what these concepts have in common, one may gain greater understanding of the conflicts within Beckett’s play, *Waiting for Godot*, as well as the general conflicts within French society in the mid 20<sup>th</sup> century.



*Dori Green*

*Nichole D’Antonio*

Room 3130

### Web Quests

We will present ways to introduce Web Quests into the classroom for any age. Web Quests are activities created by the teacher on the web. Students can pull up assignments and download certificates upon completion of their Web Quest presentation.

*Nicole Vanderheyden*

### The Danger in Telling Someone Else’s Story

This presentation will examine Tim O’Brien’s *The Lake of the Woods* and Isaac Bashevis Singer’s *The Magician of Lublin* as spaces in which storytellers construct “the truth” that the original storytellers themselves have lost. We as readers and storytellers must be aware of this fact ourselves. In this presentation we will discover together how the center is lost just as history is lost in these two novels.



*Shannon Littleton*

Room 3140

### **Literature in Tights: Comic Books in the English Classroom**

According to veteran teacher Rocco Versaci, “As teachers of literature, we should not strive to get students to accept without question our own judgments of what constitutes literary merit.” Versaci has challenged the boundaries of literature by introducing comic books into his classroom in order to challenge students to analyze the complex themes that are present in both types of texts. I believe this is a fabulous way to invigorate students and the English classroom. In this presentation I will explore ways in which comic books can and have been integrated in English classrooms and examine the effectiveness of these texts. Additionally, I will discuss specific ways in which the themes found in comic books can be linked to other works of literature. This presentation will focus specifically on using the *Batman Nevermore* comic series and works by Edgar Allan Poe in a literature unit.

*Jenn Anderson*

### **Using Trends in Popular Culture to Improve Reading and Composition in the High school Classroom**

Every year national testing indicates that the literacy levels of adolescent high school students are dropping. To combat this problem, the methods used to reach adolescents need to be changed to accommodate the changing trends in popular culture, trends that adolescents relate to and understand. Such suggested methods include the incorporation of comic books and graphic novels to increase interest in reading and studying technology such as email, “blogging,” and instant messaging to increase value and comprehension of composition. By combining the trends that adolescents currently use with the accepted practices of instruction, lectures, literary circles, and small group discussion, interest and rates of reading and writing should increase.

*Devin Mesnard*

### **Fantasy in High School: It Can be Literary**

This presentation will take the form of a PowerPoint presentation on the subject of increased integration of fantasy literature into the high school curriculum. The targets of the presentation are potential teachers and current teachers at the high school level.

## **Video Psychoanalysis**

Room 3150

*Nicole Ellis*  
*Mario Podeschi*

In our presentation, we want to use Lacan’s theory of the gaze concerning video games. We want to focus on investigating for whom video games with a female main character are made. Are they made for men to have control of a woman and gaze at her sexually or are they made for women to feel stronger and empowered?

*Ben Marcy*

Following the same lines of Nicole and Mario, I will be looking at the gaze that Lacan theorizes. The difference is that I will be looking at the choice the player has in some video games to assume the role of good character vs. assuming the role of an evil character. Examples range from somewhat innocent MarioKart, where one can play as the Mario saga antagonist, Bowser, to a more devious idea of Star Wars games in which one can play on the side of the evil Empire.

*Julie Hayes*

### **Freud and the Modern-Day Videogame**

Women and videogames are a very common (but usually perceived as rare) occurrence in the world of gaming. In this paper/panel I will be analyzing a video game, Dynasty Warriors 4, through a Freudian lens. This game, based on the literary work, “Romance of the Three Kingdoms” is steeped in ancient Chinese custom and practice. There are some interesting Freudian things going on in the game, including oral/anal/phallic interaction and some intriguing commentary on id/ego/superego in several characters. Included in my analysis will be commentary on the role of women in these games, touching on my other panelists’ topics as well as looking at their specific ‘stats’—and the implications thereof.



