Culture in Focus
An International e-Journal of Educational, Literary and Cultural Studies

Volume 2, Issue 1, Summer 2019

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Editor’s Preface

Welcome to *Culture In Focus*, Volume 2. This issue brings seven articles ranging from Karmen Lenz's discussion of 12 dark but stimulating paintings from Milton's *Paradise Lost* (13) to Mack Curry's discussion of social justice methods in the college composition classroom (70). Don’t miss Monica Zandi’s delectable and transforming cultural analysis of 18th century *Commedia dell’arte* figurines—particularly the famous *Harlequin* figurines by Franz Anton Bustelli (1)—and don’t miss the vicarious journey as Gül Celkan and Linda Green travel through the Ottoman Empire—ancient and modern—with Paul Theroux and Steven Runciman (28). Also, Debalina Maitra from the Learning Partnership helps us negotiate cultural third space as a way of helping students develop academic literacies as well as self-knowledge (57), while author Judy Light Ayyildiz delivers a “masterclass” in how to conduct writing projects in a cultural context (47), and Sarah Ashley Winans finds the origin of the True Crime detective and the confessional character by going to a single story by Edgar Allan Poe (36).

Next, Gül Celkan reviews a tour-de-force of genealogy and history, Chis Blake’s *And half the seed of Europe, a Genealogy of the Great War* (99), and I review Gregory Stephens’ “big canvas” view of cultural studies, *Trilogies as Cultural Analysis: Literary Re-Imaginings of Sea Crossings, Animals, and Fathering* (97), thus giving us over 100 pages of timely, well-informed forays into the jungles of cultural studies: enjoy!

—Chris

Dr. Chris Cairney, Editor-in-Chief
Middle Georgia State University
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Tales from the Table: The Politics of Dessert in Franz Anton Bustelli’s Harlequin

Monica Zandi, Hunter College

Abstract: Commedia dell’arte had implications beyond aesthetics and décor per se. It both played to and influenced politics and ideological expression particularly for the European elite and those who imitated the elite. The figurines of Franz Anton Bustelli are a case in point. Looking at his 18th century productions at several Bavarian porcelain factories, contextual factors behind the artists and especially their patrons can be analyzed to include aspects of internationalism, politics, projection of socioeconomic and political power and also racism and cultural chauvinism.

KEYWORDS: commedia dell’arte, figurines, décor, Harlequin, rococo, theatricality, aesthetics, porcelain, Neudeck, Munich, Nymphenburg, colonialism, commercialism, identity, Catholic, Protestant, Cultural discourses, racism, the Other, socioeconomics.

In his sixth year at Neudeck and at a very young age,¹ Italian-Swiss sculptor Franz Anton Bustelli developed a set of sixteen commedia dell’arte figurines using modern French visual strategies that would establish him as one of the most eminent porcelain modelers from the 18th century.² His figurines, in particular Harlequin³ [Figure 1], were decorative, sculptural interior pieces that captured the modern, or rococo, aesthetic of artful bodies, theatricality, and participation. As stylistic components elected by the Bavarian⁴ court, he reproduced modern, French aesthetics through the medium of porcelain for the Wittelsbach dynasty’s royal porcelain factory, in Neudeck, Munich, which later moved to Nymphenburg.⁵ Created with authentic hard-paste ingredients, and true to Chinese quality,⁶ Bustelli modeled the figurines in 1760 using porcelain technology adopted by other regional factories such as Meissen, near Dresden, and Du Paquier⁷ in Vienna.⁸

¹ Neudeck is the name of the porcelain factory that Franz Anton Bustelli worked at while he developed his renowned commedia d’elle arte figurines. The factory was located on palace grounds in Munich, Germany. By 1761, the factory would move to a different royal palace in Nymphenburg, Germany.
³ “Harlequin” is currently featured in Gallery 533 at the Metropolitan Museum of Art in New York City.
⁴ Bavaria during the 18th century compromised of South East Germany.
⁵ “History,” Porzellan Manufaktur Nymphenburg, accessed June10, 2019, https://www.nymphenburg.com/en/manufactory/history. According to the Nymphenburg sales website, the company provides a history of their factory and state that “rococo” was the preeminent and “electoral” taste of the royal aristocracy in Bavaria. Neudeck was the original factory where Bustelli worked in before it moved to Nymphenburg in the early 1760s.
⁶ Clare Le Corbeiller, German Porcelain of the Eighteenth Century (New York: Metropolitan Museum of Art, 1990), 5.
⁷ Du Paquier is a porcelain factory established in Vienna during the early 18th century after the Meissen factory.
⁸ Ibid., 6-7.
Meissen’s output during 1733-1756 served as a manufacturing paradigm for royal porcelain factories emerging in Europe. Courts from Dresden to Munich exchanged their pieces and closely scrutinized them in a competitive manner. Under the artistry of Johann Joachim Kändler, Meissen became the first true European porcelain factory in 1735 to create figurines for the aristocracy as entertainment using commedia dell’arte themes [Figure 2]. Kändler sculpted an assortment of porcelain during his occupancy, ranging from large scale animals to separate porcelain figurines that depicted contemporary court life. Building upon Kändler’s porcelain experiments at Meissen, Bustelli developed a set of commedia dell’arte stock characters with familiar scenes, but imbued them with hyperbolic gestures and cultural references that blended the dynamic corporeality of aristocrat and performer. His ability to craft porcelain figurines with elegant curvature, interaction, and spectacle distinguished his work from Kändler, whose figurines were considered rigid in comparison.

Bustelli’s work uses French aesthetic trends to communicate elite subjectivities. The Wittelsbach dynasty, who were politically aligned with France, modeled their court after French etiquette and decorated it with French art in the modern style. There is room here to add contextual and discursive analysis about the processes that led to Harlequin’s configuration as decorative tableware. While Bustelli made his figurines, within a factory, the purpose behind his productions were not mutually exclusive; they were artistic sculptures and commercial models for nobility and the porcelain market. These figurines, I believe, transmit a specific visual rhetoric meant to strengthen aristocratic identity in Bavaria amidst years of debt and conflict brought on by the Habsburgs and instability within the Holy Roman Empire. Bustelli’s actors were political aids for the Wittlesbach family, who were keen on proving their imperial sovereignty in the region following Austria’s occupation in the early 18th century. Through spectatorship at formal banquets, his figurines were agents used to preserve class order and royal character by mirroring facets of aristocratic identity influenced by colonialism, trade with China, and high French culture (e.g., performance, dance).

Harlequin was a source of entertainment for guests to visually read and participate with during formal dinner banquets. By the 18th century, middle to upper class interior spaces in Europe

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11 Ibid., 97.
12 Jones, 22-23.
13 Ibid.
19 Le Corbeiller, 8.
became noticeably more intimate. The home generated modes of sociability, seduction, and messages about identity (e.g., femininity, social status, political beliefs, taste). In “The Structural Transformation of the Public Sphere,” Habermas states that the 18th century was an era known for “subjectivity” in which architecture saw the “solitarization” of elite families to meet their needs. Family rooms and courtyards shrunk in size and moved to the back of the home, and private rooms with specific purposes and furnishings accumulated. Dinning, as well, became less communal and more personalized; the elite and lower classes no longer passed around platters of food or drank from a shared cup. Individualized dining and tea service, with beverages and spices from colonial territories, produced consumer demand for custom tableware. This shift reinforced an impulse to showcase status in elite households; food no longer served as the main feature during formal gatherings, but rather, tableware. In response to high society’s need for status-driven tableware, European trade companies (e.g., Dutch East India Company and the English East Indian Company) capitalized on their consumer demand by importing porcelain from China.

Porcelain’s discursive potential manifested in the 18th century; it communicated messages about wealth, taste, beliefs, interests, and etiquette. Objects went from being seen on the table, to display cabinets, and finally, filling entire rooms and palaces. In Berlin, the Oranienburg Palace had lavish rooms brimming with 17th century blue and white Chinese porcelain. Visiting nobility, such as Augustus the Strong of Saxony, toured these opulent rooms and emerged with a desire to surpass them. Yet Augustus viewed porcelain as more than just a symbol of wealth; he realized its ability to communicate royal power on an international basis. In 1710, he established the Royal Saxon Porcelain Factory in Meissen, Germany. By amassing vast amounts of this material as a Catholic and starting his own manufactory, like Delftware in the Netherlands, he separated the centuries long Dutch-Protestant association with porcelain. Collecting and manufacturing porcelain under his patronage effectively shifted diplomacy, improved his kingdom’s economy, and enriched his court’s reputation; at the same time, Augustus’s patronage led to innovative porcelain experiments that tinkered with style and function. Appointed painters and sculptors,

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20 Tara J. Zanardi, "Palatial Splendor," ARTH 7803V: Eighteenth Century Art and Material Culture (class lecture, Hunter College, NY, February 21, 2018). Professor Zanardi lectured on the role of furniture and interior decor in the palaces as well as dwellings of the aristocracy and professional classes in 18th century Europe.
23 Habermas, 45.
25 Finlay, 170.
26 Ibid.
27 Ibid, 267.
32 Broomhall and Van Gent, 263.
such as Johann Gregorius Horoldt and Kändler, initiated artistic changes such as adding European drawing techniques that distinguished their porcelain from Chinese imports. Throughout his tenure at Meissen, which lasted over twenty years, Kändler experimented with porcelain, such as adding relief designs on dinnerware, conceptualizing figurines with contemporary narratives (e.g., hunting, studying), and creating precise, life-like sculptures of animals (e.g., turkeys, rhinoceroses, elephants) for Augustus’s menagerie. His animal sculptures were rigorously developed with references to drawings imported from China and ornithology books. The sculptures, in part, contributed to understanding porcelain as an artistic medium. In “Porcelain Figures Reflecting XVIII Century Amusement,” Avery points this out: “sculptors, trained to working in wood or stone, found porcelain provocative and exciting. Its plasticity before firing, its hardness afterward, its gleaming surfaces, and its colorings made [the material] different from other media and susceptible of use in new and varied forms.” Porcelain no longer represented décor or rarity, but an art form with discursive capacities.

As small, 3-dimensional hollow sculptures, porcelain figurines replaced sugar sculpture table decorations. Decorators chose figurines based on their symbolic messages, much like sugar sculptures, and matched them to court festivities. Subjects ranged from animal ensembles, fête galante scenes, commedia dell’arte characters, and sitting chinoiserie pagods. Porcelain figurines of humans such as aristocrats, actors, and pagods, communicated a language of corporeal ideals and cultural perceptions. Figurines possess an aura of individuality and authority that stirs the viewer’s attention in the midst of personal or social rituals. McPherson argues in “Marketing Celebrity: Porcelain and Theatrical Display” that the figurine, whether as décor or gift, uncovers “cultural discourses” about bodies and politics. Porcelain pagods, for example, crafted from factories in Europe, reveal perceptual differences about Asian bodies. Unlike the artful, noble fête galante figurines of Meissen or Neudeck, sculptors rendered pagods as obese Asian men that are aimlessly grinning and sedentary; the corporeal disparities visually distinguished the European body from the Asian body.

Cultural discourses about the body, politics and etiquette appear in Harlequin. The pair (Mezzetino and Lalage) is composed of visual signs that communicate beliefs espoused by elite Europeans. Its modern theme, commedia dell’arte, and precious materiality were most likely used to increase profit and consumer worth. During the 1700s, commedia dell’arte’s popularity in decorative arts grew due to its familiarity between social classes and association with the modern style, made popular by Antoine Watteau. As recognizable subject matter, it had

37 Corbeiller, 9.
38 Pagods were 18th century renderings of deities from Asia.
consumer value across European cities, where different social classes were using their disposable income for entertainment and goods.\textsuperscript{41} The theme appeared in prints, porcelain services, and tapestries. To the elite, commedia dell’arte represented an aspect of leisure that could be privately enjoyed during weddings, court performances, impromptu parades,\textsuperscript{42} and masquerades.\textsuperscript{43} In Italy, where the theater originated, it was a part of everyday life and not considered high art; however, for the French, Flemish, and Germans, commedia dell’arte represented novelty, youth, and a world away from their harsh realities.\textsuperscript{44} This style of theater started performing in royal Bavarian courts in the late 16\textsuperscript{th} century. As early as 1579, Duke Wilhelm V of the Wittlesbach family added large-scale frescos of commedia dell’arte stock characters in his Bavarian castle, Trausnitz. Known as the Fool’s Staircase, they featured stock characters parading on donkeys, that were simultaneously getting injected by an enema. The Duke’s staircase was a political allegory meant to satirize imperial power; its salacious nature, arguably, set a precedent and made it permissible for artists in later generations, like Bustelli, to freely exercise their creative vision through commedia dell’arte.

For Prince Max III Joseph, founder and patron of Neudeck, showing Harlequin’s narrative, where two lovers give birth to a baby monkey, did not shock his guests, but delighted them as humorous entertainment, and perhaps even signaled upcoming events at court (i.e. a comedy will be shown after dessert).\textsuperscript{45} Bustelli imbued his actors with modern iconography such as contorted menuet poses, pagods on Harlequina’s dress, and singerie, the art of monkeys behaving like humans.\textsuperscript{46} The use of such references, like the menuet and owning exotic animals, reflected common cultural and bodily trends occurring in 18\textsuperscript{th} century Europe. Monkeys were a popular motif in the modern style of art and thus in accord with Neudeck’s elected style. Yet, behind the humorous intention and aesthetic ties to the modern style, exporting monkeys for domestication symbolized European imperialism of the Global South and scientific racism. During the 18\textsuperscript{th} century, scientists compared monkey skulls to lower class and non-European non-Caucasian people,\textsuperscript{47} elites bestowed or owned them as markers of status, and to a greater extent, they symbolized the elite practice of owning African children as accessories at court.\textsuperscript{48} Prior to Darwin’s findings in the 19\textsuperscript{th} century, animals were considered inferior to humans, but this assumption began to deteriorate as zoologists in the 18\textsuperscript{th} century were finding early

\textsuperscript{42} Spontaneous commedia dell’arte performances featuring elite class members.
\textsuperscript{45} Howard Coutts and Ivan Day, "Sugar Sculpture, Porcelain and Table Layout 1530-1830" (paper presented at the Taking Shape talk series at the Henry Moore Institute, Leeds, England, October, 2008).
\textsuperscript{46} Gauvin A. Bailey, Spiritual Rococo: Decor and Divinity from the Salons of Paris to the Missions of Patagonia (New York: Taylor & Francis, 2017), 71-72.
\textsuperscript{47} Richard J. Powell, Cutting a Figure: Fashioning Black Portraiture (Chicago: University of Chicago Press, 2008), 186.
evolutionary evidence for the similarities between humans and monkeys. While on the surface, the monkey stood for comic relief to Max Joseph’s guests, its inclusion as a modern motif and source of entertainment in 1760 indicates a condescending way of seeing the “Other”—as people compared to animals and used for entertainment, science, or nurture. Imported African children, like exotic monkeys, became pets and stood as yet another marker of status for the aristocracy (see “Young Black Man Holding a Basket a Fruit and Young Woman Stroking a Dog” by Charles-Antoine Coypel) [Figure 3]. The aristocracy’s use of African children as fostered pets signifies political beliefs about colonialism’s goal to civilize indigenous people from North Africa and North America. The French established this goal as early as the 17th century, when they based their colonial policy on educating and assimilating indigenous North Americans to Christianity and French culture. The sculptural and graphic distinctions in Harlequin between the human figures and coddled monkey creates a body-based binary: refined Europeans and infantile non-European, non-Caucasians.

European ideology about the “Other” is again made clear in another version of Harlequin [Figure 4], listed on the official Nymphenburg factory website. Harlequina’s dress design features small painted images of nodding pagods, as opposed to flowers (as seen in the Met version). Pagods were popular amusements made from various materials such as copper or ceramics; they were either Chinese or Indian figures with large bodies and distorted facial features such as raised eyebrows and wide smiles. Their abnormal figure and repetitive gestures (i.e., nodding), were popular consumer objects that made the Europeans laugh during the 18th century. Artisans often decorated them with flowers or gold mounting, which in effect, eliminated their autonomy as a cultural symbols and instead modified their foreign and exotic qualities with familiar French designs that would fit into modern aristocratic interiors. Bustelli may have added pagods to enhance Harloquin’s playful aura and association with French taste. Yet despite these practical concerns, Harlequina’s dress design produces another body-based binary between Europeans and non-European non-Caucasians.

The way each figurine moves toward one another in choreographed poses, glancing at their alleged child, delivers a sense of personality and interaction. The couple is satirizing parental roles (i.e., mother and father) with lewd undertones about cuckoldry—yet, their aristocratic dance-like gestures in commedia dell’arte costumes distort who they are. Are they actors, actors mocking the aristocracy, or aristocrats masquerading? Like Watteau, Bustelli synthesizes different social realities; he arranges aristocratic dance movements within commedia dell’arte acting, creating a blurred identity where actors are parading as members of court, or vice versa. Bustelli may have referenced prints by Watteau and Lancret for Harloquin’s corporeality. In both prints, actors pose with one hand on their hip, and in Lancret’s imagery, actors have

52 Hellmen, 57.
54 Katharine Baetjer, Watteau, Music and Theater (New Haven: Yale University Press, 2009), 130.
exaggerated dance-like movements. For the 18th century noble, artful and refined physical movements seen at masquerade balls, were gestures that communicated status and elite identity. Harlequin looks like he is about to romantically kiss his baby monkey, while Harlequina plays role of domesticated mother by raising her hand to feed it from a painted porcelain plate—a material symbol favored by high society, which further hints at her elite identity. The space between both figurines establishes a curved line, which enhances their bodily interplay. The pair’s twisting alignment is reminiscent of the menuet, where aristocratic couples use elegant and patterned dance moves to articulate courtship and play the part of aristocrat as opposed to actually linking oneself to the king. Harloquin’s performative corporeality mirrors the way high society communicated their status at court (i.e., through bodily movements). Its imitation of elite realities enabled the Wittlesbach’s to construct a message about the legitimacy of their court; like the French, they also adhered to aristocratic modes of self-presentation and condoned this behavior from their guests.

To say Neudeck fashioned these figurines solely for aristocratic spectatorship is not entirely plausible, since they were also commercial models—much like Meissen’s output. Their social, political, and corporeal references point to upper class ideals and aided the Wittlesbach family’s political need to assert their legitimacy toward the Hapsburgs. By analyzing Harloquin’s visual rhetoric, it helps us understand the system of beliefs embedded in the modern style, and how certain gestures and graphics reflect cultural realizations. Bustelli’s relatively unknown status as a young sculptor, plucked to work in a royal porcelain factory and complete commissions on behalf of nobility is enough information to prove how limited his role was in developing their rhetoric; instead, one must look at the relationship between the Wittlesbach dynasty’s political ambitions and aesthetic sensibilities. Porcelain fashioned in the modern style for interiors served as a salient tool for communicating one’s identity and stature. Neudeck’s goal to make these models for sale gives them socioeconomic implications as consumer products, and suggests that one does not need aristocratic lineage to read, appreciate, or own Harlequin.

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55 Ibid.
58 Cohen, 169.
Illustrations

Figure 1: Harlequin by Franz Anton Bustelli. Taken from MetMuseum.Org

Figure 2: Commedia Dell'Arte Figurines by Johann Joachim Kändler. Taken from Collections.vam.ac.uk
Figure 2: Young Black Man Holding a Basket a Fruit and Young Woman Stroking a Dog” by Charles-Antoine Cypel Taken from Getty Images

Figure 4: “Harloquina” or “Lalage” by Franz Anton Bustelli. Taken from Nymphenburg.com
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Teaching Milton’s Hell in *Paradise Lost*: New Paintings by Kathryn E. Lenz

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Abstract: The first two books of Milton’s *Paradise Lost* are very difficult for students to understand yet essential to Milton’s world. The first two books are a prequel to the human fall. The characters in these early books echo in the dialogue between Adam and Eve. Movement in Milton’s Hell reflects its spiritual loss, for it is restricted to unresolved repetition. This motion counters the vibrant peace of Heaven. Through her paintings, Kathryn E. Lenz elucidates the most difficult moments in these first two books. Designed for use in the classroom, Lenz’s paintings highlight details that students typically struggle with. At the same time, they complement famous paintings and engravings that respond to Milton’s poetry since the first edition with engravings appeared in 1688. The artist incorporates observations made by Renaissance travel writers known to Milton in her vision of Milton’s Hell.


John Milton’s *Paradise Lost* is the literary work former students most often recall with fondness years after they graduate from college. The first two books of John Milton’s *Paradise Lost* dramatize Satan’s rebellion that sets the cosmic stage for the human fall. Satan’s descent into the darkening abyss, his refusal to repent, and his despair animate a cautionary tale that engages students through the rich, visual appeal of Milton’s poetry. Once students enter into Milton’s world, they observe numerous connections between human and demon worlds, such as the cinematic fracture of the cosmic order in the moment of sin committed by Satan and later Eve. Readers see how sin and loss extend from Satan’s thought and ripple through the cosmos into human consciousness. Reading Milton’s work strengthens students’ critical thinking skills as they synthesize literary resonances and allusions that link Satan and his society in Hell to humankind on Earth. These worlds contrast the brilliant peace and repose of Heaven, first presented in Book III.

