

*Jim McKierney*  
*Jake Reed*  
*Chad Naval,*  
*Joe*

## **Renaissance Women Writers in Context**

### **The D'Aragona Duel:**

#### **Tulia D'Aragona's dialogue in response to the male dialogues of the period (Jim McKierney)**

This paper will detail how Tulia D'Aragona's *Dialogue on the Infinity of Love* challenges the dialogues written by men of the period and (more importantly) how she uses their own techniques and ideas to strengthen her own argument in defense of women.

### **Renaissance Women Writers in Context (Jake Reed)**

By looking at Renaissance women writers from Europe, namely Italy, France, and England, much is to be learned regarding politics, socioeconomic issues, and the questions surrounding the place of women in everyday society.

### **Renaissance Women Writers in Context II (Chad Naval)**

### **Renaissance Women in Context III (Joe....)**

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## **Illusions and Constructions in Literature**

*Drew Behrens*

### **Racial Issues in the Modern Fantasy Novel:**

#### **R. A. Salvatore's *The Legend of Drizzt***

The essay discusses racial issues in a morally inept world. Discusses the modern fantasy novel as a social commentary, what can the characters and races in fantasy novels further reveal about American society.

*Elizabeth Hood*

### **"All the World's a Stage: The Performance of Illusions"**

After twenty years of being in a relationship, Gallimard discovers that his lover, Song, is a man disguised as a woman. This is the story of *M. Butterfly*—where performance is everything. My analysis of *M. Butterfly* will show how Song's performance reveals Gallimard's false perceptions of non-white others and male dominance.

*Nicholas Canaday*

### **E.M. Forster's *Maurice*: A Disgrace to Chivalry**

The main character of E.M. Forster's Edwardian novel, *Maurice*, is a muddled young man. A homosexual, Maurice finds that his very nature conflicts with the man that Twentieth-Century Britain wants him to become. Forster highlights this theme by utilizing a specific word to pinpoint the characteristic that Maurice is scorned for lacking: chivalry.

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## Literature in Context

Room 3150

*Michelle Bradley*

### **Bringing Down the House: Structural Iconoclasm as Political Discourse in Gothic Literature**

In their works Gothic authors have and continue to demonstrate iconoclasm through the physical destruction of the buildings that house the ideological institutions. By demolishing the brick and mortar structure, Gothic authors illustrate the need to destroy antiquated, tyrannical policies, in order to ensure true institutional reformation. In my presentation, I hope to show how Gothic authors use the metaphor of the destruction of physical institutional buildings in order to commentate on the need to obliterate old political, social, or religious tenets and to rebuild afresh those institutions with modern, relevant policies. By spanning the time of the Gothic, from its beginning in 1763 with *The Castle of Otranto* to the late twentieth century's *V is for Vendetta*, I hope to demonstrate the continued relevance of Gothic literature's critique of political, social, and religious institutions. I hope to show that structural iconoclasm is not counter-cultural; rather, it is an extension of the Enlightenment. With the ability to find answers, such as the sun is center of the universe or man evolved from apes, came the ability to ask questions, such as why do we believe something or why do we follow these laws. Gothic literature permits one to ponder these questions and their possible outcomes. Through *The Castle of Otranto*, *The Monk*, and *V is for Vendetta*, I aim to demonstrate how these authors encourage their readers to question policies, break them down, and rebuild them to be fair and relevant.

*Kaleigh McRoberts*

### **Nick Hornby's Postmodernism: Creating an Enclave of Value through Self-Awareness and Human Connection**

I will present my research on three of Nick Hornby's novels. This research explores how the characters learn to make sense of their lives through self-awareness and human connection despite the lack of the traditional comedic or tragic ending.

*Adam Dirker*

### **Shakin' It Up with Shakespeare**

William Shakespeare is too often only presented with his tragedies. Rarely are his sonnets used or even his comedies. I propose a unit on *A Midsummer Night's Dream*, accompanied by several famous sonnets, would be a perfect addition to any classroom.

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## Alternative Genres in English Language Arts

Room 3160

*Stephanie Drozd*

### Video Games in the Classroom

In this presentation I will support the use of entertainment-based video games in the classroom as a form of multi-media story telling. I will encourage the use of these games to teach secondary students how to identify literary tools in popular games, and how to “read” the game while playing. I will also discuss how these games can be more beneficial as a teaching tool than traditional question and answer games.

*Erica Houmes*

### Picture Books in the High School English Class

Picture books can really stimulate the learning experience not only in younger children, but high school students as well. It can help them to understand complex stories by the using pictures to replace difficult text, and allowing them to grasp difficult concepts that are vital to their English educational experience.

*Sarah Eller*

### Fairy Tales in the High School Classroom

This presentation is about using the fairy tale “Cinderella” in a high school classroom. It covers the use of multicultural version of the fairy tale as well as film versions used for comparison. There is an activity involved that will allow for classroom interaction that shows a relation of Cinderella to today’s students.

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11:00

### Language and Politics

Room 3130

*Natalie Eborn*

### Censorship In The Classroom

A presentation on censorship within the high school classroom with an emphasis on banned books. We will be looking at a list of banned or censored books and how future teachers can address some of these issues.