*Dannette Deters*  
*Chelsea Malone*  
*Andrea Gall*

Room 3160

### **Acting Up and Acting Out: Integrating Drama in the English Classroom**

We will be discussing integrating drama into the English classroom. Points to be covered will include benefits, possible drawbacks, and examples of integrating drama with Shakespeare, young adult literature, and composition. This presentation will benefit future teachers by suggesting future activities that can be used in the classroom.



# Sessions

## 11:00 a.m. – 11:50 a.m.

### Victorian Bodies

Room 3120

*Joshua Anderson*

“The Dangers of Sleep in Late Victorian Monster Narratives”

*Katie Hogan*

“Dr. Jekyll and Mr. Hyde and Late Victorian Attitudes toward Homosexuality”

*Jennifer Lyne*

“The Gothic Hand.”



*Jaylee Carr*

*Amanda Brockman*

*Andy Decker*

*Rachel Kallembach*

Room 3130

### Workshopping in the Classroom: Journaling, Letter Writing, and Creative Writing

A “how-to” guide on how to set up and use workshops in each of the three aspects of writing.



*Lindsey Gehl*

*Kim Johnson*

*Kathryn Tenbroeck*

Room 3140

### Informal Writing: An Alternative to the Five Paragraph Essay



*Ben Hart*

Room 3150

### Playing with Fire: How to avoid a conflagration when teaching Bible as Literature classes and units in the secondary education classroom

At the collegiate level Bible as Literature classes are taught with no real concern of community backlash, but the high school classroom is a different can of worms. There is a tendency to overlook, ignore, avoid, and fear the teaching of the Bible as literature in modern American public high schools, and not without good reason. There has been a pendulum swinging in the direction of hypersensitivity over the topic of religion (especially Christianity) of any form. This presentation will address the implications and ramifications of Bible as Literature lessons or units in the high school English classroom. To whom should a teacher talk first? Should parents be notified? How should the lesson/unit be proposed to the students? What should the students be aware of? What is the scope/focus of the lesson/unit? What WON'T the lesson/unit cover, and why? What lengths should Christian and non-Christian teachers alike go to in concealing their own faith based ideas? Is it necessary to supplement other religious-based texts such as the Book of Mormon, Talmud, etc. to be fair to all forms of religion, or would it be too cumbersome to officially implement?

*Megan Kiesling*

### Death in Literature: A Middle and High School Problem

I will be presenting an approach to teaching novels and other literature that involves the death of a character. I will address the issues involved in this process such as talking to administration and parents and other special circumstances. I will also suggest novels and materials to be used in the classroom. The target audience will be middle school and high school teachers/future teachers.

*Christine Moran*

### Increasing Literacy Levels in High School

My presentation will be a workshop-style presentation on how to accommodate students in the classroom who are not of grade level in reading. My audience will be education majors and other teachers.



*Jeffrey Beal*  
*Ryan Kemp*  
*Chris Proutsos*  
*Andy Werhane*

Room 3160

### **A Teacher's Guide: Four Strategies for Improved Reading**

As literacy rates drop, educators are faced with the challenge of making reading more accessible to potentially apathetic students. Because of this, it is wise for teachers to apply different reading strategies in an attempt to increase student engagement. This presentation will introduce four proven strategies to accomplish the goal of improved reading. The strategies to be discussed are Marginal gloss, reciprocal teaching, anticipation guides, and graphic organizers.



*Mallory Hausman*  
*Andy Mayer*  
*David Brown*  
*Ashley Tumpane*

Room 3170

### **Avoiding One-Draft Papers: Teaching the Writing Process**

How many times have you written a paper an hour before it is due? Many students today are experts at writing one-draft papers, but that method may not produce the students' best results. Studies have shown that those who approach writing as a process ultimately produce better works. This presentation will focus on an in-depth exploration of teaching writing as a process. We will discuss teaching pre-writing, breaking out of the 5-paragraph mold, conferencing and publishing.