Unfortunately, the first two books are the most difficult for students to understand in Milton’s epic, weighed down as they are in dense language, complex syntax, and extensive allusions to pagan gods who seduced the Israelites from Canaan and nearby countries. In these books, the simultaneity of action is overwhelming: Satan conceives of Sin in the moment he decides to revolt in Heaven; the abyss of Hell opens up as the angels flood into it, all while Sin is given the key to the gates of Hell. In response to these barriers to learning, I collaborated with Kathryn E. Lenz, a professional artist who created a series of paintings in her show “Milton’s Hell: A Prequel to Genesis.” I produced a video that combines recordings of professional actors reading passages that relate to each painting. In April 2017, we showed eight of the paintings at a local art gallery where we brought several classes during the week the show was on display. For each show, we played the video and then allowed time for students to view the paintings and write
down their observations. Since then, I have used the video and color print outs of the paintings in the survey classes to recreate the immersive experience of Milton’s Hell.

Through her vivid paintings, Kathryn E. Lenz animates the most difficult moments in the first two books. In the program notes to her gallery exhibit, she states that she responds to Milton’s text from a modern, secular, feminist perspective. She seeks to evoke the grandeur, agony, heroism, and familiarity of the epic. Her focus is on Milton's telling of the Christian origin story of Sin, Death and Hell that informed the Puritans and the founding fathers of the United States and continues to exert societal influence today. Her paintings are informed by Paradise Lost illustrators or engravers John Baptist Medina (whose engravings are found in the first illustrated edition of Milton’s Paradise Lost in 1688), William Blake, Gustave Doré, John Martin, Henry Aldrich, and William Strang. Since images of Milton’s catalogue of demons are difficult to find, Lenz bases her representations of devils on those found in paintings by Hieronymus Bosch and Martin Schongauer. Literary sources that further inform her imagination include travel writers of the Renaissance. She combines these influences with her own cartoonish style. Lenz enjoys the challenge of giving life to text though painting, “a text so dense that the power and beauty of its words are locked away from most readers” (2017). She aspires to capture its animated, theatrical nature in a distinctive visual style and rhythm (2017). The dialogue between literature and painting inspires a creative synergy that enhances and deepens the way one thinks about the first two books of Paradise Lost. Lenz follows Milton’s shifts between literal and abstract levels of meaning in his descriptions of the outer world of Hell that reflects the inner life of Satan in turmoil.

Students benefit in significant ways when they study images related to Milton’s text. Images of paintings and engravings that feature Milton’s work is the most effective way to set the context for the structure and animation of his world as found, for example, on the website Darkness Visible: A Resource for Studying Milton’s Paradise Lost. Works by Gustave Doré and William Blake capture the expansiveness of Hell, the masses of pagan gods who comprised Satan’s army, the vastness of the abyss, and the figures of Sin, Death, and Satan. However, there are many passages in the first two books that students typically do not understand that are not represented in the visual arts. This project began as a way to address these narrative gaps in the first two books of Paradise Lost.

Painting 1: The Ptolemaic Universe
When students first read the text, Lenz’s paintings of the cosmos help them visualize Milton’s view of the structure of the universe at a basic level, as presented here in The Ptolemaic Universe.1 Book II closes with the description of Satan flying towards the Earth-centered Ptolemaic universe:

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Far off th’ Empyreal Heav’n, extended wide
In circuit, undetermin’d square or round,
With Opal Tow’rs and Battlements adorn’d
Of living Sapphire, once his native Seat’
And fast by hanging in a golden Chain
This pendant world, in bigness as a Star
Of smallest Magnitude close by the Moon.
Thither full fraught with mischievous revenge,
Accurst, and in a cursed hour he hies.
(Book II.1047–1055)

Figure 1: The Ptolemaic Universe

Lenz states:
In painting *The Ptolemaic Universe* I seek to portray its potent symbolism. It places mankind at the center of God’s creation, is scientifically absurd, and yet holds strong psychic relevance. Each of us is at the center of our own personal universe. All revolves around me in the sense that I can only experience life through my own mind and body. Milton’s use of the external Ptolemaic universe, reflective of the personal internal universe, is consistent with his construction of the outer world of Hell as reflective of Satan’s inner turmoil (2017).

**Painting 2: The Fall**

Once students delve into the narrative in Book 1, Lenz’s paintings of scenes from the underworld provide a colorful guide to its major scenes and its relentless tones of rage and despondence. Lenz discusses her methods for recreating this world:

In my paintings of Hell and Chaos I make heavy use of primary colors and clashing vivid color combinations to convey a mood of warring elemental forces refusing to combine or work in concert (as they do harmoniously in God’s creation). Bright cadmium red and yellow provide heat and anger against the gray and black backgrounds connoting deepest loss and cold. In *The Fall* the rebel angels, cast out from Heaven and hideously transformed, fall and lie chained on the burning lake of Hell. The helter-skelter distribution of figures and flames is deliberately disorienting (2017).

Milton’s passage inspired this painting:
Him the Almighty Power
Hurl’d headlong flaming from th’ Ethereal Sky
With hideous ruin and combustion down
To bottomless perdition, there to dwell
In Adamantine Chains and penal Fire,
Who durst defy th’ Omnipotent to Arms.
Nine times the Space that measures Day and Night
To mortal men, hee with his horrid crew
Lay vanquisht, rolling in the fiery Gulf
Confounded though immortal: But his doom
Reserv’d him to more wrath; for now the thought
Both of lost happiness and lasting pain
Torments him ….
(Book I.44–56)

Students remark upon Satan’s heroic reflections of himself leading the revolt in the war in Heaven depicted on his shield. Lenz notes that for this painting, she borrowed the use of the mirror as an artistic device in paintings from the early Renaissance, such as the *Arnolfini Portrait* by Jan van Eyck (2016).

**Painting 3: Satan’s Army**
In response to Milton’s lengthy list of Satan’s top generals, Lenz portrays them as they stand obediently in assembly. One figure rarely represented in artworks dedicated to Milton’s Hell, yet significant for understanding Milton’s symbolism, is Moloch, the fiercest demon and foil to Satan:

… Moloch, horrid King besmear’d with blood
Of human sacrifice, and parents’ tears,
Though for the noise of Drums and Timbrels loud
Thir children’s cries unheard, that pass’d through fire
To his grim Idol.
(Book 1.392–96)
Moloch, an ancient idol-king with the head of a bull or calf, required child sacrifices. Milton’s description of Moloch’s savagery echoes one popularized by Renaissance writers:

[Moloch’s] arms extended to possess the sacrificial boys who were incinerated by the raging heat of the idols’ fiery, evil embrace. Then the hollow idol spoke in signs of fire, and the parents surrendered their most cherished pledges to burn in the detestable embraces.

The priests would then drown out the shrieks of the children “with continual clangs of trumpets and timbrels” so their parents could not hear their cries.

Jewish commentators recopied this passage from the Jewish Midrash in the margins of the Hebrew Bible where Moloch is mentioned. These commentaries, in turn, were studied by scholars in the later medieval period who translated the Hebrew into Latin and transmitted this description into the Renaissance period. In Renaissance imagination, the Valley of Hinnon or Gehenna in Jerusalem where Moloch resided was Hell. Milton preserves this vision of Moloch’s fierce predatory nature. In Milton’s poetry celebrating Christ’s Nativity, Moloch is the evil counterpart; he represents eternal death in contrast to Christ’s salvation of humankind (Hunter 1983, 151). In Paradise Lost, Moloch signifies the eternal despair and rage of the damned in his demand for war against God.

In Lenz’s rendition, each demon is given a specific identity, derived from images of representations by the cultures that venerated them, to match the catalogue of gods in Hell. In this detail of the painting Satan’s Army, she paints black streaks that radiate from Satan to his audience in imitation of his powerful magnetism as he inspires them to form a legion against God. Some of these gods are the idols the ancient Israelites worshipped before their Christian conversion, while other gods arise from the pagan beliefs of emperors and rulers, the oppressors of the Israelites. Moloch, who appears in the right lower corner of this detail from Satan’s Army, leads the long list of generals from ancient Mesopotamia. The next pagan god Milton lists is the god Chemos, “the abomination of Moab” (Purchas 1613, 132). The Phoenician love goddess Astarte, seen here in an embrace with Solomon, is associated with the ram and the moon (Ross 1653, 66).

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2 The ancient kings of Judah made sacrifices as did royal families to prevent conflict among multiple heirs over inherited property. Arthur Toynbee speculates that the child sacrifice may have been a substitution of the sacrifice of the king himself (1953, 40).

3 This is my translation of this common passage found in Christian van Adrichom Adrichem (1592), 169; others include Samuel Purchas (1613), 134; Alexander Ross (1653), 67 (in paraphrase); and George Sandys (1615), 186. I am grateful to the special collections librarians in the Stuart A. Rose Library and the Pitts Theological Special Collections Library at Emory University for granting access to view works by Christian van Adrichom Adrichem, Fuller, Purchas, and Ross. George Leslie Whiting (1964) indicates that Milton read these authors throughout his study.

4 This is discussed in George Moore (1897, 161-65, esp. 162). He traces the passage to the Jewish Midrash which is the only text to present this vivid imagery of Moloch, especially the Yelamedenu. Moore notes that neither the Bible nor the Talmud present this detailed level of savagery in their references to Moloch.

5 Books of the Bible that mention Moloch with commentary by Jewish scholars in the margins are Jeremiah 7:31 and 2 Kings 23:10. Medieval writers such as Nicholas of Lyra (ca. 1340–75) provided commentary on Leviticus 18:21, 2 Kings 16:3 in addition to 2 Kings 23:10, as discussed by Moore.

6 Thomas Fuller among other writers compared her head to that of a bull in his A Pisgah-Sight of Palestine, Book IV, 130-31.
Since Baal and Astarte are referred to in plural form (Baalim and Ashtaroth), Lenz paints two other couples, each pair in golden headdresses. Next to them stands Thammuz, the beautiful god of the Babylonian underworld whom Renaissance writers such as Samuel Purchas associated with Adonis (Book I.132). Dagon, the hybrid figure appears as a man above the waist but “from the navel downward is in the form of a fish” whom the Phoenicians “worshipped as a mermaid” (Ross 66-67). Next appear the Egyptian gods Osiris, Isis, Horus:

…and thir train
With monstrous shapes and sorceries abus’d
Fanatic Egypt and her Priests, to seek
Thir wand’ring Gods disguis’d in brutish forms
Rather than human.
(Book I.478-82)

Figure 4: Detail from Satan’s Army

Apis, the Egyptian bull god, also signifies the golden calf the Israelites worshipped in Milton’s passage (Hughes 222-23, n. 446). Belial appears in the top right corner in the painting, seated as the lazy figure Milton describes “flown with insolence and wine” (Book I.502). Next to him are the Ionian gods, figured here as Briareos, Typhon and Cronos. The hands of Briareos appear next to Belial in this detail. Lenz’s paintings depict the demons in animal shapes, emphasizing at times animal hides and horns to reflect Milton’s bestial descriptions of them. Merritt Y. Hughes indicates that Milton followed the tradition from ancient times in which Christian writers perceived the devils as deceivers who “usurped God’s worship by masquerading as the gods of the pagan world” (183). Renaissance writers whom Milton read, such as Alexander Ross, express disdain for this idolatry. According to Ross,

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7 Hughes identifies these as plural forms in annotation to lines 422-431, p. 222.
idols are called filthiness, pollution, abomination … repugnant to the love [God] carries in his church, for it causeth jealousy in Him … and therefore he calleth dolatry whoredom … and they that worship idols are said to go a-whoring after other gods (63-64).

As noted by George Leslie Whiting, travel writers such as Ross, Purchas, and George Sandys envision the created world as the earthly city of God’s church, its growth continuously threatened by idolatry.