*Dan Matt*

### Bite Your Tongue: A Feminist Critique of Masculine Language

This presentation looks at the implicit prejudices of modern English language. Authors Helen Cixous and Robin Lakoff assert that today’s language creates a binary between feminine and masculine language. I go further to state that from our earliest years we are taught which language is acceptable according to our gender roles.

*Crystal Perez*

### **Freaky Fragments, Silly Semi-colons, and Crazy Comma Splices**

A useful mini-lesson that will allow students to gain some helpful tips when it comes to the freaky fragment, silly semi-colon, and crazy comma slice! This mini-lesson will definitely assist students in making some minor adjustments when editing their papers and a nice relief to the teachers' that use it.

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### **Visual Literacies**

**Room 3140**

*Cyndi Golata*

#### **Getting Graphic with Your English Students**

My presentation explores the option of using graphic novels in the English Language Arts classroom. Graphic novels can be useful to encourage hesitant readers and visual learners. This presentation discusses considerations in choosing graphic novels for your class, using comics for curriculum integration, and how to stay away from inappropriate content.

*Jessica Morrison*

#### **Understanding Figurative Language Through Art**

Art is a way to reach students on a visually specific level that doesn't require background knowledge. The first step is allowing students to look at a visual and interpret what they see. Then they will apply knowledge about figurative language as a way to describe the image. Using this as a tool to teach figurative language is beneficial because it allows complex material to be broken down into a simpler form that stimulates understanding.

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**Room 3150**

*Dan Davis*

*Danny Paquin*

#### **Dark Fiction and Horror**

We will be presenting two stories that show different aspects of "dark fiction." Our goal is to inspire the audience to think about what the "horror" genre is, and how "horror" can be found in the everyday lives we all lead.

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**Room 3160**

*Kelsey Leake*

*Stacie Zehrer*

#### **Individual and Collaborative Reading Strategies in the Classroom**

During our discussion we will be talking about different reading strategies to use in a high school classroom. Individual reading will be focused on sustained silent reading and collaborative reading will be focused on literature circles. We will discuss the ways to effectively use these strategies in the classroom.

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12:00

Room 3130

*Eric Sinclair*  
*Steve Hintz*  
*Ryan Mehalek*

### **Rhetorical Pedagogy**

We will discuss the approach to teaching called rhetorical pedagogy, which focuses on the teaching of argument. This discussion will approach the historical context of teaching argument, as well as its practical benefits, uses, and even disadvantages.

Room 3210

*Kayla Blue*  
*Tim Broeker*  
*Brandi DeYoung*  
*Kaleigh McRoberts*

### **Collaborative Pedagogy: Students Working Together to Succeed**

Intended for English Teacher Certification students, this presentation will provide the definition and history of collaborative pedagogy. The presentation will also address benefits and refute disadvantages to using the pedagogy. An activity demonstrating an introductory activity to collaborative writing will be used to finish the session.

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Room 3140

*Chris Posadny*  
*Megan Kristad*  
*Laurenn Jarema*  
*Renee Sliva*  
*Brenna Correll*

### **Critical Pedagogy in the English Classroom**

Our focus will be on incorporating a Critical Pedagogy approach into the English Language Arts classroom. Each of us will be focusing on one aspect of Critical Pedagogy's theoretical development or classroom implementation. Megan will explain the principles of Critical pedagogy, as well as the way in which it compares to traditional pedagogy. Laurenn will discuss the benefits and disadvantages of using Critical Pedagogy in the classroom. Renee will discuss the historical background that caused this pedagogy to take root and develop. Brenna will review various methods for implementing Critical Pedagogy in the classroom. Chris will demonstrate a Critical Pedagogy lesson plan that might be implemented in the context of a more economically privileged classroom. We feel that Critical Pedagogy is a powerful and rewarding approach to English Language Arts instruction which provides educators with many opportunities to create authentic learning opportunities for students.

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Lindsey Durbin  
Laurenn Jarema  
Megan Kvistad  
Alaina Morales  
Marjorie Worthington (Moderator)

## **Issues in Feminism: Sexuality, Bodies, Language and Technology**

### **Essay 1 (Lindsey Durbin) Lorde: A Programmed Member of Society**

Audre Lorde holds white women and women of color at different statuses; she acknowledges difference, but applies the concept unequally and favors women of color. In return, readers must acknowledge Lorde's biases as socially implanted in order to accept her theory of acknowledging differences.

### **Essay 2: (Laurenn Jarema) Confronting Control**

Abstract: While Naomi Wolf claims that "a cultural fixation on female thinness is not an obsession about female beauty but an obsession about female obedience," Robin Lakoff's work echoes the concern that by discouraging "rough" talk in young girls, they in turn learn to to the obedience of males by avoiding expressing themselves and eventually losing their voice in the world.

### **Essay 3: (Megan Kvistad) Eating Disorders: A Cultural Issue or a Political Strategy?**

In *The Beauty Myth*, argues that eating disorders in women are used as a means of political control. While Wolf does make some valid points about eating disorders, her argument that the patriarchy uses thinness as a political tool is weak.

### **Essay 4: (Alaina Morales): Artificial Birth: The End of Oppression**

Abstract: Shulamith Firestone argues that once we can free women from their birth-giving responsibilities, we can free women from oppression, and we can change society's idea of sex as a defining factor. However, it would take a large execution of Firestone's plan for artificial birth in order to defy society's basis for organization, the biological family.