### **Gender and Transgression**

*Evan Couzens*

Room 3609

“The Reader as Character in *Dracula* and *Mrs. Dalloway*”

*Teresa Christmon*

“Living Outside the Lines: Toni Morrison's *Sula*”

*Joy Pratte*

“New Wave Czech Film, Feminism, and Food:  
Vera Chytilova's *The Fall of Man*—or Woman.”



*Kris Jones*

Room 3170

### **Lucas**

I will read a short story, nonfiction piece about my little cousin who looks up to me and wants to be like me. My piece captures Lucas' innocence and youth, his need for acceptance and love. It also emphasizes how important and needed it makes me feel and how I should cherish these times while he is still young.

*Carissa Hayden*

### **Poking Fun at Hypochondria**

I am reading a creative writing piece about hypochondria. This piece pokes fun at some of my personal hang-ups, those of my friends, and some invented off-the-wall fears. I encourage my audience to take this piece lightly and have a laugh at my expense.



Room 3609

*Giedre Kazlauskas*

### **Visual Imagery and Guided Visualization as Teaching Techniques**

We will take a look at how visual imagery and guided visualization can highlight the use of imagination in a literature or creative writing classroom. Attendees will learn how to implement these tools in the classroom, and will undergo a sample guided visualization.

*Stephanie Birbaum*

### **Teaching Literature: Multiple Intelligence**

Multiple Intelligences are a set of seven different senses that peak through the mind and help us learn and obtain material at a faster and more sufficient rate. Using MI in the classroom can promote student achievement, improve and increase individual attention, and decrease stress among the staff. Definition of intelligences, instructions for assessment, and suggestions for use of MI tools will be discussed.

*Andrew Whyte*

### **Cut To: Teaching Screenplays as Literature**

This presentation will describe the advantages of teaching a screenplay as literature. I will discuss the many aspects of the screenplay format and I will include excerpts from some of my favorite scripts.



*Jennifer Hessenthaler*

Room 3160

### **Going in Circles**

Within the past decade a new style of teaching has emerged within the Language Arts classroom. Many teachers are dismissing the idea of a lecture based lesson. Instead, they are using student centered methods which place the students in charge of their own learning. One way that teachers have done this is through the use of literature circles. In its most basic description, literature circles are small groups in which five or six students would read a book unique to their group and work on various assignments to come to an understanding of the book. This method of teaching, which allows for self-selection of literature, truly places the emphasis of learning on students. They construct their own knowledge, rather than being told what is important about a particular text. Also, by taking on various roles such as summarizer or illustrator, each student has the opportunity to contribute something worth while to the group. This paper will deal with both the benefits and pitfalls of using literature circles in a high school classroom, in relation to both students and teachers.

*Ryan Searby*

### **Is the Author Dead?**

In my presentation I will be discussing the effect of knowing the author of a text has on the reader and discussing the pros and cons of those effects. I will use examples to illustrate my points and present to my fellow future teachers ways of perhaps omitting an author when teaching a text as a means to only work with the text itself.

*Katy Dwiggins*

### **"Newspapers: A Language Arts Approach to Multiculturalism and Marginalized Students."**

Newspapers are one of the most versatile texts available to educators, regardless of content area or student ability level. Though considered a traditional learning tool in the social studies classroom, newspapers can be incorporated in the language arts classroom with excellent results. In addition to the language skills newspapers foster—reading critically, writing with purpose, developing new vocabulary, using proper grammar, and extending comprehension—they also provide social justice concerns, such as race, gender, and class, which builds a sense of identity and community inside and outside the classroom. New technologies allow teachers to easily access newspapers from all over the world, providing students with authentic and multicultural texts that explore multiple perspectives and experiences. Such a valuable tool cannot be forgotten or neglected in the English classroom. **There will** be an emphasis on using newspapers as a multicultural text to reach out to ESL, at-risk, and special education students.

This presentation will discuss various applications to the language arts classroom, using newspapers to meet the need of both students and teachers, advantages for special education, at-risk, and ESL students, and the multidisciplinary/cross cultural potential of newspapers. Suggested activities, lesson planning, and unit exploration are also included.