**Paintings 4, 5, and 6: Birth of Sin, Satan, Sin, and Death, and Sin Pursued by Death**
The figure of Sin is another chief figure in Milton’s Hell, second only to Satan in dramatic character development. She is the product of Satan’s mind, born the moment he conceives of rebellion against God in Heaven. When Satan first sees her, his revulsion mystifies Sin, who then describes her Athena-like birth:

```
Hast thou forgot me, then, and do I seem
Now in thine eye so foul, once deemed so fair
In Heav’n, when at th’ Assembly, and in the sight
Of all the seraphim with thee combin’
In bold conspiracy against Heav’n’s King,
All on a sudden miserable pain
Surpris’d thee, dim thine eyes and dizzy swum
In darkness, while thy head flames thick and fast
Threw forth, till on the left side op’ning wide,
Likest to thee in shape and count’nance bright
Then shining heav’nly fair, a goddess arm’d,
Out of thy head, I sprung ….
I pleas’d, and with attractive graces won
The most averse, thee chiefly….
(Book II.747-58 and 762-63)
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*Figure 5: Birth of Sin*

Students often note that the paintings help them to understand that the moment Satan considers rebellion in heaven, Sin is born in his mind.

The figure of Sin and her tormented relationship with Death are produced by Satan’s mind. As the archetype of human suffering, Sin demonstrates the destructive repetition of evil. She endures the endless rape of Death and gives birth to dogs that consume her. The corrupt trinity of Satan, Sin, and Death powerfully represents the chaotic repetition that characterizes movement in Milton’s vision of Hell.
The most perplexing feature of Milton’s Hell for new readers is the fact that it is set within abysmal darkness of Chaos, yet within this darkness Satan sees a grand array of devils, steep mountains, cliffs, a burning lake. This hellish place is not part of the physical universe. It exists, as Lenz describes it, in dimensions outside of the human experience of time and space. It translates into our minds as a psychological world alive with color, movement, and sound. Her paintings capture the vastness of Satan’s spirit, which Milton “imagined without limit” in the tradition of patristic teaching. Lenz’s series of paintings is based on Satan’s famous declaration that the mind creates its own reality:

The mind is its own place, and in itself
Can make a Heav’n of Hell, a Hell of Heav’n.
(Book I.254–55)

In Hell, form is illusory, as indicated in Lenz’s shadowy portrayal of Death, which follows Milton’s description of him as “The other shape,/ If shape it might be call’d” (Book II.666-67). Just as form is illusory, so is movement: it has no sense of progression, only repetition. Lenz’s painting titled Pandaemonium captures the chaotic unrest of Milton Hell, characterized by perpetual monotony. Her Escher-like patterns symbolize the repetitious actions of the demons in Hell portrayed in Pandemonium—the endless, meaningless debates of the philosophers and the discord of the singers that never resolves. Lenz discusses her view of Milton’s Pandemonium:

Pandaemonium is an attempt by Satan and his fallen angels to make the best of it in Hell. They build a palace of gold and precious gems; they attempt sports and music; and they philosophize. But their actions prove futile. Nothing brings pleasure or satisfaction. Pandemonium is a place of dysfunction and discord. Here Satan and his fallen angels

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*Painting 7: Pandaemonium*

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*Painting 7: Pandaemonium*
demonstrate the unreality of their plight and the futility of their efforts to find happiness. The three figures on the Escher staircase are destined to tread the same eighteen steps over and over again no matter how long they climb. The water pipes also represents a paradox, in this case three water pipes somehow become four without any transition that could happen in reality (2018).

These details from the painting capture her vision of Milton’s description of Pandaemonium:

*Figure 8: Detail from Pandaemonium: the Escher-like staircase*

*Figures 9 & 10: Details from Pandaemonium, the Hell chorus and illusory pipes*
Teaching Milton’s Hell

Karmen Lenz

Painting 8: Realm of Chaos
In Milton’s depiction of Hell within Chaos, neither realm is complete in form or being. Since these realms lack the stability of perfected form, movements within them are corrupt. While Hell is characterized by endless repetition, Chaos, which resists form, has no pattern. Lenz bases her concept of movement on Satan’s view of Chaos as he stands with the ruler Chaos looking out over the expanse he must cross to find the Earth:

For Hot, Cold, Moist, and Dry, four champions fierce
Strive here for mastery, and to battle bring
Their embryon atoms …
Of neither sea, nor shore, nor air, nor fire
But all these in their pregnant causes missed
Confus’dly, and which thus must ever fight
(Book II.898–90 and 912–14)

Figure 11: Realm of Chaos

Lenz, who taught mathematics as an associate professor at the University of Minnesota at Duluth, conceives of Milton’s world in terms of modern chaos theory:

In modern chaos theory, points that begin close together may, over time, diverge far apart in unpredictable ways. This notion informed my imagination of how, as Satan embarks on his traverse of Chaos, his body becomes distorted, and it is only through incredible force of will that he is not completely pulled apart, with his atoms dispersing wildly (2017).

Painting 9: Flight through Chaos
As Satan journey’s through Chaos, his mind reflects its erratic motions, as Lenz indicates:

Once through the gates of Hell, Satan must to pass through Chaos before he can reach the Earth. He can't tell up from down or find any landmarks in Chaos, a vast space where atoms war against each other, refusing to form into substances. Satan is in Chaos and Chaos is also inside Satan (2017).

Her use of color recreates the tone of confusion:
I make heavy use of primary colors and clashing vivid color combinations to convey a mood of warring elemental forces refusing to combine or work in concert (as they do harmoniously in God’s creation). Bright cadmium red and yellow provide heat and anger against the gray and black backgrounds connoting deepest loss and cold …. As a way to depict Chaos corroding Satan’s being, on the left-hand side of the painting I interspersed flesh-tone patches rising in a swirl from Satan’s forehead with scraps of red, yellow, blue, and other colors (2017).

Figure 11: Flight through Chaos

Lenz drew inspiration from these lines:

Into this wild Abyss,
The Womb of nature and perhaps her Grave,
Of neither Sea, nor Shore, nor Air, nor Fire,
But all these in thir pregnant causes mixt
Confus’dly, and which thus must ever fight,
Unless th’ Almighty Maker them ordain
His dark materials to create more Worlds
(Book II.910–16).

She writes:

Here I imagined colors that mix to create Caucasian flesh tones breaking apart and warring. Further along this swirl, in the central part of the painting, Satan’s body is distorted as it is sucked and squeezed—hands, arms and then head—into the impossible
singularity of the powerful vortex. Satan’s passage through this singularity is indicated by
his extruded hands: one large and clawing, and the other small and limp. The stress of
holding himself together is almost unendurable (2017).

Once inside Satan’s mind, chaos becomes pain, rage, and obsession:
To depict his anguish, I painted Satan’s closed eyes and forehead, clenched as if in a
tightening vise, in the lower left hand corner. A vortex rises above his brow, swirling into
a ‘singularity’ at the center of the painting that is pulling Satan’s body in from one side
and extruding it out through the other. This singularity is a point “without dimension,
where length, breadth, and height/ And time and place are lost” (Book II.893–94) (2017).
Satan’s perverted will drives him into chaos, where he suffers the loss of space, time and the
distortion of his body.

Her theoretical view complements Milton’s own conception of evil as the absence of the Good
and spiritual being, based on the medieval Christian patristic tradition he inherited. Milton’s
rigorous training in theology emerges in his Augustinian view of the soul. In his argument that
evil is the absence of the Good and spiritual being, Augustine reflects upon his earliest moments
of conversion, when he first realized the flaw in his earlier Manichean belief that evil was a
counterpart to good. Addressing God in his Confessions, he states:

When I asked myself what wickedness is, I saw that it was not a substance but a
perversion of the will when it turns aside from You (1986, 150).

Likewise, the evil will in the demons corrupts and lessens their spiritual substance. As noted in
Vives’ edition and translation of Augustine’s City of God, devils “have bodies of condensate air,
such as we feel in a wind, that suffer burning” yet never extinguish in the flames (1620, 85).

As a Renaissance echo of Augustine’s earlier, heretical belief that evil is a substance, Milton’s
Satan believes he is a force that can revolt against the divine. He is unaware that in the moment
that he lost his goodness, he has lost his beauty and form, his “Empyreal substance” (Book
I.116). Satan, like all the demons, is immersed in an “ever-burning Sulphur unconsumed” (Book
I.69). They rustle in the wind like leaves (Book I.302) and float like residual scum along the
coast of the Red Sea (Book I.305-06). This lack of substance translates into a realm of
meaningless repetitions between Death and Sin, the philosophers, and the singers. These all
mirror Satan’s endless obsession with revenge, driven by his delusion that evil can challenge
good: “cannot we his Light imitate as we please?” Satan asks (Book II.269).

Following the imagery of the poetry, Lenz visualizes movement in Hell as incessant repetition
and disorientation that occurs within the inner world of the mind. Repeated movements in
Milton’s vision of Hell recall Augustine’s teaching on thought when it is united with the divine
and thought when it is corrupted by its separation from the divine. In meditation on the divine,
the mind becomes perfected in union with wisdom and love, forming a spiritual trinity that

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9 Milton’s education in St. Augustine’s works is evident in his theological training. Whiting among others indicates he drew heavily from Vive’s translation of Augustine’s City of God: Of the Citie of God: with the learned comments of John Lodovicus [Luis] Vives, Augustinus. Englished first by J. Healey, and now in the second edition compared with the Latin original and in very many places corrected and amended. 1620. This work is housed in the Stuart A. Rose library at Emory University.
mirrors the holy Trinity, as described in his work *On the Trinity*. In its fullness of being, the mind is in repose. In contrast to this state of stillness and rest is the mind distracted by corrupt desires of the will. As it fixes its attention on perilous delights, it loses its substance and form.

**New Approach and Prior techniques**

This project reinforces several other techniques that assist students in gaining a deeper understanding of Milton’s work. Such techniques include paraphrasing passages; reading passages aloud; writing headlines for a news story with a photograph and byline to capture main ideas in a section of poetry; and looking up allusions, definitions, and historical events in relation to specific passages. The series of paintings accompanied by dramatic readings offers students an immersive learning experience. Students note that the vibrant colors and expressive faces bring the text to life. The paintings spur class discussions about the relationship between Milton’s imagery and the artist’s conception of it. In the exams, I ask students to find lines that best capture the dynamics in the paintings and discuss their responses. Student form their own analyses of the movement and imagery in the passages, which they then might commit to long-term memory. Lenz’s paintings invite further opportunity for students to think critically about Milton’s world. Milton’s psychological and spiritual dimension defies literal thinking and challenges readers to reflect on a deeper level of metaphorical abstraction.

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10 In Book 9, Chapter 2, Augustine describes the mind in stillness as it contemplates divine love, which Augustine describes as a shining unchanging justice, “an unshaken and abiding truth” (1991, 276). The corrupt mind, by contrast, is seized by passions.
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The Role of Travel Literature in Revealing Cultural Values: A Case Study on Two “Traveling Gents” to Turkey—Paul Theroux and Steven Runciman

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Travel literature which has gained popularity and significance among literary circles enables the reader to transport to different places, to different peoples, and hence to different cultural and social settings. Writers who have produced many significant and timeless masterpieces using this genre have revealed important facts about the Turkish social and cultural identities of their times. This paper will take the reader from the past to the present and show that no matter when or where these travel works of literary merit were written, they almost always reveal social and cultural facts. There is a fundamental difference between tourists and travelers. The two writers included in this paper are Sir Steven Runciman and Paul Theroux, and their works reveal their perceptions of Turkey. They are not always objective but more often than not their remarks are justifiable. Yet, they both reveal the cultural identities of the Turkish people as seen through the eyes of two remarkable writers of travel literature.

KEYWORDS: culture, education, Runciman, Theroux, Turkey, travel literature.

Meeting current challenges regarding preserving heritage or cherishing tradition requires an awareness of cultural and national values, while the oral tradition, classical literacy, and technology have the additional power to maintain cultural and national identity within diverse societies. Cultural heritage, as evolving patterns of human interaction, vitalizes members of society. And in our present-day world where globalization plays a major role, cultural studies rather than adherence to literary studies have gained the upper hand. Thus there has been a trend to shift from traditional literary studies to cultural studies.

Simon During, a professor of English at the University of Queensland, explains several reasons for the shift from literature to cultural studies in related departments. He says there is a trend in portraying anti-academicism; a new mode of subject formation which leads students to be consumers of cultural goods, the valorization of social identities perceived as marginal within a traditional academic framework. He also adds that students’ choice in enrollment plays a significant role, too. These trends in change rely on the changed modes of ethical formation and the changed institutional structures and strategies. Cultural studies is a way of contextualizing texts, of analyzing the social relations of textuality. Cultural studies shifts the interpretive gaze from a self-contained text to its social and discursive framings. It opens a potentially fruitful methodological exchange between the distinct protocols of interpretation that apply in the social sciences and the textual disciplines. Cultural studies and literary studies work best when they coexist in tension and pave the way to an exchange of ideas based on the cultural and literary background of the class or of those involved in such discussions.

A good culture means national prosperity. Therefore culture, which is defined as the prevailing values, attitudes, beliefs, and underlying assumptions about life held by majority or minority groups in a society (Jennings 2001), is the sole wealth of a nation. Culture Matters
The Role of Travel Literature

(Gül Celkan and Linda Green)

(Harrison and Huntington 2000, 55) explores possible links between cultural values and human progress. The authors even go on to classify culture as progressive and static. Education, family, and connections matter more, and are an exclusive privilege of static cultures. On the other hand, community, ethical codes, justice, and authority tend to be more rigorous, are held as universal ideals, and are more widely dispersed in progressive cultures. Lasting changes arise from within a culture; to achieve progress, the value of these changes must be clear to those who focus on local needs and interests, which may not be identical with global priorities and norms.

There is no single understanding of culture. Most definitions center on the notion of shared beliefs, values, customs, and meanings that distinguish one group of people from another (Hofstede 1991). The culture of a society is the glue that holds its members together through a common language, dressing, food, religion, beliefs, aspirations, and challenges. Culture shapes the meaning people make out of their lives, and the meanings they assign to their lives.

Marianna De Koven writes with regard to cultural studies (DeKoven 1996, 127) that literary writing occupies a meaningfully different social-cultural-political territory, and offers possibilities. As a result of the struggle between politically and theoretically oriented paradigms and their opponent culture studies, theorists and practitioners of cultural studies generally regard the literacy as pertaining to objects of consumption, and the valorization of the literacy as a tool of conservative, elitist cultural dominancy, for which literature is the gatekeeper. Cultural studies thus valorizes various forms of popular or mass culture, and also a broadened category of text, or narrative, or cultural production. Marianne De Koven further states in her article that, “Literature does not, as cultural studies assumes, adhere primarily to the high-culture side of a high culture/popular culture binary except within conservative ideologies,” and that whether cultural studies will replace literary interpretation is not yet clear and is still questionable (DeKoven 1996).

Globalization has led to increased awareness of differences and similarities both within and across cultures, and to a search for new models of culture. Culture, which is viewed as stable and dynamic, deals with the themes of shared values, beliefs and behaviors that are transmitted through generations. However, it must not be put into oblivion that cultural and social identities may change or even do change through time due to interaction with other cultures, because of immigration, education, and even due to the changes in the living standards.

Travel literature which has gained popularity and significance among literary circles enables the reader to transport to different places, to different peoples, and hence to different cultural and social settings: “The object of traveling is to see and learn; but such is our impatience of ignorance or the jealousy of our self-love, that we generally set up a preconception and are surprised at a quarrel with all that does not conform to it” (Hazlitt 1902-1904). The travel writer should know how to reproduce what he sees, as he is “possessed in the highest degree of those qualities that make an artist out of a simple narrator, and although he produces the most unexpected effects of light and color, he remains simple and natural, for above all, he is sincere,” writes Richard Mallory about his perception of art also implying writers of travel and exploration in his book Masterpieces of Travel and Exploration. A travel writer takes the attention of the reader to the lands he has trodden. And Turkey has always been a center of attraction to travel writers throughout the centuries. Not only Turkey, but the entire Ottoman Empire, lured many travelers from Europe and not a few from England as well. The most striking of these travelers is Alexander William Kinglake with his great masterpiece *Eothen.*
To mention very briefly, just some of these travelers would include Lady Mary Montagu, Mrs. Harvey, Dorina Neave, Lucy Garnett, Mrs. Ramsay, Mrs. Max Muller, Sir James Porter, Robert Curzon, James Fraser, Edmund Spenser, Richard Pococke, Edward Lane, and David Urquhart. It is worth mentioning Lord Byron at this point as he revealed so many facts about the Turkish way of living in the palace in his two poems *Don Juan* and *Childe Harold’s Pilgrimage*. When one reads through the letters of Lady Mary Montagu, one actually discovers facts about Turkish culture, folklore, traditions, customs, and social life from her viewpoint. To her, Turkish women were the only free people in the empire and she went on to describe a Turkish woman as one who is “very curious after the manners of other countries, and has not the partiality for her own so common in little minds.” Though all the names mentioned above have invaluable reflections on Turkey, and though all are worth mentioning at this point, we should mention David Urquhart, who regrets that the Europeans, and in his case the British, did not put more emphasis on evaluating the Turkish people better. He writes in his book *The Spirit of the East*, “The traveler in Turkey is invariably ignorant of the Turkish; but the commoner advantages of intimacy or friendship with natives of the country are also wanting...” He tells of an incident he witnessed between a five year old boy and his father: “A little boy began to pull his father’s beard and whiskers till the old man roared with pain. He looked in a fearful rage, threatened unutterable things, but never thought of using his hands. I asked him why he had not beaten the child. ‘Ah!’ he said, ‘what clever people you Franks are!’” His accounts for why mothers are considered so precious are also striking: “There is no loss which a Turk can suffer equal to that of his mother. If his wife dies, he says, I can get another. If his child is cut off, others, he says, may be born to me. But I be born but once and can have but one mother” (Urquhart 1839). This also sheds lights on to why the Ottoman Sultans did not too much mind when their mothers interfered in affairs of state. Urquhart reveals the passion the Ottomans had for knowledge in the following lines: “We find their (i.e. Osmanlis’) Prophet commanding knowledge – Seek knowledge were it even to China. It is permitted to the Muslims to possess all the sciences... The study of the science is a divine precept for the true believers (Urquhart 1839).

Hence the above quotes reveal many important facts about Turkish social and cultural identities pertinent to the times when these works were written which we now get to appreciate more through the lines of these travel writers. This paper will take the reader from the past to the present and show that no matter when and where these travel works of literary merit are written, they will almost always reveal social and cultural facts. There is a fundamental difference between tourists and travelers. Tourists know for sure where they are going, but travelers mostly go with no set destination. By that standard Theroux is definitely a traveler as he set out on his journey to Asia not exactly sure of where he is headed to and what to observe though he is a man of enormous literary reading. Theroux is the writer who just sees things from many directions and thus more often than not surprises the reader. He is one of those rare travel writers always in search of his own truest reaction even if this shows him in an unfavorable light.

*The Great Railway Bazaar* (1975) is about Paul Theroux’s four month of train travels and adventures starting from London and going all the way to Japan and back to London but through different routes. “The journey” is the goal, he wrote. And he chose the railway which he described as the irresistible bazaars snaking along perfectly level no matter what the landscape, improving your mood with speed, and never upsetting your drink (Theroux 1997). Theroux chose Asia for his journey and he wrote he was glad of that as “it was only half a world away.” Theroux took the Direct Orient Express which is “the most famous train in the world” and “links Europe and Asia which accounts for some of its romance.” The train
passed through Paris, Italy, Yugoslavia, Bulgaria, and finally arrived in Thrace. Theroux described his first encounter with Turkish lands. “Large gray dogs, a pack of seven, presumably wild, were chasing across the harsh steppes of Northwestern Turkey barking at the train. When the wild dogs slackened their pace and fell behind the fleeing train, there was little else to see but a dreary monotony of unambitious hills. The occasional army posts, the men shoveling sugar beets caked with dirt into steel hoppers, and the absence of trees made the dreariness emphatic… Yet I hung by the window hoping to be surprised” (Theroux 1997). The man he met on the train, Mr. Molesworth, could not keep himself from shouting “turkeys in Turkey” (Theroux 1997, 32) assuming these animals got their name from the country. Theroux went on to explain that these birds got their name from African guinea fowl which were imported through Istanbul and were called turkey cocks.

As the train was getting closer to Istanbul, the scenery Theroux witnessed revealed the living standards and way of life of the people: “In this most glamorous city of the world, scattered tent settlements and fishing villages gave way to high rise apartment houses with shacks at their ankles. Then a shanty town on an outcrop of rock, bungalows where it leveled out, and an uneven terrace of wooden houses toppling grandly from a cliff, a style of building favored in Massachusetts as well as in Istanbul.” Theroux commented that the difference in architecture did not reflect social classes, but centuries, as Istanbul has been a city for 27 centuries “getting older and more solid—shingle to timber, timber to brick, brick to stone—in Theroux’s own words. The arrival of the train at Sirkeci Station in Istanbul gave the traveler the combined shock and exhilaration of being pitched headfirst into a bazaar due to its nearness to Eminönü, and to Galata bridge which accommodates a whole community of hawkers, fish stalls, shops, and restaurants” (Theroux 1997, 33).

Theroux, as some of the former travelers to Turkey, had misjudgments or misinformation about the riches of the Topkapı Palace. He wrote in one place that the jewels on the swords were fake and that the real ones were pilfered years ago. He even went on to the extent of exceeding his limits by saying that an average air fare to Istanbul would buy the whole Topkapı treasury. Religion is partly a reflection of a society’s identity. Though Theroux was utterly aware that Turkey is a Muslim country, he unfortunately mocked the beliefs of the Muslims that the footprint of Mohammed, the prophet, displayed in the sacred chamber in Topkapı palace was not the authentic footstep.

Theroux apparently could never understand the actual societal norms in Turkey. He did see some places in Istanbul but to our dismay he observed what reflected only the past and blamed the Turkish society for still living back in 1938 for he said that modernization stopped in Turkey with the death of Atatürk. He viewed men as wearing their hair in the style of the 30’s and the women wearing brown sweaters and skirts below their knees which women of the 30’s used to wear. All this leads one to the inescapable conclusion Theroux reported, that “if the zenith of Ottoman elegance was the 16th century reign of Suleiman the Magnificent, the high watermark of the modern was in 1938, when Atatürk was still modeling Turkish stylishness on the timid designs of the West” (Theroux 1997, 37). The people and the shops he saw in Istanbul led him to come up with rather presumptuous feelings about the Turkish people and their place in the modern era. Theroux’s only commitment in Istanbul was to meet Turkish writers, playwrights, poets and academics at a luncheon lecture arranged by an American embassy man. The president of the Turkish Literary Union, Mr. Ercüment Behzat Lav, a name which Theroux found as hard to conjure as to pronounce, wanted to talk Turkish as he had a translator, Mrs. Nur, to help him. When Theroux asked Mr. Lav what he did, the response he got startled him. “This is a completely meaningless question. One cannot say in a
few words what one does or is. That takes months, sometimes years. I can tell you my name. Beyond that you have to find out for yourself.” Theroux being equally witty as Lav, responded by saying, “Tell him he is too much work,” and he walked away (Theroux 1997, 38). When he met with the chair of an English Department wearing tweeds and rocking on his heels, Theroux remembered their English counterparts. Just as he tried to start a conversation with some academics, he was pulled away by a man talking in Turkish all the time who, he later learned, was none other than Yaşar Kemal. Theroux had apparently read Mehmet My Hawk and believed the novel would be awarded the Nobel Prize for literature. Yaşar Kemal during this conversation they had claimed himself to be Marxist, and added that during his trip to Russia he caused the Russians to get frantic by saying all Russian writers except Sholokhov were anti-Marxist. And to him the greatest Marxist writer was Faulkner, which Theroux approached with some caution by asserting that Faulkner would not have agreed with him. The conversation continued as Aziz Nesin was among the guests at the luncheon lecture. Aziz Nesin, as told by Kemal, was a greater comic writer than Anton Chekhov. This conversation reflected the political ideologies prominent in Turkey in the 70s. Theroux also paid a visit to Yaşar Kemal’s house, and was not surprised at the disorderliness of the rooms because he said that only another writer would recognize this as order. Theroux also met Thilda, Yaşar Kemal’s wife, who helped them with the translation. Thilda, Theroux pointed out, saw to the practical side of her husband’s affairs by negotiating contracts, answering letters, and explaining Yaşar Kemal’s harangues about the socialist paradise he envisioned. As Theroux and Yaşar Kemal spent the day together, talking in pidgin English, Yaşar Kemal said, “I love my country. I love it. Taurus Mountains. Plains. Old Villages. Cotton. Eagles. Oranges. The best horses—very long horses” (Theroux 1997, 42). The conversation the two writers had reflected the identity of the Turkish writer and his attitude toward writers and their works. Though he enjoyed reading Moby Dick, Don Quixote, Homer, Chekhov, and Walt Whitman, he found Ulysses quite simple. “Joyce is a simple man, not like Faulkner. Listen. I am interested in form. New form. I hate traditional form,” said Yaşar Kemal as the conversation continued. As they walked toward the fishing village, the men sitting outside a café leapt to their feet as they caught sight of Yaşar Kemal. This bewildered Theroux, and he concluded that they looked upon Yaşar Kemal as a celebrity and regarded him with some awe. This attitude of the locals revealed the cultural identity of the people: respect toward a man who holds a position in the society. Although Yaşar Kemal tried to point out he was more akin to fishermen than to writers, there still was a distance though he wanted to overcome it with clowning intimacy, in Theroux’s exact words. He did look like a local character yet he was in stark contrast to it with his stature and outfit which resembled that of a golf-pro. Theroux showed disbelief in the stories he was told about some family members’ imprisonment, and felt astounded after hearing torture stories and still being reassured by Yaşar Kemal that he would love the country. He did not quite know where to place Yaşar Kemal as his convictions defied reason, yet his complexity was that of the Turkish character on a large scale.

Theroux’s stay in Istanbul did not only include his encounter with Yaşar Kemal. He wrote of a man trying to sell a two hundred year old silk scroll for four hundred Turkish Liras and then told how the man reduced the price by half, thinking Theroux really wanted to buy it. The merchant’s words were interesting enough to show how Turkish sellers price their goods as utterly precious items and then through bargaining reduce the price drastically. Once he set himself free from this man, Theroux wanted to try some Turkish food before boarding the Lake Van Express to travel to Iran. He had drawn up for himself a menu which consisted of, in his own words, “the imam fainted,” “vizier’s finger,” “his Majesty liked it,” “lady’s thigh,” and “Lady’s navel.” He had time to taste only the last two and wondered if the Turks’ taste in
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Gül Celkan and Linda Green

anatomy was revealed in their choice of names. As Theroùx himself said, these were euphemistic names.

For fear that Lake Van Express would not have a dining car like the Direct Orient, he bought a lot of provisions to keep him going on the three day journey to Lake Van. He was delighted to see that there was a dining car. He noticed the soberly dressed Turkish families and the hippies “all trying to get into the third class compartments, and quarreling over window seats.” As the train started to move east, Theroùx remembered he was once again on a railway bazaar that would bring him to the shores of Turkey’s largest lake: “And I was reassured of Turkish Railways. The train was long and solid, and the sleeping car was newer than the wagon-lit on the Direct Orient, the dining car had fresh flowers on the tables, and was well stocked with wine and beer…I was supremely comfortable. I went back to my compartment and was lulled by the feel of Asia rumbling under the wheels” (Theroux 1997).

En route to Ankara, the train passed by many small stations where local people were seated and watching the Lake Van Express pass by, as it was a great event for these people. As Theroùx was traveling on his own, he attracted the attention of some Turkish passengers on the train, and they walked into his compartment asking questions like, “why was I alone in the compartment, where was I going, why did I leave my wife behind, did I like Turkey, why was my hair so long, and was everyone’s hair that long back at home?” (Theroux 1997, 46). Once the questions ceased, one of them took hold of the novel Theroùx was reading, and was marveled at the tiny print of the 900-page volume. Theroùx felt frustrated by these inquisitive people and evicted them from his compartment, bolting the door behind them. They had tried to communicate in German, which shows they were workers coming from Germany and going back to their home town. In the deluxe sleeping car there were only Turks who never left their couchettes nor the car itself, fearing contamination from the rest of the train. This sight put an end to the traveler’s altruism that natives don’t go first class. Although, these Turks avoided going third class, the way they fit into couchettes gave the sleeping car the air of squalor in third class.

It was ten o’clock at night when the train reached Lake Van. To quote Theroùx, “It was impossible to confirm the stories I had heard of the swimming cats, the high soda content of the water that bleaches clothes and turns the hair of Turks who swim in it a bright red” (Theroux 1997, 54). Arrival at Lake Van was an end to the luxury trip as Theroùx no longer had a couchette for himself and crossing the lake on a ferry was a disastrous adventure for him as he had to sleep with the other passengers and tolerate all their sounds. It is apparent that Theroùx was a well learned man on Turkey and its regions and the way he recorded the events reveals both the national and the cultural identity of the Turkish people.

An eminent author on Byzantine history, British travel writer Sir Steven Runciman held a number of appointments in many countries including Turkey. The book considered in this paper is called A Traveler’s Alphabet. Runciman did travel extensively and in this book he records his travels in an alphabetical order rather than in the order he has traveled. Istanbul was on his agenda and therefore he did go there. but the name of the city makes him recall the past names of this glamorous city, and with apologies to his Greek friends who insist he should call it Constantinople, he goes on to use the name Istanbul. His first visit was in 1924, soon after the Lausanne Treaty. The houses were only within the city walls, and only gypsies, who were very good in fortune-telling, lived beyond them. Veiled women, men with “tarboush,” camels with loads were all he could see; however, his second visit in 1928 startled him as there were no longer any camels on the streets, men wore cloth caps, and women were no longer wearing veils. However, he records that a woman who he had met resented the
removal of the veil as this had destroyed anonymity. Runciman also mentions in this book how an American, Thomas Whitmore, was engaged in uncovering the mosaics of Saint Sophia so as to bring the Christian decorations back to light. In 1937 Runciman had the opportunity to meet with Atatürk on the grounds of Dolmabahçe Palace which was the sugar cake fantasy of the 19th century baroque palace. He describes Atatürk as stocky and upright, with a complexion that was pale olive-green: “His eyes, however, were unforgettable. They were steely blue in color and they seemed to pierce right through you” (Runciman 1996). Atatürk, he says, was very gracious. He also recalls Atatürk’s fondness for history, and this same attitude continued with Atatürk’s successor İsmet İnönü who asked for a History Department on Byzantine Studies to be integrated into the curriculum at Istanbul University, and this meant Runciman would be in charge of the department since he was a professor of Byzantine Studies. Runciman was in the Turkish Academic life for three years and his lectures were translated into Turkish by his assistant, as all his students were Turkish. Students, he says, liked this, as they could take notes and memorize them word for word for the exams. Runciman comments on this situation by saying that as the exams were done orally, “you had to face having your lectures repeated back at you.” Though the students did not understand a word of what he meant, still they retold every single word Runciman had said in class. This made marking difficult for him.

A striking observation of Runciman is about the girls at the university. He says, “girls, though far fewer, were of a higher standard than the boys. This was because a Turkish girl needed to be keen and enterprising and to come from an enlightened family to get to the University, whereas a boy would go there as a matter of course.” Runciman also talks about the salaries which were a little uncertain. Once when money was short, they were subsidized by gifts of cloth enough to make each of them a suit. As the British Council gave the British professors a useful subsidy they had no problems, but those from other countries with no embassies in Istanbul were not so fortunate.

Runciman met foreigners, ex-patriots from Britain, and also Turkish people from different walks of life. His encounter with Süreyya Ağaoğlu is striking because he considers her to be formidably bright, but yet she could not give orders to her gardener as Turkey was still a man’s world at the time, and men would not get orders from women. Therefore Ms. Ağaoğlu had to ask her brother to convey her orders to the gardener.

Runciman cannot help recalling the attitude of the Turkish academics toward students coming from quite reputable families. In one such case, the student he had failed was passed with distinction by the other faculty members. This meant he was unsuitable for oriental academic life and that it was time for him to leave.

Runciman was invited to the opening ceremony of the Council of Europe exhibition in Istanbul, and was glad to find the city not as badly damaged by modernity as were most great cities, though its skyline was ruined by high-rise hotels on the top of the hill in Pera. It was no longer the domes and minarets dominating the view as you approached the city from Marmara. Runciman regretted this issue which reveals a lot of the value attached to cultural heritage.

Although neither Theroux nor Runciman directly comment on the cultural and national identities of Turkish people in their works, both indirectly reveal striking examples about Turkish people whom they had the opportunity to meet during their travels. Therefore it
becomes possible to say that literature, which is the pillar of cultural studies, helps readers learn about different peoples, different cultures, and consequently their identities.

Reference List


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Edgar Allan Poe and True Crime: 
Origins of Two Character Types in Crime Fiction

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Abstract: Known as the inventor of detective fiction and the father of the American short story, Edgar Allan Poe is highly regarded for his contributions to the world of literature. His fascination with crime is very intriguing and often overlooked because of his association with the typical short stories with which he is credited. Stories like “The Murders in the Rue Morgue” are excellent examples of Poe’s major contribution to the crime genre along with his creation of the “whodunit” detective, which in turn paved the way for future writers to follow the same basic structure in their crime novels and short stories. This “true crime” theme is a main focus for some of his best works. By exploring several of his literary works, we are able to view Edgar Allan Poe’s unique use of crime. We are also able to tease out the true origin of the Poesque confessional character and the distinctively Poesque detective character.

KEYWORDS: “True crime,” Gothic, detective fiction, whodunit, confessional character.

Known as the inventor of detective fiction and the father of the American short story, Edgar Allan Poe is highly regarded for his contributions to the world of literature. His fascination with crime is very intriguing and often overlooked because of his association with the typical short stories with which he is credited. Stories like “The Murders in the Rue Morgue” are excellent examples of these popular short stories, along with Poe’s creation of the “whodunit” detective, which in turn paved the way for future writers to follow the same basic structure in their crime novels and short stories. This “true crime” subject is a main focus for some of his best works, which contributed to his career. Through the exploration of several of his short stories, Edgar Allan Poe’s unique use of crime is able to be seen, which in turn paved the way for many respected authors today; as well as crime drama as a whole. We are also able to tease out the true origin of the Poesque confessional character and the distinctively Poesque detective character.

Poe is recognized as the father of the American short story, as previously stated, and the inventor of the detective story. He has certainly impacted the world of literature. While artists before him wrote about crime in their works, it is clear among the literary world that Poe seems to have perfected the art of crime stories. In 1841 with the creation of his short story, “The Murders in the Rue Morgue”, Poe set a new genre of literature on fire. In short stories like “The Mystery of Marie Roget”, “The Purloined Letter”, “The Black Cat”, “The Fall of the House of Usher” and “The Imp of the Perverse”, Poe continues his crime masterpieces, with the incorporation of his artistic abilities. His framework for the “true crime” story models so many works after him including products from authors such as Agatha Christie and Arthur Conan Doyle (Priestman 2013, vii–xi).
In “The Murders in the Morgue,” the detective qualities of Poe’s writing became visible. The qualities of mystery and suspense in Poe’s work also played a large role in this short story along with the detective features, mainly because they provided a new sort of “fresh” outlook on the short story all together. “The Murders in the Morgue” can be interpreted as one of the first short stories to incorporate the detective character. It is mysterious and portrays those evident detective qualities right from the beginning.

Because a friend is accused of murdering Madame L’Espanaye and her daughter, Camille, C. Auguste Dupin, the story’s main character, begins to investigate the case. By noticing a series of clues that the police overlooked because of the violent nature of the crime, Dupin suggests the murderer to be an animal instead of a human as the police believed. With certainty, Dupin seeks out the animal, knowing it must belong to a sailor because of how a ribbon was tied at the crime scene. Sure enough, the sailor comes forward and the animal is found, setting Dupin’s friend free of the charges of murder (Poe 2009, 117).

When Poe wrote “The Murders in the Rue Morgue,” the idea of its effect on crime was more than likely not a central focus. This story, however, is where the origin of the Poésque detective/gifted amateur detective began. This detective story can be viewed as one of the first detective stories ever written, which in term gave Poe the nickname. “The Father of the Detective Story.” In this short story, we are introduced to two key elements of the classic detective story. First, the “whodunit” detective is the character who is cunning, likable, and pays close attention to the smallest detail (Ross 2004, 2782). According to Dale Ross, “Monsieur Dupin is the prototype of the gifted amateur detective. Arrogant, at home in the world of books and facts, he triumphs over evil doers whose machinations have stumped the best police minds” (Ross 2004, 2782). Dupin is the classic example of the crime story detective which has carried over from Poe’s short story into many authors’ works:

- Not only are there two kinds of human mind according to Dupin, but there also appear to be two kinds of criminal cases: the obvious kind that the police are pretty good at, and the difficult kind that they can’t seem to solve. It’s exactly the irrationality of these murders that make Dupin so particularly suited to them (Ross 2004, 2782).

Second, the classic plot line to the crime story is evident from Poe’s work. The story begins with the discovery of a crime. Following the discovery, our lovable and cunning “whodunit” detective visits the crime scene. He discovers the clues that the investigators and police overlooked. The detective interprets the clues and develops an idea of who the real culprit is. Lastly, the detective discovers and meets the culprit face to face. The story line that is outlined and created by Edgar Allan Poe is one that is so familiar with anyone who has read a crime story. It is so hard to believe that this modern day plot outline was created so many years ago.

C. Auguste Dupin makes his appearance in a second work authored by Poe in “The Mystery of Marie Roget”. This particular work of detective fiction makes its readers once again fall in love with the detective character created and perfected by Edgar Allan Poe. Although this particular story is perhaps considered the least successful of the Dupin trilogy, Poe does reveal the genius detective skills once again that are possessed by the leading character. Based upon a real murder that took place in New York City, “The Mystery of Marie Roget” brings out a lot of interesting points for discussion concerning Poe’s development of detective fiction and in particular the development of the leading detective character:
When, in an article entitled, The Murders in the Rue Morgue, I endeavored, about a year ago, to depict some very remarkable features in the mental character of my friend, the Chevalier C. Auguste Dupin, it did not occur to me that I should ever resume the subject. This depicting of character constituted my design; and this design was thoroughly fulfilled in the wild train of circumstances brought to instance Dupin's idiosyncrasy. I might have adduced other examples, but I should have proven no more. Late events, however, in their surprising development, have startled me into some further details, which will carry with them the air of extorted confession. Hearing what I have lately heard, it would be indeed strange should I remain silent in regard to what I both heard and saw long ago (Poe 2009, 141).

Here, Poe explains to the reader how his intention was not to revive Dupin as a character. Yet, when the murder of the real Mary Rogers occurred in New York City, he was inspired to develop the character further.

The story line of this story begins with a description of Marie Roget. Readers learn of her occupation, her past, and her current situation. When she goes missing for the second time, her friends and family are alarmed. The unknown narrator then shares some news with the reader:

The atrocity of this murder (for it was at once evident that murder had been committed), the youth and beauty of the victim, and, above all, her previous notoriety, conspired to produce intense excitement in the minds of the sensitive Parisians. I can call to mind no similar occurrence producing so general and intense an effect. For several weeks, in the discussion of this one absorbing theme, even the momentous political topics of the day were forgotten. The Prefect made unusual exertions; and the powers of the whole Parisian police were, of course, tasked to the utmost extent (Poe 2009, 141).

The narrator explains the trendiness of this death. By stating that the powers of the entire Parisian police where being utilized indicates that the mystery of her death was the talk of the town. So many individuals were interested in exactly what occurred and what caused her mysterious death. The newspaper published the accounts of her death after the police “solved” it successfully. What is interesting in this story but also quite uneventful is that Dupin offers a different solution to the crime than that of the police. By merely reading the newspaper article, the genius detective is able to solve the crime that the police thought they had already. There is not plot line available here whereby Dupin gathers evidence, interprets the evidence, and is even called in to assist the police. He offers his solution by merely reading the paper and the accounts that are in it. It is clear to the reader that his accounts and solutions are accurate, putting the work of trained policemen to shame. While this short story may seem boring and uneventful to some readers, it is actually able to stress the genius behind the detective more so than another detective work of Poe’s does (Crisman 1995, 215).

It is evident by reading through the two stories thus far that involve Dupin as the detective, that his professionalism is evolving. He is interested in the case involved in “The Murders in the Rue Morgue” because a friend of his is accused. His interested evolves into his involvement and then resolution of the murders. In “The Mystery of Marie Roget”, Dupin does not insert himself in the investigation. When the police bring the newspaper article to his attention, he offers his opinion of it, solving the crime. It is clear that Dupin’s character is evolving and changing and become more professional as the series continues (Crisman 1995, 215).
In 1844, Poe authored the third of a three-story series which featured the fictional detective, C. Auguste Dupin with his work “The Purloined Letter”. This short story exposes the true wit and cunning nature of the detective perhaps more so than the previous works did. In this work of literature, an unknown narrator explains a story where Dupin once again solves what appears to be an unsolvable crime. Dupin is approached by a prefect or leader of the Paris police to assist with a letter that has gone missing from a woman’s bedroom. The prefect, referred to by the narrator as G—, is certain that the person who has stolen the letter is Minister D—. G— requests the assistance of Dupin to find the original copy of this letter. The two masterminds of detection search D—’s hotel from top to bottom, searching behind wallpaper and under carpets. They use tools to help them in their search such as magnifying glasses, leaving no stone unturned. When they come up short, the two part ways. After a month passes, the prefect returns to Dupin, begging for his help in the case again and offers him money in exchange for his services this time. Dupin tells the prefect to give him the money and he will give him the letter. When the prefect writes his check to Dupin, Dupin hands the letter over to them. Knowing it is indeed the original letter, the prefect rushes off to deliver to the victim. Later, the unknown narrator asks Dupin how he had the letter. At this point, Dupin’s gifted solving abilities really shine through to the reader. Dupin explains that the prefect and other police would assume the letter was hidden in a very secretive spot and for that reason, D— actually hid it in plain sight:

But the more I reflected upon the daring, dashing, and discriminating ingenuity of D—; upon the fact that the document must always have been at hand, if he intended to use it to good purpose; and upon the decisive evidence, obtained by the Prefect, that it was not hidden within the limits of that dignitary's ordinary search—the more satisfied I became that, to conceal this letter, the minister had resorted to the comprehensive and sagacious expedient of not attempting to conceal it at all (Poe 2009, 185).

Dupin found it in plain sight in his hotel room and left something behind so that he could plan an elaborate scheme to confiscate it. The next day, he returned for his left behind item and a gunshot went off. The gunshot was a big distraction for D— which allowed Dupin to switch out the original letter for a fake (Poe 2009, 190). Dupin was able to slip out from the hotel with no suspicion at all from D—:

So, as I knew he would feel some curiosity in regard to the identity of the person who had outwitted him, I thought it a pity not to give him a clew. He is well acquainted with my MS., and I just copied into the middle of the blank sheet the words — “—Un dessein si funeste, S'il n'est digne d'Atrée, est digne de Thyeste” (Poe 2009, 197).

At the end of “The Purloined Letter,” Dupin leaves the fake letter stating how D— is nothing but a thief.

It is clear that one of Poe’s main goals in this story is to display the unique characteristics of the detective, C. Auguste Dupin. Poe’s writing reveals the persona of this character flawlessly. There are multiple ways in which Poe does this in this particular writing. First, it is interesting to note that Dupin had the letter in his possession shortly after their first search of D—’s hotel. While the prefect thought the search had come up short, Dupin hid his discovery. He held onto the letter for about a month before offering to turn it over to the prefect. Second, the only way Dupin would agree to give it to the prefect is in exchange for money. He was smart enough to understand the bargaining chip he had in his possession. He used it wisely. Third, his elaborate scheme to take the original letter from D—’s hotel room was the work of a mastermind. Quickly thinking on his feet to leave something behind was the first act in his scheme. Second, the use of
the gunshot to distract the thief was absolutely brilliant. Working quickly in the midst of the
distraction, Dupin was even able to leave some cunning remarks for the thief in his fake letter he
used to replace the original. These obvious acts by Dupin to show how truly intelligent and
resourceful he is are what make Poe a master in the detective fiction genre (Kinugawa 2016, 5–
11).

Although the Poesque detective character was visible in many of his short stories, the Poesque
confessional character was as well. The Poesque confessional character is seen in great deal in
short stories like “The Black Cat.” Written in 1843 and told from the perspective of an unknown
and unreliable narrator, “The Black Cat” is a story that leaves a lingering sense of suspense. The
narrator begins by explaining his sanity and his love for animals. He marries a lovely young lady,
sharing his love for all animals with her. Among all of their animals, they take in their favorite
pet, a black cat named Pluto. Through bouts of alcoholism and losing his sanity, the narrator
begins to lash out on his animals, sparing the life of Pluto. Eventually his alcoholism escalates
and his sanity is lost even more. Through these events, he becomes angry with Pluto and hangs
him. The next day, his house catches on fire, losing all of his earthly possessions. In the ashes,
there remains one wall and a large cat hung from a limb is displayed on the wall, leaving the
neighbors and the narrator in astonishment. One night in a fit of drunken rage, the narrator
stumbles upon another black cat who looks like Pluto but has a patch of white fur on him where
Pluto did not. After some time passes, the white patch of fur on the cat begins to look like
gallows, the vessel used to administer a hanging. Angering the narrator, he starts to lash out on
the cat with an axe, hitting his wife instead and murdering her. After many different thoughts of
how to dispose of her body, the narrator decides to hide her behind a wall in the basement. After
doing so, he looks for the cat, but he has gone missing. After a few days, the police show up
unexpectedly at this apartment. He shows them around and taps on the wall of the basement
where his wife is buried commenting on the solidity of the building. When he does so, there is a
loud cry from the wall and the police then discover his wife’s body. On top of her head, sits the
black cat with a white patch of fur.

The troubled story of homicide that is told in “The Black Cat” leaves the reader with a grotesque
feeling. Equally as grotesque, the murder performed by the narrator seems to have no clear
motive. Poe makes it clear, however, that the narrator has self-destructing impulses, a trait that
seems to occur more than once among Poe’s characters. Initially, the narrator refers to his own
sanity though the tale he is conveying is anything but sane. It is clear that he blames his actions
on the alcoholism and some outside force controlling him. However, Poe suggests through his
use of language that it is merely the mind of the narrator which causes such heinous events to
occur (Stark 2004, 255):

Hereafter, perhaps, some intellect may be found which will reduce my phantasm to the
common-place—some intellect, more calm, more logical, and far less excitable than my
own, which will perceive, in the circumstances I detail with awe, nothing more than an
ordinary succession of very natural causes and effects (Poe 2009, 203).

In this quote, Poe uses the narrator to show that his actions are coming from his own mind. The
perverseness that is suggested by Poe carries over into the conclusion of the story as well. When
the narrator ultimately confesses to the police by tapping on the wall where the body is hidden,
the reader again sees the concept of self-destructing impulses. While part of him may not have