*Amanda Tolson  
Patrick Sweeney  
Bobby Bruggeman  
Jennifer Lyne*

Room 3210

### **Teaching Strategies for Writing Essays**



# Sessions

## 10:00 a.m. – 10:50 a.m.

*Clyde Speller*  
*Ashley Tumpane*  
*Heather Randolph*

Room 3120

### “Lost” in (Lacanian) Translation

In accordance with the audience’s response to the series, “Lost,” we will present this subject with the utmost excitement and enthusiasm. In our discussion we will incorporate Jacques Lacan’s theories. We will take specific episodes and demonstrate Lacan’s theories in a psychoanalytic manner. In those episodes we will discuss various ideas we have learned throughout our semester with Professor Hanlon.



*Catie Pankow*  
*Patrick Sweeney*  
*Jesse Funk*

Room 3130

### “Lost” in (Freudian) Translation: Trend and Hit TV

Are you interested in the hit television show “Lost?” If so, this is the perfect presentation for you. We will be discussing “Lost” in comparison to several of Sigmund Freud’s theories, such as penis envy, castration, and dream analysis. We are hoping that this panel will help you to see the show in a whole new light. We look forward to seeing you there!



### Popular Culture and Monstrosity

*Lyndsey Burns*

Room 3140

“From Human to Beast: The Moment of Transformation in  
*Dr. Jekyll and Mr. Hyde* and ‘Beauty and the Beast.’”

*Christine Moran*

“The Reality of Reality TV”

*Kristy VanAmerongen*

“Gender in the Detective Fiction of Jonathan Kellerman”



*Caroline Gniadek*

Room 3150

### *Oh The Places You’ll Go With Poetry!*

Poetry. Just the word makes most high school students cringe. Poetry is often hard to understand, so students often do not try. So how does a high school teacher teach something that few enjoy? They can turn to Dr. Seuss! The Dr. Seuss books use poetry that is easy and fun to read. Almost all students have been exposed to Dr. Seuss at some point in their lives. *Oh The Places You’ll Go!* by Dr. Seuss is a great book to teach the basics of poetry with. Not only can teachers teach students about meter, rhyme scheme, and imagery, but students will also receive great lessons about life in general such as building determination, overcoming obstacles, and reaching their potential. By teaching poetry through Dr. Seuss’ “*Oh The Places You’ll Go!*” students will be able to move on to more complex poetry with a vital understanding of what poetry actually is.

*Joshua D. Anderson*

### Sonnets and Raincoats: An Examination into Using Weather to Teach Poetry

Poetry is often taught with much difficulty by most high school English teachers. In general, students are typically uninterested, uninformed, and unwilling to actively participate in learning the many intricacies of the art form. It is often intimidating because of its openness—its lack of set answers and easy solutions—and so students frequently reject it with vigor. As a result of this, teachers are forced to incorporate new, innovative methods for introducing students to poetry. One way to improve students’ attitudes towards the works is through an imitative activity which brings together elements of weather with the settings of certain poems. For instance, on a day when snow is falling and it is cold and peaceful outside, the class could venture outdoors and perform a reading and brief discussion about Robert Frost’s “Stopping By the Woods on a Snowy Evening.” By placing the students in a position where they are exposed to the same elements as described in the work, they are able to experience the poem with a multitude of concrete senses, thus allowing them to effectively create a detailed perception in their developing imaginations. The activity also incorporates authentic learning as it takes the students outside of the classroom and places them in a setting that corresponds directly to the lesson. Environmental learning thus creates a fun, beneficial atmosphere for students to learn and experience poetry in unique ways, and should relieve some of the pressures felt by teachers to make poetry fun and interesting again.

*Andrea Brady*

### IPod Use in the Classroom

I am going to discuss iPods in the classroom and go through some examples that are shown on Apple.com to show the different uses of the iPod in schools.