meant to confess, another part of clearly meant for it to occur. On some level, the narrator turned himself over to the authorities (Stark 2004, 256).

“The Black Cat” brings out another trait of Poe’s signature works: the confessional character. We see the character of the narrator and how dramatic the confessional character is firsthand. The reader is left wanting to know more about his personality, his motive, and his actions throughout the short story. Poe, however, leaves a lot of these to the imagination of the reader. The question is left to determine if the urge for the confession is there for that confessional character, or if the “I could've gotten away with it” aspect is more vivid. One can even imagine that perhaps the narrator himself never lost his sanity. It was his motive all along to kill his wife. Perhaps, the narrator himself is lying regarding many of the events we read about in the story (Amper 1992, 475). Susan Amper writes regarding “The Black Cat”, “Indeed, it is surely Poe’s best detective story, with the ideal detective story solution: one that is simplicity itself in explaining all the facts, yet so elusive it has taken a century and half to be discovered” (Amper 1992, 475).

In the story of “The Fall of the House of Usher”, readers are introduced to an unknown narrator, similar to that of “The Black Cat”. The narrator, much more reliable than the one from “The Black Cat”, is visiting his old friend Roderick upon Roderick’s request. Being sick and in a fragile state, Roderick desires the company of his friend. The story begins with vivid imagery of the estate of Usher. The reader is given a picture taken from the pages of a clearly gothic style. Pictures of a dreary landscape, haunted home, and spooky scenery are painted clearly by Poe:

...And at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit.... I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the revealer upon opium—the bitter lapse into everyday life—the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime (Poe 2009, 171).

This quote suggests the possibility of depression regarding the attitude of the narrator. The use of gloomy, dreary imagery depicts the mindset of the narrator as well. The mention of opium stands out, making it a suggestion that the narrator has possibly used the drug before. This supporting quote shows the initial perspective from the narrator.

Upon visiting with Roderick, our narrator tries to fill his days with happier feelings. He discovers that Roderick’s sister, Madeline, is sick and that doctors are not sure exactly what ails her. There is clearly a great deal of care, concern, and love between Roderick and his sister. Not long after this conversation is held between Roderick and the narrator, Madeline dies and Roderick wants to bury her in the tombs under the house. The narrator assists Roderick with the task during which time he discovers that Roderick and Madeline are in fact twins. Strange things begin to happen at the house and Roderick fears that he has buried Madeline alive. This does
indeed turn out to be true and Madeline comes to Roderick’s room after clawing her way out of the tomb. She does die and collapses onto Roderick who also dies of fear from the situation. The narrator flees as the house collapses behind him:

While I gazed, this fissure rapidly widened—there came a fierce breath of the whirlwind—the entire orb of the satellite burst at once upon my sight—my brain reeled as I saw the mighty walls rushing asunder—there was a long tumultuous shouting sound like the voice of a thousand waters—and the deep and dank tarn at my feet closed sullenly and silently over the fragments of the "House of Usher" (Poe 2009, 184).

Through this tale of a dying dynasty, Poe brings in all the horror and suspense that he typically brings in his works of literature. Like in the story “The Black Cat,” we see the confessional character in “The Fall of the House of Usher”. Roderick confesses his fears of burying his sister Madeline alive and ultimately dies from those fears when he realizes they are true (Thompson 2018, 255). Poe does bring in a more in this story than in the others discussed: the love between Madeline and Roderick. The love between these two characters is obviously incest. Even though the love between them is strong, the circumstances of that love bring in those distinct, creepy Poe characteristics used in his short stories. At the conclusion of the story, they die at the exact same moment together, as if in the womb. This moment is symbolic of the relationship that existed between Roderick and Madeline (Thompson 2018, 267). This short story is one of the origins for the Poesque confessional character. Although a confession to a crime is not directly blurted out, Roderick confesses his worries and terrors regarding Madeline and even himself. This confessional element is evident throughout this story and is seen in many of Poe’s following works.

A main component in “The Fall of the House of Usher” relating to “true crime” is the idea of Madeline being buried alive. There is even an evil atmosphere portrayed; especially of the description of the house. Poe was one the first authors to write about this type of morbid and grotesque event. Written in 1839, “The Fall of the House of Usher” was one of the most important stories written regarding this particular concept. Poe was one of the first to write about such a horrific event (Cook 2012, 3).

Another interesting component of “The Fall of the House of Usher” is the mysterious attitude of the narrator. As he sees the house for the first time, as previously discussed, it seems as if the narrator falls into some sort of depression and is even overwhelmed by the sight of it. The details the narrator puts into his depiction of the house and his experiences in all make the question of his sanity appear. It almost seems as if maybe the narrator could be the most insane out of everyone. These characteristics the narrator depicts shows first-hand the deranged attitude he had throughout the story.

Although Poe’s stories, characters, and themes relate to one another through dark and creepy imagery and crime, they relate in an aristocratic manner as well. “The Fall of the House of Usher” and “The Murders in the Rue Morgue’s” main character Auguste Dupin relate through an aristocratic standpoint. In “The Fall of the House of Usher,” it is known that Roderick and Madeline come from a very wealthy and noble family; however a turn of events change this for them. This is also the case for Dupin. He was born into a wealthy family but a turn of events
changed this for him as well. This is an important fact in my opinion, mainly because Poe’s works and characters all connected in some type of fascinating way; even if that way was simple.

Written in 1845, “The Imp of the Perverse” is the perfect story of self-sabotage. Beginning as an essay, the story itself is a bit delayed. The reader questions why the expose at the beginning is even present. Once the plot actually begins, the reader becomes interested and enthralled in what Poe’s story has to offer. The unknown narrator boasts of committing the perfect murder. In a tiny apartment, the narrator poisons someone with a candle. There is no trace, no clue, and no evidence left behind. The narrator inherits money from the deceased. He boasts of how great it is carry out this plan with success. Then, he confesses, revealing his terrible plan. He writes to us as he sits in prison, headed to be hanged. Upon reading this portion, the beginning essay now makes sense for the reader (Poe 2009, 211).

The title uses the word “Imp” which is a nickname for a small demon signifies the mind of the narrator, telling him to confess to the murder even though it’s the “wrong” thing to do. The world “perverse” in the title signifies the wrongdoing of the narrator. Poe implies through his writing that the narrator could have gotten away with the perfect murder had he not turned himself in and confessed because of the voice in his head telling him to do so (Brown 1994, 197):

Through its promptings we act without comprehensible object; or, if this shall be understood as a contradiction in terms, we may so far modify the proposition as to say, that through its promptings we act, for the reason that we should not. In theory, no reason can be more unreasonable; but, in fact, there is none more strong. With certain minds, under certain conditions it becomes absolutely irresistible. I am not more certain that I breathe, than that the assurance of the wrong or error of any action is often the one unconquerable force which impels us, and alone impels us to its prosecution” (Poe 2009, 211).

Poe implies that the wrong outcome of the narrator landing in prison and being hanged to death was inevitable because of himself. Poe writes the short story of self-sabotage. The narrator has essentially caused three deaths: the murder he discusses, his own hanging, and death of his writing. In this “tale of a telling” Poe makes the reader question the murderer’s actions and analyzes the human psyche in a way that no other author has done before (Brown 1994, 198).

This work, “The Imp of the Perverse,” shows just how remarkable human nature is. Sometimes, when the opportunity arises to commit a crime or even just a small wrongdoing it is often hard not to do; even though it is wrong. This comes from the natural urge to do those wrong things, or even take those risky chances. This also connects with Poe’s works. In “The Fall of the House of Usher,” the incestuous relationship between Roderick and Madeline is obviously wrong, but that urge for that relationship was present. According to Chris Cairney, It seems likely, given the development of the two character types in Poe’s later works, that the confessional character and detective character are both “incubated if not born outright” in “The Fall of the House of Usher” (Cairney 2018). This statement also supports the two short stories correlation. This can also relate to “The Black Cat” in the manor of sanity. It is often easy to feel that urge to just “snap” because of stress or other contributing factors. This “crazy” or “can’t help it” feeling is often viewed to be a part of human nature. Poe emphasizes this through examples with his “true
crime” short stories. Through these examples, the essence of human nature is presented and able to be viewed in a dramatic standpoint.

Poe dubbed his works as tales of “ratiocination”. Though this term never caught on in our literary world, his use of it was accurate. Now termed mysteries, we can continue to see him influence among its development. Works since 1831 have been influenced particularly by the Poesque confessional character as from “The Black Cat” and “The Fall of the House of Usher,” “the whodunit detective as seen in “The Murders in the Rue Morgue,” and the classic story line read in ‘The Murders in the Rue Morgue.” We can see his influence in the works of many authors including but certainly not limited to Agatha Christie and Arthur Conan Doyle (Priestman 2013, 2).

In Agatha Christie’s work, the “whodunit” detective takes the role of Hercule Poirot. This character parallels with Dupin from “Murders in the Rue Morgue” (Priestman 2013, 21). We see similar themes unfold in her numerous works including the popular novel “Murder on the Orient Express”. One difference among these storylines is how the detective becomes involved. Poirot in Christie’s work is well known and is called in to investigate where as Dupin inserts himself in the investigation. After this difference however, the themes and overall “scheme,” per say remain almost identical. Poirot investigates the scene. Poirot presents a more plausible solution. Poirot confronts the perpetrators. Written almost 100 years after Poe’s creation of “Murders in the Rue Morgue”, it is uncanny how the story lines are so similar (Christie 2011).

In the work of Sir Arthur Conan Doyle, readers are introduced to perhaps the most famous detective, Sherlock Holmes. Written in 1891, fifty years after “The Murders in the Rue Morgue,” the parallels that exist between Sherlock Holmes and Dupin are obvious:

- Dupin, in solving this his first crime, sets up a distinct methodology and philosophy of crime detection which became famous and is still used today in crime fiction. In fact, most of the principles of Dupin's method were lifted outright by Conan Doyle and immortalized in his creation of Sherlock Holmes (Eco and Seobeck 1988, 193).

Conan Doyle authored 56 short stories about the clever Sherlock Holmes. His stories seem to follow the same plot line as that of “The Murders in the Rue Morgue.”

With stating all of this, each of Poe’s works seem to relate in some sort of style or fashion; specifically, the ones I have previously discussed. These works truly portray the elements of “true crime” and tease out the origin of the Poesque detective, seen in “The Murders in the Rue Morgue”, “The Mystery of Marie Roget”, and “The Purloined Letter” and the origin of the Poesque confessional character, seen in “The Fall of the House of Usher”, “The Murders in the Rue Morgue”, “The Black Cat”, and “The Fall of the House of Usher”, each have those “true crime” elements as well as the human nature elements depicted in Poe’s work; “The Imp of the Perverse”. Each of these works relate in the sense of the depiction of detective and confessional characters, which in turn provide such a “wow factor” when reading and discovering the similarities. Poe’s ability to write “true crime” short stories and relate them to one another using different elements, and also relate different characters to others, is truly remarkable and a reason as to why he is remembered as such a unique writer.
Most readers do not associate Poe with the “invention” of the detective story or realize his contribution to the detective genre that we still see today. He as a writer created so much, short stories, etc., that is of upmost importance in the field of detective fiction. He also created a great deal in the field of “true crime” as well. He created the templet for future writers to follow in regards to plotline and the classic “whodunit” detective. Without Poe and his influential works, writers today might not have had such influence to begin their own creations. He has inspired many authors and the world of literature has been changed through his unique use of crime and detective fiction.

Edgar Allan Poe said, “Deep into that darkness peering, long I stood there, wondering, fearing, doubting, and dreaming dreams no mortal ever dared to dream before.” Poe was a mysterious man to say the least. But, from his works, we can learn more about him. It is more than likely true that Poe never knew the impact he would make on the literary world. The reality of what his works accomplished was probably more than he could have dreamed to accomplish. His creation and the evolution of the “true crime” story is truly remarkable. His influence still affects novelists today. His influence continues to live on.

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Research—Before, During and After Writing

Judy Light Ayyildiz, independent scholar

Abstract: Research can be a fun and stimulating part of any writing project. Even a little exploration into a subject can inspire a scribe to new breakthroughs. This article examines how research enriches all genres of writing. The personal source—what a writer already knows before the first draft—combines with the multitude of resource possibilities to enrich any work. The author of this paper shares research methods utilizing source/resource methods in four of her own books: text, poetry, memoir, and novel. Also integrated into the examination of what and when to research are two examples of exercises writers can create to stimulate their imaginations of what source/resource may be helpful for evolving works. Writers should take pleasure and stimulation from the many avenues of research that are possible.

KEYWORDS: research, sources, resources, information, genres, protagonist, conflict, drive, potential, teaching as source, experience as source, oral history, relics, place, extensive resource research, documenting, rewriting, diagraming.

Most of us utilize research on a daily basis. However, as writers, we often overlook the vast amount of personal source at our reserve; and we sometimes fail to access the enormous wealth in all categories of resource stored up and waiting to enrich our manuscripts. How do we daily engage in source and resource research in a routine manner?

When we ask for the secret ingredient that makes a friend’s dish so enticing, we are going to the source in an oral investigation with the desire to incorporate these “secrets” into our own cooking. When we google “How to control ants?” we are searching resources for information from authorities in order to garner necessary facts for a successful outcome. We diligently seek and file genealogical connections to gain a broader perspective on our own lives. Exploring resources of our heritage can spark our imaginations as to how it must have been, enabling us to project ourselves into the lives of our kin, long gone—and, perhaps enabling us to discover the possible source of our own characteristics. Further resources into the social and personal lives may bring discoveries and answers to the circumstances, choices, and motivations that shaped our ancestors’ lives. Whether a loved one falls ill with a dreaded disease or gets bitten by a spider, we often interview professionals, research the internet, read books and periodicals, and exchange stories with neighbors and kin. When our friend mysteriously dies in a strange place by an unknown cause, we may become a resource—or even a suspect whose lawyers will inspect diligently all tools, places, people, and actions of everyone involved as they research for motive and cause through laboratories, interviews, and written or recorded evidences.

Just as we uncover information on a daily basis to enhance our lives, we can implement the same strategy to generate deeper insights into a writer’s subject matter. Research, artfully imbedded, makes for a fascinating read. Furthermore, the process often leads to new friends, exciting writing possibilities. The new avenues of interest may surprise. Sometimes writers find
themselves stuck during an ongoing work. Maybe it feels like a loss of motivation or simply becoming overwhelmed by character(s) actions, place and time, or the usual “What comes next?” Good news. Help is at hand at the nearest computer or library. Research can bring fresh ideas and energy.

Whether we are writing a poem, a personal memoir, a biography, or a historical novel, any actual reference to a person, place, or time must be accurate. The best part of cross-checking information is that factual evidence is likely to stimulate imagination and generate rich imagery, action, detail, and even dialogue. For example, suppose we visit a site on a vacation that moves us deeply. Perhaps the visit results in an interchange about the experience with another person. Maybe we take photos and write in our journals about it. As a further resource, maybe we learn from a conversation that a documentary was made on the unique site years ago. We visit our local library and have the DVD sent to us from a university library. These steps illustrate personal source research followed by resource research. We may gather this vital material even prior to writing a first draft. In any genre, we frequently begin writing from a curiosity to know more about a subject. We seek answers to questions generated from the initial data.

The heart and mind are the source of the motivation that moves us into the first draft—be it an outline, a poem, several image or character sketches, or fifty pages. The source is the world that we as individuals experience, and the knowledge, opinions, facts, or impressions acquired in life from a variety of categories. Many writers begin a new project by utilizing and drawing upon source material. Sometimes, the work doesn’t demand further substantiation. After the first draft, some helpful personal source questions might include:

- What attracted me to this subject? What knowledge or experience do I already have with this subject? First come the ideas and inspiration. Mild curiosity is enough to get you through a first draft; but rewriting to the finished manuscript requires work. What aspect of the subject will compel the attachment and dedication that the project will require?
- Who is or are the protagonist(s)? Perhaps it or they are other than human. Robots? A person in a failing affair? A zombie in need of a life? An American Revolutionary soldier? Peter-the-Great?
- What do the protagonists want? The need should be critical. The greater the desire, the more the author invests in characterization. The reader must see the conflict and feel the desire with the character. In this area, the writer will do well to show rather than tell—through body language, actions, dialogue, imagery and other tools of the craft.
- What is (or are) the conflict(s) the protagonist(s) must confront? The greater the conflict confronting the desire, the more intense the drive, suspense, and action.
- How could factual, historical, or social research help expand the intensity of character(s), place(s), or motivations in this work? Think of action, honesty, imagery, dialogue, reader engagement and surprise, place, and substantiation—just for starters. Information should have a purpose to drive the work. Never bore the reader with facts or backstory that are not essential. On the other hand, do not leave out items that do drive the work, or details essential to understanding.
- Where can I find such things as the psychological, physical, social, or mental aspects to the desire and conflict that will expand the drama and drive of this work? Explore encyclopedias, indexes of all categories of the arts and humanities and the social
Reference librarians are your best friends. They have devoted their lives to finding obscure details.

- What other information do I know about this subject? Am I able to list my known facts into categories such as place(s), events of importance, minor or major actions of consequence, dates and times that impinge on the action(s), social mores, and also fashions, effects of religions, politics, or organizations? Try diagramming the difficult puzzling mazes. Post them on your wall. Sit back and study them. Add and delete items.

The answers or lack of answers to questions such as the suggested allow us to realize if there is a need for more and necessary information. Resource material usually leads an ambitious writer to further research. If we do need to look again or delve in deeper, the resources of research are vast. Discovery is exciting. Uncovering facts can enrich and provide valuable items such as imagery, details dialogues, character(s) development, and actions, both in place and in the private minds of characters. We not only desire more knowledge but gain new ideas for the imagination to exploit in our mounting pages. Never forget that reading other published writers past and present is one of the best resources for the writer of any genre. Live readings, workshop sharing and critique, seminars, classes, and conferences inspire and help hone our works.

One of the successful writing workshops that I have several times led is “Journal as Source and Resource.” In such a course, we explore hands-on in order to learn how personal journals/diaries provide lush fact, imagery, and energy for any genre. As well, we examine ways in which published, discovered, or archived journals/diaries can be an important data or first-hand-account resource. A genuine example of the latter is the extensive diary of Mary Boykin Chestnut, the wife of a South Carolina Senator who recorded factual, public and intimate details throughout the Civil War in the United States. Her passionate but open-minded ruminations were later published as a book. That originally kept for her own comfort became a rare and unique resource for posterity.

Other useful sources to inspire our motivation could be to develop personal sharing with other writers who are capable of giving honest critique. We can easily start our own workshop with four or five trusted people who are serious about developing the craft. Acknowledgment pages in books routinely contain authors’ thanks both for source and resource help in completing the work at hand.

**Research Source and Resource Tools Within a Writer’s Reach**

Source and Resource tools include diaries, yours or others, photos, internet and social media, documentaries, conversations, voice, language, diction, tidbits of place, news and literary media, people watching, travel, journals, oral interviews, recordings, life experiences, family, hands-on evaluation of any object, recipes and eating, eavesdropping, period catalogues, recipes, slang, dances, songs, music, movies, architecture, change in social attitude and how it came about, race, immigrants, religions, political, gender attitudes & issues, medical changes, treatments, disasters, social organizations, children’s rights, abuse, sexual issues, foreign countries, education, books, libraries, antique stores, museums, court records, police files, newspaper files old and recent.

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magazines, encyclopedias, old catalogues, states’ archives, government records, science and technology past & present, rumors, tales, myths, poetry, song lyrics, sports, hobbies, alcohol, drugs, international organizations, documentaries, and studies to do with any topic such as science, psychology, crime labs, prison systems, climate and weather patterns, history, oceanography, evolution, medicine, food production—or any and all of the topics we wish to approach.

As we study the previous list of resources, it is apparent that source and resource will vary for writers depending on life experiences and education. One could peruse the list with a particular work in mind, making notes on source and resource categories that might play into the work at hand. This exercise helps analyze enrichment potential. It has often been said that the finding is enjoyable. Research on one work often opens up new projects. Discovery leads to energy and ambition. When we find something new, we have a tendency to lay claim on it; and look for special way to make it our own.

Any library will open doors for our research. There many books and media aids to tell us where to look. For example, The St. Martin’s Pocket Guide to Research and Documentation is a gem that is full of vital information in many categories.²

Source and Resource Actions Performed to Enrich Some of My Books

Since we are curious as to what works, I can best share how I have used both source and resource research to write. Perhaps some things that worked for me will fit into your writing life. Of my books, I selected a book of poetry, a textbook, a memoir, and a novel. I chose experiences that brought completion of writing projects. Perhaps you can connect my experiences in research to your own successes—whatever the genre you choose.

My first book of poetry, Smuggled Seeds,³ grew from a journal and photographs that I kept and took while on a tour with the National Alliance of Arts Educators into Communist Poland. The title came from dandelion seeds that I inadvertently discovered in my jeans’ pocket after I returned home. Dandelions became a metaphor for the Polish spirit found throughout my book. I visited Polish homes, schools, and attended unscheduled classes. In two weeks, we were in four major cities and throughout the countryside, including museums and Auschwitz.

My experience and studies as a writer were my source, as well as my journal. I already knew something about how to capture emotion and details in musical language and sensory imagery. I had a fascination for motivation and my ear could catch meaningful dialogue. Source included my personal nature that had a fascination for travel, exploration of new people and places, as well as an extensive joy of discovery. As well, I possessed the curiosity for qualities and attributes of the human spirit. The quest for its resilience and ability to survive and prevail manifests as a major theme within all of my published works. The history of the Polish nation captivated my interest. Like the Poles, the hearty dandelion that contains beauty, contribution to food, wine, and medicinal use, proved an apt metaphor.

My foremost sources and resources were The Friendship Ambassadors of America, along with the arranged cooperation of the Polish division of government of the USSR (Soviet Union). These combined with local municipalities, transportation systems, universities, and museums, speakers, to host our group, along with local and government-assigned persons, mayors, children, teachers and artists. Throughout the two-week tour, I interviewed, scrutinized books, took photographs, made CDs, and took notes. We were surveilled constantly—being the first set from a free country to be allowed into schools to speak with students and teachers. Naturally, as a citizen of a free country, such things as bugging our rooms and the men in gray coats watching from the side became a tone that inserted itself into my writing as a hidden texture. Good that I kept my journal in my purse, for the security erased all of the content of our CDs as we departed the airport. Once home, I began to mold the journal and photographs into poems. I used library resources to verify my thoughts and to test my recipes and historical references. I was invited to Chicago, the world’s largest community of Poles outside of Warsaw, where I spoke with adult and school groups. I was interviewed. That experience led to a poetry book contest in Queens, New York. I won. The press published. I was an author with reliable credits.

I taught creative writing to all levels for twenty years—at Hollins University Women’s Center as well as the Hollins Summer Program for rising high school seniors, in varied campuses and associations in Turkey, Roanoke College Community Enrichment, seminars, conferences, and all kinds of short and extended workshops. Much of the work was done as a writer on the Virginia Commission for the Arts’ Writers in the Schools, on which list I am yet current. The writer, Rebekah Woodie, and I were instrumental in teaching teachers how to teach creative writing. At this period in education, The Writing Process became regarded as The Critical Thinking Process. Rebekah and I were assigned to build a program in the eight core grade and middle city schools of Roanoke, Virginia. We were to prepare them for taking and passing the new and required Literacy Passport Test. We worked comprehensively with administration and teachers as to the goals. Rebekah and I had previously produced a self-published book for our classes to use. This book was purchased and adopted into the curriculum of the eight core city schools. Rebekah and I were already teaching the method labelled, “The Writing Process”—with brainstorming, analyzing, freewriting and so forth. That’s how writers get to a first draft. It is also mining what you already know about a subject—or source.

Therefore, when putting together our book, we used what we already knew, sourced from experience and training. Every lesson in the book was experienced in class, critiqued, and elaborated upon by teachers—a great resource. We also listened to our students. And naturally, we used the resource of books and lectures. In the Foreword of Skyhooks and Grasshopper Traps, we wrote: “The poetry writing lessons in this notebook are a collection of ideas and presentations developed in ‘actual’ classrooms with ‘real’ students and teachers. We are writers who have worked in over 30 writing programs since 1979.”4 It was important for the teachers to know that our sources for our theories came directly from much experience in the classroom, and thus ones that had proven positive results. We were teaching students and teachers to write using methods and critical-thinking skills that authors use routinely—because of analyzing using senses, freewriting drafts, editing, and rewriting works.

For teachers, we wrote on voice. Teachers—our resource for what was needed, had told us that teaching students to write creatively in voice remained a difficult challenge for them. Therefore, we not only focused on what in the sentence creates voice, but also on the difference in the writer’s voice and the character (s) voice (s). This piece of writing had, in fact, been a presentation we had done earlier for a state teachers’ conference and published in a statewide professional magazine. Note the example above showing that source research can be even be that which you have learned before by doing and publishing. We are able to revise prior published work into a new format—as long as we assign the proper credits. In our teachers’ focus we explained the format of “The Reading Workshop.” Our resource for this well-designed workshop came about from our setting theory to test in many classrooms, where we trimmed and added ideas to fit students’ needs as we worked. Understand, resource is often like editing. In the case of workshops, it was hands-on practice to fine-format. We wrote the design in an easy-to-follow method that teachers could fit into their schedule with ease. Students could double their learning by editing their friends’ work. The editing steps were refined to move along smoothly in a positive manner.

The success of Skyhooks and Grasshopper Traps led to us being picked up by two national trade publishers for three more books. Over the years, our students wrote thousands of poems and stories and gave many readings of such. We also published collections of project works that were integrated into teachers’ curriculums and standards of learning responsibilities.

My memoir Nothing but Time is based on the power of the creative spirit when it insists on being much more than a tragic victim; and how I learned to walk again after being paralyzed, in part, by remembering who I was and am. I began with much source material in a journal. Three years later, as the memoir began to develop, I used many resources to substantiate medical and therapy facts and treatments. In the final drafts, I returned to memory source material in order to tie recovery of the present with integrated skills of the past. The journal that I kept from the beginning of the illness became the base for the manuscript. I read and recorded facts of my disease in medical books and on internet sites. Interviews with others who had experience with Guillain-Barre provided me notes on facts and real stories, gave me a sense of community in my work. I joined the national Guillian-Barre and CIDP Foundation, attended three national symposiums, organized a local chapter with speakers, and visited the afflicted. I read many memoirs and articles by those who wrote memoirs about overcoming varied disasters. I filled my GBS story with my own life stories—of when I learned to take first steps and to stand on my own with more courage than fear. This manuscript came in second in a national book contest. I learned that I did not win because the previous year’s winner was a woman with a survival story. The publisher gave the prize it to a man with a different theme. I subsequently took the chance to become one of the first six hundred to publish for free, with the new XLibris Corporation.

Forty Thorns is a creative nonfiction novel in which the protagonist, Adalet, grapples with tremendous change. Hers is the universal dilemma of repeatedly repositioning. She is forced from the western provinces of the weakening Ottoman Empire and into the heart of the establishment of the new Turkish Republic. I began what was to become the historic creative nonfiction novel, Forty Thorns, by utilizing all of the personal sources available to me. First, I

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5 Judy Light Ayyildiz, Nothing but Time, a Triumph over Trauma (Bloomington IN: XLibris Corporation, 2001).
spent the summer with my heroic Turkish mother-in-law in Istanbul—just a year before she died. I implemented oral history interview, video, notes, family photos, touring, photographing in various areas of Anatolia and Thrace; doing interviews with family, and by studying relics. By car, I traced old sites and historic places.

Back home, my wall held many maps and outlines of the extensive resource research that the project would demand. Files and shelves were crammed with books on world history, Turks in the First World War, sects throughout a thousand years of history, and the many and diverse divisions and upheavals, The Ottoman Empire, Turks in the Asian Steppes, Turkish traditions, the evolution and fight for the Turkish Republic, Turkish literature, maps, land-sea travel, eight hundred years of Turkish interactions with the world, Islam, daily life, women’s roles, the peasant-the urbanite, recipes, foods, animals, music, wedding and funeral and other traditional rites and holidays, medical remedies, and the heritage of many ethnic groups with the Turks. I thoroughly studied the life and accomplishments of the founder of the Turkish Republic: Kemal Ataturk, and particularly noted how and why he influenced Adalet’s life, her quest, and her times. I examined archives, books, newspapers, maps, on-site interviews, photography, arts, crafts, songs, tales, myths, poetry in the particular areas and towns of Adalet’s life story. I looked up all specific places and checked Adalet’s memory for accuracy both in books and on site. I hunted down buildings, markers, old and new books, certain leaders, antique halls and monuments, and the national library of Turkey. I joined organizations in the United States and in Turkey that seek to preserve the Turkish legacy, attended films, festivals, and various traditional fashion exhibitions of Adalet’s times past and present.

Luckily, we made trips across the ocean and along the blue seas of Turkey once a year. The writing, researching, editing, readings of chapters, discussing the process with authors and historians, speaking for women’s groups, even a private dinner with Turkish military generals, the Turkish Embassy, seminars, and crafting of five hundred pages to three hundred took me altogether ten years. For seven years, I researched into the material that I had to know. Turkey is Asia Minor or Anatolia and Thrace. It is the cradle of civilization, the birthplace of Abraham, a baklava of layered civilizations dating back to 9000 BC. The Turks were from the East on the Asian Steppes, along with the Mongols in 500 BC. I read and read historical books, poetry, novels, and fairy tales, looked at maps, read cookbooks, read about the ancestors, visited the ancient digs, visited museums in Turkey, heard lectures, and studied the various regions of Turkey. My protagonist, Adalet, whose name means “justice,” lived at various times all over Turkey.

Since my husband is originally from Turkey, he enjoyed being my guide throughout his homeland for lengthy periods of time. We interviewed, took photos, and saw films. The more I learned about the leader and founder of the Turkish Republic, Kemal Ataturk, the more of a hero he became to me. I began to give talks concerning my writing project in the US, Turkey, and even Cyprus. I learned the sayings, the rituals, the Muslim religion, and the religious, social, and sect customs of the various parts of Turkey. I studied the Kurds, Armenians, Greeks, Romans and Jewish peoples. As is said quite often: If you are going to mention someone, you have to know what they had for breakfast. You have to know their dreams and what keeps them up at night. After the seven years, finally, I was ready to piece together my novel. I put my research in folders and in file boxes and drew it out and sat in the middle of material about particular
chapters. I secured a grant to spend a month at the Virginia Center for the Arts where I could write undisturbed night and day. I was in the zone. Adalet had become my muse and told me how it was. I depended on yogurt and coffee.

I completely rewrote *Forty Thorns* five times before I felt inside each scene. I found places throughout to insert my research without it sounding like the author was trying to tell the reader what to think. I also received a grant from the Virginia Commission for the Arts to attend the Iowa Summer Workshops, where three professor-novelists were a wonderful help. They taught me the crafting of such an extensive work filled with so many aspects of various genres. With each chapter, I asked myself, who has to be in this scene? What action has to happen to move the theme forward? My underlying theme proved to be again the spirit of courage, hope, and perseverance in the face of fear on all sides. The novel became an incredible project that would not have come into being without many sources and resources of research—and perseverance. I diagrammed every chapter, as I did the whole novel, juggling it around to fit the main themes. I wrote in various points of view and made decisions based on what worked. I did not realize when I began that a novice to novel writing was tackling the historical novel in literary form and that it was the history of a nation told by a woman whose personal history also parallels the nation. It is also a love story and a story of revolution on many levels. And to boot, it takes place in the Middle East with un-pronounceable names and unknown places. I had to clarify and clarify. The book took my time and my friends. No time for a cup of coffee. Drop in on me or I may not have come to the door. The muse followed me everywhere. Adalet became a shadow of my person. It came to be that after three weeks at the Virginia Center for the Creative Arts, I completed the first full rough draft. Only then, did I know I could fulfill it. I did not know it would take me another year of research and editing. But, I loved every minute of it and was totally addicted to it. Altogether, research plus the writing took ten years. Fortunately, I found an agent with an eye for business in Turkey, who sold it within a week to Istanbul’s oldest and best publisher.

It was published in English and translated into Turkish; and it won an international commendation and was not challenged by historians. My research had to be both accurate and speak with the authority of an honest voice. A universal and detached perspective provides an authority to show the story through various avenues of the craft, enabling the writer the necessary engagement yet professional distance from the subject at hand. Thus my craft was perfected and my method established.

The following set of questions are simply a practice on beginning and continuing the probing of character and motivation. This digging is an example or exercise to do alone or with others. The first set of questions are meant to give ideas to investigate. The second set of questions can widen your investigation into a probe.

**Source Questions**

Answer as quickly/spontaneously as you are able:

- Where is (are) the place(s) where you spent your first seventeen years of life? See yourself in several activities, at different ages of your youth.
- What was/were the most important event(s) in your personal life in those years? Jot down what comes to you immediately.
• How did the event (s) impact and/or change your present and future life? What did you feel then? What did you learn?
• What were the local, state or national or international important events that altered your world? Just choose 2–4 things that stand out easily.
• How did or do the answers of the previous four questions impact on you today? You were moved or changed by the experience.
• What do you most regret about not being aware of or knowing in your first seventeen years? How you would have behaved differently. What effect would that have had?

Analytic Questions Following the Source Questions

Remember, whether we are writing about ourselves, another person, or a fictional character, it is necessary that the author begin to create a distance—while at the same time holding onto the intimate bond of the character—in order to maintain objective control of the work. I rewrite until my work goes to the press, always tweaking and inserting to make the work sharper and more enticing. Often, I rewrite a problematic section in a different point of view. Two of my longer works, I wrote in several points of view in order to see such issues as character, action, and place (or scene) from a different perspective. This exercise also enables the author to find many of the characters’ motivations as to their reactions to what they experience—and it enhances imagery to a delightful degree. Source provides that space that is both attachment and detachment. Change your point of view from first to third person to answer the next set. Choose a person who knew you and see you through their eyes:
• How do you suppose the person responded to the local and world events in his/her life? Think of reactions such as harsh, intense, involved, indifferent, sad, and happy.
• What events are happening today that remind you of this person’s significant life events? How has the way of the world not changed?
• What are the research resources that would enrich the knowledge of the personal or social events in this investigation?
• What impact could Place have on the development of this person’s life? Did he/she live in one place those seventeen years—or several? How did natural or social environment bring about change?

After the second set is answered by you personally, or another who has considered your remarks on the first set of questions, discuss or think of where you may expand from the source material that mines what you already know, to outside resource ideas you may have. What are some of the many rich and varied areas of research open to you?

In using your source and resource possibilities, make sure that you have set up easily accessible options where you can file as you gather. If you are comfortable with storing on your computer, just be sure you label and back up as you go. I use computer, recording devices, video, camera, bibliography cards, files, boxes, and bookshelves—whatever my project demands. A book is a journey, and only you can find your way through the forest of possibility.

In closing, we writers must take pleasure in the source and resource of research—and the multitude of potential they provide. We follow-up what is discovered or intuited, and search-out what we still need to know about our subjects, keenly noting what our perspective appears to
convey. After notes are put into drafts, we plan follow-up visits. We may do interviews where we observe body language, facial expressions, details and gestures, keywords and quotations that we may incorporate into characterizations.

We writers really do fall in love with libraries—and the many types open to us. Librarians willingly show us where to search, how to locate particular films, recordings, and resources in the inter-libraries. They tell us which periodicals, reference encyclopedias, dictionaries, handbooks, indexes and abstracts we may delve into for facts. Some of us will reference government publications departments for material stored on microfilm and microfiche cards, which may lead to special collections and rare collections. In this age of technology, they are available.

Savvy writers remember to keep track of source and resource research in an orderly manner that is easily handy to their work. They take care to record any bibliographic citation and bibliographies as they use them. A good record of reference makes the finishing touches of the task less laborious. As we explore and write drafts of ongoing projects—whether memoir, collection of poems, fiction or nonfiction, it is valuable to keep a log or journal of discovered resources—and a personal feedback or reflection on how the material may enrich the manuscripts or change the direction of the works. And once we appear to have completed a work—just because writing is a labor of dedication and love—we read more books that may be helpful or inspiring, search more internet, media, and listen thoughtfully to the feedback of trusted editors and honest mates. We have to trust our source of what we know—and embrace the wisdom to understand what resources we need investigate to enliven our writings. And, it is fun. Research definitely enriches our lives.

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No soy de aqui me soy de na/ I Am Not From Here, I Am Not From There: Emergence of Third Space in Shaping and Conceptualizing Academic Literacies

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Abstract: This qualitative case study explored the praxis of “third space” in relation to shaping and conceptualizing academic literacies of an undergraduate culturally diverse student, Juan. The research questions asked in this study are: How did Juan, a Latino-American student, experience the connection between the academic writing process and cultural identity? How did Juan engage in academic literacies in the third space? Juan was interviewed three times during the study and the interviews were audio-recorded. Juan was asked to share a writing assignment with the researcher that he liked writing and another assignment that he did not enjoy writing. His interviews were transcribed and analyzed by using the principles of grounded theory. The overarching themes that emerged from Juan’s data were cultural identity, influence of culture, identity conflict, and academic writing. The data analysis examined the space that emerged from his data, a space showing the hybrid practices of his culture and his academic literacies. This article argued that as educators, we need to recognize this third space in order to scaffold our students to become successful in classroom literacies.

KEYWORDS: culture, “third space,” literacy development, academic writing development, cultural identity.

Introduction

Navigating and extracting source materials effectively into academic writing requires students not only to be familiar with disciplinary literacy, but also to be able to represent themselves through their writing composition (Thomson, Morton and Storch 2013). English monolingualism promoted a homogeneous standard in the context of academic writing. This issue was documented in the research: “Dominant institutions promote the notion of an overarching, homogenous standard language which is primarily white, upper-middle-class, and midwestern” (Lippi-Green 1997, 65). Standard academic writing promotes the idea that academic writing belongs to no one, it’s that being writers we will have to follow the discipline-specific conventions, at least in my experience while writing my previous works. Some scholars have also documented that: for example, Canagarajah (2006) noted, “throughout my life, I have been so disciplined about censoring even the slightest traces of Sri-Lankan English in my own academic writing that it is difficult to bring them into the text now” (599). Researchers further explored the importance of being more inclusive of diverse language writers and drawing on their skills of other languages to support linguistically diverse writers in their disciplines (Cox 2011). Therefore, it’s clear from the existing literature that writing is not just a discipline-specific cognitive act, it’s an extension of our ethnic and linguistic self. In this research, I wanted to unpack the perception and experience of the academic writing of an Hispanic-American student, Juan, who identified himself as more Mexican than American. He grew up as bilingual and he
said his considered Spanish as his first language, even though his English proficiency is at native level. The research questions asked in this study are: how did Juan, a Latino-American undergraduate chemistry major, experience the connection between the academic writing process and cultural identity? How did Juan engage in academic literacies in the third space?

**Locating the Problem Space**

Previous researches documented the difficulties of academic writing among diverse students. Fluent and norms-based writing is valued as an essential component of academic achievement in K-12 schools and in college. Putting thoughts down on paper can be demanding for the first language speakers as well and for students who use a second language or speak multiple languages that differ from mainstream classroom settings: this academic demand is heightened because of mismatches between their own linguistic and cultural norms and those of the school culture, teachers, instructional practices, and textbooks they encounter during the formal schooling processes (Baugh 2002). Writing is also a social activity involving an implicit or explicit dialogue between writer(s) and reader(s), which is further shaped by audience, purpose, culture, society, and history (Schultz & Fecho 2000). The contextual view of writing is captured by Schultz and Fecho (2000), who indicate that writing development: (a) reflects and contributes to the social, historical, political, and institutional contexts in which it occurs; (b) varies across school, home, and work contexts in which it occurs; (c) is shaped by the curriculum and pedagogical decisions made by teachers and schools; (d) is tied to the social and cultural identity of the writer(s), and (e) is greatly influenced by the social interactions surrounding writing. Therefore, it’s clear from their argument that writing, identity, and culture and interactive and writing is influenced by those. Schultz and Fecho (2000) also suggested that a particular text, and the writer’s composition of that text, must be understood in light of the writer’s own understanding of the task in concert with conventional knowledge and that held by the teachers or persons assigning the writing task itself.

Some of the researches also focused on writing practices, in the context of literacy research, of culturally diverse students and their ways of negotiating their classroom literacy with their identities and languages (Chisholm and Godley 2011; Skerrett & Bomer 2013). There is also lots of work done on students’ culture and classroom literacy framed as “funds of knowledge” (Maitra 2017; Moll 1992; Gonzalez, Moll, & Amanti, 2005; Moll, Amanti, Neff, & Gonzalez, 1992). In the field of literacy, Gutierrez (2008) studied literacy practices in third space. His research studied the matrix of language and embodied practices that helped to create a social situation.

The process of building a new shared vision of education and of the social circumstances of migrant communities, while acknowledging the significantly diverse trajectories of participants, partially shared objects, and the interplay of multiple activity systems at work, is difficult and complex, and there are many ongoing contradictions that need continual re-mediation. Yet, despite the tensions and contradictions—or perhaps as a result of the curriculum and pedagogy’s attention to them—participants persist in a conscious struggle for intersubjectivity, a shared vision of a new educational and social future achieved in a range of ways and degrees.

However, there is lack of research found on addressing the contrasting expectations of a student’s cultural background and academic need at college, and writing development at the
merging space. There is little research conducted on capturing the experiences of the students living in those emerging spaces and ways to connect that with conventional literacy practices.

**Theory of Third Space**

Bhabha (1994) first used the term “third space” from a cultural aspect and stated that it refers to the hybridxity between intersecting cultures. He explained the third space as a space that helps to create something different, something new and unrecognizable, and that is formed through different kinds of negotiation and representations. People form and shape new cultural identities in this space. Gutierrez (2008) explained the concept of a hybrid third space. His idea of third space was embedded in Vygotsky’s (1978) conception of zone of proximal development. My interpretation of Vygotsky’s ZPD is the gap between what students can do with mediation and in absence of mediation. Gutierrez (2008)’s work could be interpreted as saying third space has the potential to play the role of scaffolding to advance literacy. He proposed that the individual and their socio-cultural environment is transient. His research focused on how students developed their linguistic skills in the zone of third space, their third space was a combination of Spanish language and English language. They learned to build and extend new repertoire and support the previous ones to develop their skills. Gutierrez, Lopez, and Tejeda (1999) mentioned that students learn in the third space through experiences of conflict, diversity, and disconnect. They stated that, “We have examined these tensions by studying the competing discourses and practices, the official scripts and counter scripts, of the various social spaces of learning communities” (287). Gutierrez et al (1999) also focused on “the social, political, material, cognitive, and linguistic aspects of conflict: “we also have documented these tensions as potential sites of rupture, innovation, and change that lead to learning” (287). The findings from this study are also tied up with the negotiation of Juan’s identities and school expectations and the conflicts that have shaped his academic literacies. My application of third space theory is focused on the literacy practices that take place between conflicting cultural identities and dominant academic expectations. In this study Juan developed a third space where he learned to combine both of his identities, in first space his background, ethnic and linguistic identities, and in second space the academic expectations and norms. For example, his decision to be a chemistry major or music major, his decision to advocate for diverse and undocumented students through multicultural council, and his effort to raise funds for a nonprofit after he took a grant writing class are all great instances of hybrid practices.

**Research Methodology and Research Design**

A case study, according to Yin (2003), is “an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident” (13). To clarify, Yin goes on to state that “you would use the case study method because you deliberately wanted to cover contextual conditions, believing that they might be highly pertinent to your phenomenon of study” (13). He views case study methodology as a research strategy involving comprehensive methods, not solely a data collection tactic or merely a design feature. Case studies are a suitable methodology for explanatory research because they answer the ‘how’ and ‘why’ questions and they are useful for analyzing contemporary events over which the investigator has little or no control (Yin 1994). Yin (2009) also states that case study research is a study of a bounded system. Case study methods are important for my research as I conducted an in-depth analysis of the connection
between participants’ academic writing and their culture, and participants’ perceptions and experiences with academic writing. Therefore, I used explanatory case study methods that were embedded in a multiple case study, which required framing and transforming cases into meaningful clusters of data. This is a single case study design.

**Interview as Data collection Methods**

I conducted semi-structured interviews three times, which were audio-recorded. This study is a part of broader dissertation research project. The initial interview served to get to know the participant and his background experiences. The second interview explored the connection between responses to the initial interview, his cultural experiences, and academic writing. Follow-up interview questions focused on the meaning of Juan’s experiences in relation to academic writing and cultural identity, as Seidman (2007) described. Participants were asked to submit their academic writing samples to discuss after the second interview. They were asked to bring class assignments: one that they liked writing and another that they did not enjoy writing. Then, based on their academic writing samples, third interview questions were formed. For example, I asked them questions about any difficulties that they encountered during the writing process, what they felt was easy about an assignment, their overall approach to writing their assignment, and the connection between their cultural experience and the writing assignment. The first audio with Juan continued for 50 minutes, the second audio was for 90 minutes and the third audio was for 118 minutes. Juan also submitted two of his writing samples like other participants.

**Other Methods**

Interview was the primary method for data collection. I took field notes during observation and collected academic writing from the participant. Juan was asked to share one academic writing that he liked writing and another piece that he did not enjoy writing. Initially he shared a review of an article, *Present and Future Challenges in Food Analysis: Foodomics* (as one he liked) and another assignment, *I’m Not Racist* (as one he did not like). During the third interview he had a chance to reflect back while describing the assignments: he explained that the first article was not difficult for him to write; for the second article it was difficult to construct the writing and it was lengthy, so he mentioned disliking for the paper. However, he liked the topic for the second assignment more because it made him reflect on himself and his identity. During the course of interview, he mentioned that, being a science major, the first article was easier for him to write.

**Participant Details**

Juan was 22 years old at the time of this study. He started his undergraduate work as a music major, but changed his major to chemistry. Juan was in his senior year at the time of the study. He was recruited for my study based on convenience. I knew him because he was actively involved with several on-campus Registered Students Organizations (RSO’s), including the Multi-Cultural Resource Center and the Hispanic Student Group. He was born and brought up in the United States. He identified himself as more Mexican than American. His parents moved to the United States as illegal immigrants. Unlike other participants, he was not from an affluent family and was supporting himself in his undergraduate work single handedly. His first language was Spanish. He was taught Spanish by his parents in the beginning years of his life. Later he continued to read books in Spanish. His English proficiency was like a native speaker because he was born and raised in United States. Therefore, his primary language of
communication remained English. During the interviews, he expressed dissatisfaction for not being able to cultivate Spanish language and culture on an everyday basis. He said that still he preferred to talk to people in Spanish if they know it. He mentioned discrimination that he had faced at middle school by his teachers for being Latino. He also mentioned that the experiences that he had earlier in his life made him a strong advocate for diversity and social justice. He told me stories of how he was called a “wetback” and “Yankee” at school.

Data Analysis
I used open coding, axial coding, and selective coding as part of my data analysis. Those processes are borrowed from grounded theory. Open coding is concerned with identifying, naming, categorizing and describing phenomena found in the transcribed data. Axial coding is about establishing the relationships between codes, identifying the codes that fall under broader codes, and reduction of extra codes. Finally selective coding is focused on identifying the main themes of the data. Essentially, each line, sentence, and paragraph are read and reread to code and organize the data. This process is dependent on the properties or dimensions that come from the data itself, or on the perspectives of the researcher, depending on the goals of the research (Strauss & Corbin, 2008, 78).

Findings
The participant was a current undergraduate studying at a state university in the western United States who identified himself as culturally diverse at the time of the study. He was given a pseudonym to protect anonymity. Juan was a twenty-two-year-old Mexican-American student. His major was chemistry. He was born and brought up in the United States. The themes that emerged from Juan’s data are cultural identity, influence of culture, identity conflict, and academic writing.

Cultural Identity
Juan mentioned that his whole family is from Mexico. “We are from the state Chihuahua. That’s the biggest state in Mexico. It’s just me, my little brother and sister, my mom and my uncle and aunt, my cousins, it’s really my whole family.” He mentioned how his family migrated to the US for work. His father migrated to the US first: “My father found a coyote. They cost a lot of money to bring someone to United States.” “Coyotes” are the agents who help them in crossing the borders. Juan told me that potential immigrants depend on the coyotes because they know the routes and ways to survive in desert. His parents came to Tuscan, Arizona first and then moved to Douglas, Arizona. His mother crossed the border when she was eight months pregnant with Juan: “My mom was very lucky because she knew someone who had a vehicle very close to the border.” He also talked about his experience of visiting Douglas in recent times. He was able to talk to his cousin from Mexico through the border bars and fence.

He explained that his home culture as “more Mexican. My mom is a lot darker and my dad is lighter. People from Chihuahua are lighter. Everyone is Chihuahua is really tall. The tallest person, my dad, is six feet, four inches.” Then he stated, “I don’t see myself being in America.” He stated that he wanted to live in a Latin American country. He did not want to live in America his whole life. He also said that Chihuahua is a cowboy state. Therefore, they were more like Mexican cowboys. Culturally, they were loud and tough. Juan stated that culturally Mexicans
liked fixing things, they had very objective approach towards everything. He said, “so for a mechanic just a simple job costs more than hundred dollars, where as if we just buy parts, it’s just dollar twenty and do it ourselves maybe by an hour and get it done.”

He learned to speak Spanish during his childhood, and he was taught Spanish before English. Juan learned English at school. He explained how he learned English:

I went to kindergarten when I was five. My mom made me translate everything. I was like, “Mom you can do it by yourself.” But today I really thank her, because of her I can speak fluent Spanish. I don’t know if it happens to you when I start talking all of a sudden I start speaking in Spanish and then I am like oh my gosh! Sometimes I will say something in Spanish and people are like what’s that?

Juan’s mom made him read Spanish at early childhood. Juan thought that his mother’s language barrier helped him to learn Spanish better: “it’s also because I had to translate lot of things for my mom in Spanish. For writing I think I have learned it my own because she never sat me down and taught how to write.”

Influence of Culture
Juan’s worldview was influenced by his cultural background. He had curiosity about how things worked, and he thought that was influenced by his culture. When talking about the difference between objectivity and subjectivity, he mentioned that “I do live my life skeptically. I don’t say ‘it’s definitely a chair.’ I say ‘they’re parts.’ I think of lots of stuff. Chemistry has fallen that part of my objectivity. But my subjectivity is just from my culture really, like we are very vocal. We like to dance. That aspect comes from my culture.” It was clear from his statement that his decision to study chemistry was due to Latin culture’s objectivity. In fact, he thought his studying music was also dominated by his Latin cultural background. Juan thought that because of his bilingual and cultural background he understood lot of perspectives better than other people.

Juan learned French and Portuguese because they are similar to Spanish, and they are all Romance languages. He expressed that because he had less exposure to formal Spanish writing, he did not have the same sort of Spanish writing style that someone with Spanish writing training would have: “I think you could tell from my writing, if I know much Spanish. Not by the content but by the way I structure my sentences. Definitely very Americanized style my Spanish. Instead of saying the adjective first we say it last. For example, instead of ‘red house’ we say the ‘house’ first.”

Juan reported his research interest is in figuring out how food interacts with genes without molecular processes. He talked enthusiastically about a paper on “foodomics” that he wrote for one of his classes. He thought it interested him because of his cultural background. He stated,

Yeah, we eat a lot of high fat food, high carbs, high proteins cause we eat lot of beans, chicken, beef, salsa everything is very high in protein. So while growing up, I mean I have eaten that type of food, and while growing up I was never a thin person. I was always overweight and so I always thought about how the food, how our culture has what we eat has affected the way that we are because the majority of Mexican population I know is little bit overweight.
Their diet influence has made him think “in terms of being a food analyst or just educating people on what they eat and things like that. Yeah I hope to be able to help my community.”

Because of his life struggles, such as financial hardship and racial discrimination, Juan was known on campus as an advocate for social justice. He mentioned that he was involved in advocating for social issues like social justice, multicultural education, and diversity. He cared about these because he had seen a lot of people struggling in this country. His mother sacrificed a lot, and she was still working on an hourly wage basis to help the family. Juan thought that even though people talked about social justice and racism openly at the university, he still had to hear discriminatory phrases like “you know I bought you a burrito because you are Mexican,” “wetback,” and “beaner.” He expressed lot of times that he recognized and had to figure out if people’s comments were made out of playfulness or out of hatred. He explained the term “wetback” this way:

So there is a river between Mexico and the US, and immigrants cross the border. So they have to go swim in the water using flotation devices. The current can take people away so they have to use flotation devices, people would try to swim and push those people that help get people over, they would be on the water and the immigrants want to get to other side would be on a tube or some flotation device they would be pushed through other side. So when you come out of the water you have a wet back. That’s what the wet back comes from and beanter because we eat lot of beans, so beanter.

Because of background and influences, Juan was an active member of different Registered Student Organizations (RSO’s) and tried to help students through educating them about their basic rights as undocumented immigrants. He also explained that he interacted with freshmen and new students, hoping to teach them to be more open-minded. He also confessed that the ideas of social justice and microaggression developed for him once he came to college. He always felt that people treated him different and sometimes they even teased him because of his race and language, but he was not able to recognize and label them until he came to college. According to him, “until I came to college and finally was able to be like oh this is an actual concept and idea or conversation people have at this age.”

Juan’s life had not been easy; he did not come from a privileged population. He mentioned the long process through which his family got citizenship. His mother learned English when he started going to school. His mother had to work for several odd jobs to support the family. He described the financial status of his family: “we started really low, then high and then we are really low. But culturally like we want to be there for each other. Sometimes financially it’s not very possible you know. We want to be there for each other, but we don’t have that much money. Sometimes it’s hard to be here because I have to fund my own studies. My education is on me. Out of my pocket and scholarship.” Juan also mentioned “there have been hardships in learning in my academic life because I started understanding that education is very much of a privilege. If you have motivation you will learn a lot but if you don’t have money you can’t reach the potential that you want to.”
Identity Conflict
Juan experienced identity conflict on several levels. His family is from Chihuahua, and they were more like Mexican cowboys. He lived in Idaho where Latino people were very different: “It definitely messes with my identity. They are very different from what I observed. People could say from our accent that we are from Idaho.” Since he was born and brought up in the United States, he was more American than Chicano. He faced a constant dilemma in identity, as he knew he was neither an American nor a Latino.

He also expressed frustration because when he spoke to people on campus in Spanish, they answered him in English. He expressed disappointment as he thought Spanish-speaking people were not very comfortable to speak in Spanish:

If I run into someone in X place (name of the University town) who is Mexican and I speak to them in Spanish, they will reply in English. I am like I hear English every day I want to hear Spanish. I meet many Mexicans when I go to Denver or Cheyenne or when I go to Walmart after 6 pm when all the workers or laborers have come out. You know I have seen the majority of them Walmart. I see a group of them and it makes me happy. I don’t know what it is, but we acknowledge each other.

Also when people made offensive comments towards him, his identity was shaken: “People will assume things, people will [say] like ‘oh you illegal, you should go back to your country’. I was born here, I don’t really know what they talking about or like I have papers or I have documents.”

People from his home culture were often hostile to the fact that he was getting a college education. People from his community often asked him if he thought he was “better” than the rest of them. Juan mentioned his approach to deal with it, “I am just being honest. Unfortunately you are seeing me as a threat. I am in college and doing things for myself. I am not better than you, I never thought I am better than you.” Talking about identity conflict he also stated a proverb “No soy de aqui, me soy de na,” which means “I am not from here, I am not from there.”

Academic Writing
Juan was a great story teller. He paid careful attention to every single detail. He was very descriptive throughout the interview. Other than science classes, he liked classes where was able to relate to the materials being taught. He talked about a grant writing classes that he liked a lot because he got to write about a nonprofit that provided education for Latinas. He wrote a grant application for that nonprofit, and he thoroughly enjoyed the process: “I wanted to help out with something that is culturally more appropriate.”

He also liked literature classes. He stated, “I do enjoy writing in general. I keep a journal. It really depends on what class I am taking, what subject. If it’s just certain objective I can’t seem to understand why I have to do this?” He mentioned he preferred to engage in writing that has some practical impact in life. He did not see any value in writing if it was just based on what they read. He enjoyed writing where his critical thinking was challenged. In his words, “I am pretty confident about my writing. If it’s writing for a grade only I am just like I would say I am overly confident about my writing.” He also said, “I don’t like the assignments that repeat what we read.”
Juan also recognized that he had the power to negotiate with his professors. He thought in general professors did not take the initiative to allow students to learn something culturally or personally appropriate. But whenever he approached his professors, they were flexible and understanding about his preferred writing topics and approach.

Talking about getting help, he said, “I generally don’t seek help for writing from professors unless they offer it. If I do ask for help I will go here to the writing center. Unless professors say you can send me your rough draft you know, I will proofread. Majority of the professors are like ‘there are writing center ask them’. When they say it, it discourages me from going to them.” Juan stated that he enjoyed writing science, and at the same time he also loved writing about connections in arts and humanities: “I like to know how things work. And socially I enjoy how people work. I like making connection. If my knowledge can help somebody I will do that.”

Talking about writing instruction in his major, chemistry, he thought that assignments for chemistry are very specific. For English and other classes he received only minimal instruction: “For example, in English classes they provide some instructions, oh this is how you write a memo, this is how you write an email, this is how you write a grant, they definitely have provided instructions for those.”

He addressed the impact of Spanish on his current academic writing. He mentioned that sometimes knowing another language helped him to add new phrases or new perspective in his writing:

> Whenever I try to think of certain phrases when I translate that in English, I feel it loses meaning to it. But the way I expressed it helped me with my writing because if I try to explain it to somebody else it sounds very different, it sounds very unique because I feel I can provide that when somebody reads my paper may be able to see a new perspective in it because either I am loosely translating or directly translating it from Spanish to English. The example I can provide is the difference between saying te quiero or te amo. Te quiero can be translated to ‘I like you’ or ‘I love you’. Te amo is such an intense word though. It is directly translated ‘I love you’. Spanish has provided me two different definitions of what I write.

The data revealed that Juan (according to him) had native level of fluency in English since he spoke English from very early age but at the same time Spanish had profound influence on his writing as well. He also explained his writing approach: first, he read the material, then he put it away and tried to remember what he had learned. If necessary, he reread the material several times and then started writing. He thought writing with flow was a strong aspect of his writing. On the other hand, he felt that sometimes he wrote way too much and it veered off the main point.

He said he did not see his school encouraging students engaging with their cultural backgrounds. He thought in school the discussion was limited to social justice and how people of color are being perceived, but there was a lack of practice to support people of color. He thought that there was not enough institutional awareness. In his words, “it’s like you did not grow up? This way, you should not think you are capable of higher education.”
Extending the Understanding of his Identity
This case study revealed several identities that Juan enacted in the data. Even though he was born and grew up in America, he always thought about the Latino community and tried to help them because of their collective culture. His cultural identity also affected his approach to academia. The objective part of his culture made him to take up chemistry major. At the same time, the collectivist approach in his culture made him curious about people. Collectivist culture, with strong family values, made him responsible towards his younger siblings. He regretted that even if he wanted to visit his family he would not be able to do so, due to financial hardship. He perceived himself as a good writer because his professors always appreciated his writing. He mentioned that because experience and expressions were valued in Latino culture, he was able to write in an eloquent manner. Then he also explained how his academic decision or campus involvements were shaped by his cultural identity. Also his presence was questioned in the United States, even though he was born here and looked “pretty much” white. He had to struggle with offensive comments due to his ethnic identity. On the contrary, he also did not feel that he belonged totally to his Hispanic community in Idaho as he was going to college and was planning for future education. He was never well-accepted by his community either. His visit to home and his community were perceived as a threat and often people perceived him as an outsider.

Authenticity of The Research
The four criteria proposed by Lincoln and Guba (1985)—credibility, dependability, confirmability and transferability—formed the framework for determining the rigor of the research. Lincoln and Guba (1985) defined the member check method as a tool to establish credibility in qualitative research. They mentioned that “the investigator who has received the agreement of the respondent groups on the credibility of his or her work has established a strong beachhead toward convincing readers and critics of the authenticity of the work” (Lincoln & Guba 1985, p. 315). After transcribing the interview data, I met all five participants and shared the axial and selective coding that emerged from each case. I explained to them the way I generated the code so that they had an overview understanding. I asked them if their interview data were related and made sense to them. I also asked them to let me know if they saw any discrepancies in the data. During the interviews, if I had to fill in the gap in any data from the previous interview, I asked them for further clarification. That way I ensured credibility and dependability of the research. Also all the data collection methods and analysis process followed the norms of qualitative research.

There are no straightforward ways to ensure validity in qualitative research. I reflected on Cho and Trent (2006) to ensure transactional (member check) and transformational validity (self-reflexivity). I expanded the data based on thick description, truth seeking (representing different perspectives and keeping an open mind), praxis or social (by incorporating students’ voice to emphasize the importance of this research for educators), and personal interpretation (researcher’s understanding) strategies (Cho and Trent 2006). I made sure to provide a “thick” description of data and then expanded the data, so that the essence of Juan’s experience gets reflected to ensure transferability.
A Space of Hybridity for Diverse Students
The data explained that Juan created a space where his cultural identities and school expectations merged and he accepted that new space to construct further learning. Gutierrez, Lopez, and Tejeda (1999) mentioned that students learn in the third space through experiences of conflict, diversity, and disconnect. They stated that, “We have examined these tensions by studying the competing discourses and practices, the official scripts and counter scripts, of the various social spaces of learning communities” (287). The findings suggested that the participant in this study has gone through an identity conflict and disconnect. With time, he embraced his new identity and became more involved with in-school practices. Bhabha (1994) explained the third space as a space that helps to create something different, something new and unrecognizable, and that is formed through different kinds of negotiation and representations. People form and shape new cultural identities in this space. My argument from this study is people not only develop new identities in third space, they also learn to engage in new practices to strengthen their newly formed space. For example, Juan accepted the academic norms and academic writing expectations, however he negotiated his academic decisions and practices with his ethnic and linguistic identities. Therefore, it becomes crucial for educators to learn to work in this zone to scaffold students by using the tools that they bring inside the classroom.

Researcher’s Lens
I think it’s crucial in context to this research that I declare my positionality for the readers. I was born and raised in a small town in India. Today’s life in higher academia is different from my experience of life there, before, in India. During my whole life I kept changing places to attain my professional goals. Every time I moved to a new place or entered a new discourse of practices, I felt a change and conflict in my identity. The biggest ones have been changes in practices in my gendered identity after I moved to United States seven years ago and my identity as an emerging researcher since then. Coming from a patriarchal society to a more liberal setting caused a lot of conflicts and tensions. I learned to nurture my previously learned values along with a newly acquired, more independent identity. I was hesitant to do a lot of things, but moving to United States gave me that freedom and made me believe I am not about my gender only, there are more layers to “self.” Also, my journey to be an academic was quite confusing, attending the basic steps to be a professional academic stirred a lot of tensions between previously learned topics and newly acquired knowledge. Finally, I learned to embrace my two recently developed identities and learned to deal with previous ones. The proverb told by Juan, “I am not from here; I am not from there,” captured the essence of my own experience as a female qualitative diverse multilingual researcher of color in United States. The line he said, stayed with me always and became my source of inspiration to narrate his stories as I learned to preserve both the values.
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Adopting Home Language and Multimodality in Composition Courses

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Abstract: When considering how African-American Vernacular English (AAVE) and multimodality can be used in composition courses, it is important to consider the rhetorical power of language. Standard Written English (SWE) is the standard for academic and professional writing in the United States, and it has been the assigned goal for many composition classes for decades. However, some students have struggled with SWE over time because it is not their “home” or native language. Also, their home language may be interpreted as incorrect speech, which can give the impression that they do not know how to communicate effectively. This is far from the truth, but instructors can negatively instill this impression by not viewing their languages as acceptable.

KEYWORDS: AAVE, SWE, STROL, techno-inclusionism, social justice, deysconscious racism, bodily learning, pedagogy, multimodality, low-bridge assignment, code-meshing, sonic rhetoric, remix theory.

Introduction

I have come across studies discussing the use of code-meshing in composition classrooms, studies demonstrating how to replace print-based composition assignments with multimodal assignments, and also research on African-American Vernacular English (AAVE) as a home language and what that means in relation to students. However, there is a gap in research regarding what would happen if these theories were used together to teach college composition students to better understand components of Standard Written English. My study will attempt to fill this gap in research by showing how AAVE, code-meshing, and multimodality can be used to teach Standard Written English (SWE) in composition classrooms. My study responds to Alexander and Rhodes’ theory of techno-inclusionism, Vershawn Young’s theory of code-meshing, and Hocks and Comstock’s theory of resonance and multimodality in composition classrooms.

This research will attempt to answer the following questions: 1) can multimodal assignments be used to teach students to think more about how they use Standard Written English? 2) Does code-meshing assist students with using SWE more in assignments or in other contexts? and 3) can auditory rhetoric and techno-inclusionism impact how students approach composition? My research will embody what John Creswell has described as the concurrent triangulation approach (Creswell 2017). This means that I will collect and analyze qualitative and quantitative data simultaneously to confirm any connections between the two data types.

My hypothesis is that students’ comfort levels in using Standard Written English can increase with the use of African-American Vernacular English, techno-inclusionism (using technology in place of print-based assignments), and code-meshing. I will use a series of reflection assignments to examine my hypothesis. Data analyzed and collected from completed
assignments will be paired with weekly journal entries containing class observations. Journal entries will be paired with data to determine whether my observations and probabilities match the data results. This approach will serve my research well because through mixed method approaches, it actively engages students to ascertain their comfort levels and outcomes involving multimodality, AAVE, code-meshing, sonic rhetoric, and remix theory. I hope to demonstrate what can happen when these concepts are used together. My case study will also attempt to address issues with diversity of expression, confidence, fluency, cultural awareness, and identity for students; journal entries will include implications regarding student observations related to inclinations for each concept.

This study will be conducted at Clark Atlanta University in a freshman composition course. Clark Atlanta University will be an ideal place to conduct this study because the student population is predominantly African-American, which may result in more students having AAVE as a home language. Data collection and analysis will take place over the course of the one semester. The results of this study could help teach composition instructors how to “reduce language prejudice and promote the power of language as opposed to the codes of power” (Young, 2014). My study uses techno-inclusionism and code-meshing pedagogy to promote academic literacy in composition courses. It also works to introduce more low-bridge technologies, a phrase coined by Daniel Anderson. Low-bridge technologies focus on turning computer literacy from an idea or thing to an activity, and they help to bridge gaps between composition and multimodality in the classroom. These types of assignments offer innovative ways to view, create, and respond to composition.

**STROL, and Code-Meshing**

Scholars such as Geneva Smitherman have been working with the Conference on College Composition and Communication (CCCC) since the 1970s to implement changes in how composition instructors approach teaching students how to use language in the classroom. Smitherman’s push for recognition and inclusion of AAVE comes from an understanding of the duality many Black people feel on a regular basis. For instance, she claims that, “On the one hand, Blacks have believed that the price of the ticket for Black education and survival and success in White America is eradication of Black Talk. On the other hand, Blacks also recognize that language is bound up with Black identity and culture” (129). This connection between survival and success in White America and eradication of Black Talk demonstrates how AAVE is often not considered valuable or correct. However, African Americans know the importance of maintaining culture and identity with language. The struggle comes in changing mindsets to see how survival and success can be achieved without eliminating home language.

This resolution has been known as Students Right to Their Own Language (SRTOL), and it has pushed for instructors to have the proper training for respecting and upholding the rights of students to their home languages. Failing to do so causes issues regarding seeing one language as inferior to others. This is exemplified by CCCC in the following excerpt from an early version of their SRTOL statement: “The claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another” (Perryman-Clark 2013). Such dominance reinforces power constructs based on race and economic status.
Scholars such as Vershawn Young and Suresh Canagarajah have theorized about using code-meshing to help students find balance in using both SWE and AAVE. Code-meshing is the blending of two or more languages together in communication. Code-meshing pedagogies work to teach students how to use home language and standard language together to relay ideas. They also cross lines between traditional and creative speech to promote critical analysis of language used and the impact it will have on the audience or reader. It also encourages students to work with academic and professional language while being able to use their own home language.

Code-meshing is important to composition practice because it teaches students to think multidimensionally about writing and language. In Vershawn Young and Aja Martinez’s book, *Code-Meshing as World English: Pedagogy, Policy, Performance*, Dr. Theresa Malphrus Welford discusses how code-meshing has impacted her students: “In my experience, students write confidently and enthusiastically when they are allowed to mesh academic language with their own language. Best of all, this combination helps their writing crackle with energy” (30). I experience this same feeling when students code-mesh in my Introduction to Poetry class at Clark Atlanta University. My students tend to enjoy the assignments more when given the opportunity to express themselves in their own language. Code-meshing can help with teaching composition because it gives students more opportunity to communicate in their own words, which ultimately makes them want to put more thought and effort into completing assignments.

Code-meshing practices are also significant because they work to teach students about acceptance and change in communication. Assignments such as video blogging, group tweeting, and video narratives can be used to help students can gain more experience with crafting language. The push would be for students to write in a voice they are comfortable with. Instructor feedback would work to teach students about formation, sound, and communicative rhetoric. This type of feedback lets students maintain their original voice while helping them establish the most rhetorical power.

Students can use composition in ways that showcase abilities to manipulate and blend languages to effectively relay different messages. One instance of code-meshing is demonstrated in the 2019 Conference on College Composition and Communication (CCCC) Call for Papers (CFP). In this CFP, Professors Vershawn Young and Elaine Richardson implement code-meshing to explain and model performance rhetoric. They each used parts of AAVE and SWE to highlight the power performance rhetoric holds. In the CFP, Young says the following:

"We in the discipline wanna take our two peas and pick them outa they one pod, where rhetoric be in the mind, while composition be the written manifestation of that internal work…we gon show up, show out, practice, and theorize performance-rhetoric and performance-composition. Ahm talkin bout buttressing the public good and engaging communication pedagogies that open possibilities…(CCCC 2019)."

This CFP represents the potential rhetorical power students tap into. Young’s use of the “be” variant and Consonant Cluster Reduction (removal of suffixes) demonstrate functions of AAVE, which is blended with Young’s use of SWE. This blending of linguistic concepts exemplifies how code-meshing promotes proficiency and understanding of multiple language forms. Students can hopefully achieve success with code-meshing without having to neglect part of their linguistic identity.
It is important for students to be able to learn other languages without feeling the need to neglect their home languages. In the book titled *Other People’s English: Code-Meshing, Code-Switching, and African American Literacy*, Vershawn Young, Rusty Barrett, Y’Shanda Young-Rivera, and Kim Lovejoy discuss how switching and meshing languages helps students to grasp how to use each language in various contexts. Throughout the text, the authors provide definitions for concepts such as code-meshing, code-switching, and self-directed writing. Of these concepts, code-meshing was viewed as the most effective teaching strategy because it shows the need for bi-dialectalism in both school and the workplace. Code-meshing is preferred over code-switching because it teaches students how languages work together to get certain messages across. In *Other People’s English*, Young references Suresh Canagarajah’s methods:

Canagarajah reveals that code-switching causes linguistic division because students must separate their dialect registers from their academic registers. He also shows that it breeds racial tension among African Americans and encourages them to view each other in racially suspect ways, producing charges of acting White.” (Young 2014)

Young’s excerpt on Canagarajah implies that code-switching promotes keeping languages separate from one another, which plays into the idea of one language being viewed as dominant over another. The idea of dominant languages can be challenged with critical pedagogy. In *A Guide to Composition Pedagogies*, Ann George describes critical pedagogy as one that “engages students in analyses of the unequal power relations that produce and are produced by cultural practices and institutions (including schools),” and which “aims to help students develop the tools that will enable them to challenge this inequality” (77). Teaching code-meshing through critical pedagogy can work to show students how different languages can be used in both casual and professional settings.

I believe that one way to teach students about AAVE and code-meshing is with self-directed writing. Self-directed writing allows students to write freely, so they can respond to prompts in whatever form of English they feel comfortable using. Instructors can use this knowledge of code-meshing and self-directed writing to teach students how to blend AAVE and SWE together naturally. This process is a part of expressive pedagogy, which “employs freewriting, journal keeping, reflective writing, and small group dialogic collaborative response to foster a writer’s aesthetic, cognitive, and moral development” (Ogbu 2003). Dr. John Ogbu attempted to use a variation of expressive pedagogy in the 1990s in black middle-class schools in Oakland, California. Although the strategy helped determine that students felt they would be elevated scholastically, these students believed that their instructors were prejudiced against them. Despite this setback, Dr. Ogbu was able to determine that community forces play a role in how language is used and interpreted. Ogbu’s study serves as a great model for observing AAVE and SWE practices for students, and helps me determine how to go a step further with my study.

Ogbu’s study highlighted how African-American students viewed AAVE as language used for informal conversations with friends, yet they recognized SWE as the proper language to use when speaking to a teacher. This mindset is detrimental because it encourages a need for students to conform to succeed. One statement from Pablo Freire’s *Pedagogy of the Oppressed* reads “Indeed, the interests of the oppressors lie in ‘changing the consciousness of the oppressed, not the situation which oppresses them, ‘for the more the oppressed can be led to adapt to that situation, the more easily they can be dominated’” (Freire 1993). Instructors can be seen as the “oppressors” here because they often enforce the need to conform and adapt on to students. If a
student is constantly told that their form of speech is wrong, then they may either give up or
disregard their home language in attempts to meet the dominant success standard. Students
should never feel pressured to trade their identity for success.

Composition instructors need to find a way to critique writing and language without eliminating
the student’s voice. This process must take place in a way that eliminates what Condon and
Young’s *Performing Antiracist Pedagogy in Rhetoric, Writing, and Communication* calls
“Dysconscious racism” (Condon and Young 2017). Dysconscious racism is a form of racism
that tacitly accepts dominant White norms and privileges. It is not the absence of consciousness
but an impaired consciousness or distorted way of thinking about race. In addition to race,
teaching writing also deals with analyzing rhetoric. By having students view rhetoric as a whole-
body experience, Jacqueline Royster was able to get her students to think more in-depth about
writing, reflection, and speculation. This rhetorical approach also allowed Royster’s students to
improve their critical thinking and rhetorical decision-making skills:

> When I teach writing, I do so using a rhetorical approach. Early in my teaching
> experience, I learned that students don’t always take easily to the traditional jargon of the
> field… I thought about my own rhetorical decision-making process and the ways that I
> might connect the concepts to lived experience. I began asking my students to think of
> rhetoric as a whole-body experience” instead of a set of disembodied practices for
> composing or analyzing a text as an academic exercise” (Royster 2012).

**Multimodality, Sonic Rhetoric and Remix Theory**

In addition to STROL and code-meshing, linguists and rhetoricians have been advocating for
academia to focus on how multimodality, sonic rhetoric, and remix theory can help students
display their identities while learning how to compose messages in various technological
formats. These new methods can also work to gain a student’s interest by moving away from the
traditional handwritten or typed essay.

Multimodality is a term that brings two concepts to life, techno-comp and techno-inclusionism.
Techno-comp is the use of technology as a form of composition, and techno-inclusionism is the
drive to include the new information and communication technologies in the composing process
and in our curricula (Alexander and Rhodes 2014). Techno-inclusionism promotes the use of
technology in place of print-based activities. This concept works to garner student interest while
teaching students how to go about critical thinking and analysis when composing. Also, techno-
inclusionism focuses on audience, argument, and other key concepts when considering
persuasion, sound, and imagery, and persuasiveness in composition. Alexander and Rhodes
mention real-world value for techno-inclusionism when they reference Carolyn Handa’s *Visual
Rhetoric in a Digital World: A Critical Sourcebook*. Handa, in her introduction, claims that:

> Students who possess a high degree of technological skill may see the value in knowing
> how to create a document using the latest digital tool but not understand the importance
> of thinking carefully about rhetorical questions such as the appropriate audience, purpose,
tone, and argument…Preparing students to communicate in the digital world using a full
range of rhetorical skills will enable them to analyze and critique both the technological
tools and the multimodal texts produced with those tools (Handa 2004).
To attempt to prepare students to communicate in the digital world, the instructor must understand the value of using techno-inclusionism in the classroom.

Another way to potentially teach students about techno-inclusionism is through sonic rhetoric. Sonic rhetoric, also known as auditory rhetoric, involves looking at how sound plays a role in how a student receives and interprets a message. It also looks at use of sound within writing and composition projects and classes; these types of assignments can assist students in finding innovative ways to show their knowledge in composition classrooms. Sonic rhetoric would also work with techno-comp. Soundscapes and other assignments can create parallels between how words are written, how they are spelled, and how they sound.

In “Tuning the Playing Field: Teaching Ways of Knowing Sound in First Year Writing,” Katherine Ahern introduces the idea of tuning as a pedagogical approach for introducing students to sonic rhetoric. Tuning is described as a process that “focuses the listening of the performers to find agreed upon values, as much as it sets those values” (Ahern 2013). This process of focusing listening requires the person speaking to consider how a listener will receive and interpret their message. Ahern’s article discusses how she assigned her students to do musical ethnography; she had her students reflect on how classmates from other cultures and communities would receive the music encompassed in their musical ethnographies. This reflection worked as part of getting students to analyze the impact certain sounds can have on how someone interprets a form of language.

Another theory that involves techno-comp and techno-inclusionism is remix theory. Virginia Kuhn defines remix theory as “a digital utterance expressed across the registers of the verbal, the aural, and the visual” (Kuhn). This type of instruction involves recreation of a song, video, or another form of media, can show students the importance of arrangement with regards to a strong and convincing message. Remix theory has been demonstrated in video parodies and mashups such as Bleacher Report’s “Game of Zones” and “NFL Bad Lip Reading.” Each of these examples uses altered sounds and images to recreate recorded moments with new messages.

One critical aspect of both sonic rhetoric and remix theory is resonance. In “Composing for Sound: Sonic Rhetoric as Resonance,” Hocks and Comstock introduce the concept of resonance as “an umbrella term for the intimacy, presence, and movement (the “verb-ness”) created by a sound’s qualities, like tonality, amplitude, or cadence” (Hocks and Comstock 2017, 138). Dealing with resonance involves reviewing how listeners connect certain components of sound with a text, place, idea, or thing. Also, “In our classrooms, resonance becomes both a physical phenomenon and metaphor for a sonic rhetorical engagement, an approach that takes into account how a listener’s auditory system, as well as the shape of a particular space, will allow her to vibrate at particular frequencies over others” (Hocks and Comstock 2017, 139). Understanding how sound can impact a person’s reaction to language will help to accurately assess students’ responses to AAVE and SWE in multiple capacities.

Multimodal listening is the approach discussed in Steph Ceraso’s essay ”(Re) Educating The Senses: Multimodal Listening, Bodily Learning, And the Composition of Sonic Experiences.” Ceraso mentions multimodal listening as a concept used “to expand how we think about and practice listening as a situated, full-bodied act” (Ceraso 2014). This approach to sound is used to
teach students about the impact it has on their feelings and behaviors in different circumstances. Assessing the resonance of sound can also help students to understand how rhetoric and composition practices require full embodiment, which includes voice inflection, word usage, and other key factors. Multimodal listening is a component of critical pedagogy that pushes students to take a closer look at connections between sound, language, and identity.

Multimodal Composition
Multimodal composition is not just an extension of traditional composition, and we cannot simply overlay traditional frameworks onto composing with multiple modes. Alexander and Rhodes define multimodal composition as “communication using multiple modes that work purposely to create meaning” (Alexander and Rhodes 2014). It is imperative that students become more familiar with multimodal composition because it is arguably the most liberating form of composition. Also, in On Multimodality: New Media in Composition Studies, it is expressed that “…students increasingly need to be versed in a variety of textual, visual, and multimodal formats if they are to participate as literate citizens and workers in an increasing multimediated world” (Alexander and Rhodes 2014, 11).

Sound and technology in the classroom can be utilized through assignments that incorporate oral communication and music. Code-meshing pedagogies are beneficial for studying multimodal assignments within your newly proposed curriculum in order to see if they facilitate or enact the goals of code-meshing from students’ reflections. This idea is exemplified in Turner, Hayes, and Way’s article "Critical Multimodal Hip Hop Production: A Social Justice Approach to African American Language and Literacy Practices." This article is a case study about a program that taught students to embrace their skills in both AAVE and Critical Multimodal Hip Hop Production (CMHHP). The critical components of this study came when the instructor had the students develop surveys for people in their community to see what improvements needed to be made. In addition to collecting this data, students also learned how to produce music and videos. Once students had a grasp on media production, they used their home language of AAVE to create songs and music videos expressing their views on social issues in their communities. Students were able to use language they were familiar with, which allowed them to be more comfortable expressing their viewpoints to other people: “By having teachers and students collaborate in CMHHP or by showing teachers the multimodal hip hop productions their students have produced, teachers can appreciate and understand the sociocultural background of their students” (Turner, et. al, 2013, 352). Such acknowledgement can then lead them to create similar assignments that allow students to use their home language(s) to convey various messages.

Instructors should step back and examine the expectations they have of their students. Research has shown that stereotypes impact teaching and learning. This impact has been termed stereotype threat by Claude Steele: Steele defines stereotype threat as the threat of being viewed through the lens of a negative stereotype, or the fear of doing something that would inadvertently confirm that stereotype. (96) Mya Poe’s essay “Reframing Race in Teaching Writing Across the Curriculum” further explains this issue and offers a remedy to stereotype threat: “If the goal is to help prepare students for real-world rhetorical situations, then teaching writing across the curriculum means preparing students for the multilingual spaces in which they will be writing
and working.” (Poe 2017, 99-100) Such a statement suggests that instructors and administrators should amend their teaching of writing to have a more authentic real-world focus.

There are many studies that deal with teaching SWE to AAVE-speaking students, but there is a lack of literature that focuses on using AAVE to teach SWE in composition classes. My research works to fill that deficiency in Rhetoric and Composition scholarship by showcasing parallels between the languages, focusing on the rhetorical choices students make in their writing, and demonstrating how to best utilize code-meshing in academic and professional settings.

In the book titled *Multimodal Composition: A Critical Sourcebook*, one case study mentioned how students submitted digital playlists and collages to express their understanding of literacy. These types of assignments are viewed as “low bridge technologies” (Anderson 2008). By providing innovative alternatives to composition assignments, students were able to critically analyze texts and find new ways to effectively communicate their interpretations of certain historical and cultural texts. This type of instruction requires hands-on work between students and teachers as they each develop technical skills and understanding of multiple literacies (Lutkewitte 2013, 377-379).

Giving multimodal assignments also gets students acquainted with more modern presentation methods. Jason Palmeri reinforces this ideology in *Remixing Composition: A History of Multimodal Writing Pedagogy*:

… it is not enough just to add print literature by African Americans to the canon; if only teachers truly wish to engage deeply with African American cultural production, they must also make a space for auditory communication. In addition to teaching students about the usefulness of print writing, English teachers must also ask students to critically consider the ways that ‘written documents are limited in what they can teach about life and survival in the world’” (Palmeri 2012, 73-74).

Limiting students to written documents can hinder a student’s technological proficiency. This knowledge will be essential when it comes time to present information to different audiences. By learning how to infuse their identities into multiple forms of communication, students can improve their literacy skills and awareness of language. When teachers expose their students to devices such as soundscapes, sound-mapping, and Photoshop, they are showing confidence in the class’s ability to express themselves.

**Real-World Pedagogical Examples**
Teaching students about AAVE through sonic rhetoric can help to decrease language bias in composition. AAVE-speaking students are often forced to move away from their home language in composition classrooms because of the perceptions people have made about a language that may sound unpleasant to them. Discomfort can cause students to feel like outcasts, which is why instructors must teach students new listening practices while influencing them to appreciate both AAVE and SWE. Instructors must first learn to eliminate any negative perceptions they have of AAVE and increase their awareness of the language and its purposes in communication. Appreciation also requires an in-depth discussion and analysis of syntactical and phonetic choices one can make in each language. Proper training is imperative for educators because without it, the cycle of language bias and discrimination will continue.
A real-world focus must step back to recognize the detrimental effects of previous teachings that have solely pushed for Standard Written English. Philosopher and critical pedagogy advocate, Pablo Freire, alludes to these effects: “The oppressed suffer from the duality which has established itself in their innermost being. They discover that without freedom they cannot exist authentically. Yet although they desire authentic existence, they fear it. They are at one and the same time themselves and the oppressor whose consciousness they have internalized” (Freire 1993, 30). Although Freire was not directly referring to language here, his point correlates with that of what an AAVE-speaking student faces. Students who struggle with Standard Written English may feel as if they need to leave their home languages and identities behind to succeed in life.

Students with diverse backgrounds often come into composition classes with difficulty speaking and/or understanding SWE. While the student should be exposed to SWE and how it is used, they must determine how the voices of their home languages will be heard. From a rhetorical standpoint, composition pedagogy has previously been structured to emphasize SWE, which can appear oppressive to some students. Unfortunately, this felt oppression teaches students to either conform to dominant linguistic practices, or risk being ridiculed for using rhetorical techniques of an oppressed people: “In a humanizing pedagogy the method ceases to be an instrument by which the teachers can manipulate the students, because it expresses the consciousness of the students themselves” (Freire 1993, 51). Freire’s depiction of a humanizing pedagogy is one that allows students to retain their identities while being aware of different rhetorical choices they can make. Teaching students about code-meshing and code-switching in composition classes can provide them with awareness of how to express themselves through various modes of communication.

Methodology
My hypothesis is that students’ comfort levels with Standard Written English can increase with the use of African-American Vernacular English (AAVE), techno-inclusionism (using technology in place of print-based assignments), and code-meshing. This approach involves collecting both quantitative and qualitative data from assignments and observations simultaneously to determine if a connection occurs between them (Creswell 2017, 213). I will use a series of reflection assignments to examine my hypothesis. This qualitative approach will assess how students complete and respond to these assignments. This method will serve my case study well because it investigates the connection between teaching, assignment format, and assessment scores. I will attempt to teach students about AAVE, SWE, code-meshing, and multimodal assignments while inquiring about their levels of comfort and familiarity with these theories and forms of language. Through this case study, I intend to address issues with diversity of expression, confidence, fluency, cultural awareness, and identity for students.

Teacher Research
My research will include code-meshing African-American Vernacular English (AAVE) and Standard Written English (SWE) in multimodal assignments. My choice for this research idea is based partly on my familiarity with both forms of English. Staci Perryman-Clark discusses the purposeful use of AAVE syntax and phonology in students’ writing. Focusing on African-American students’ writing displays how students can go about style switching “between different styles and phonological and syntactical patterns” (Perryman-Clark 2013, 58). The
assignments I will develop will deal with students addressing the impact AAVE, SWE, and code-meshing can have on rhetoric and composition. It is also important to analyze work from non-AAVE-speaking students to determine how they can benefit from purposeful phonological and syntactical choices with language. Work from non-AAVE-speaking students will be analyzed using the same measures to determine how well they understand AAVE and code-meshing along with SWE.

This research will also analyze the impact techno-comp and techno-inclusionism have on students’ understanding of multimodality, rhetoric, and code-meshing. It is important to consider rhetorical impact of visual, verbal, and auditory rhetoric. Low-bridge technologies—such as video narratives, digital playlists, and soundscapes will be used by students to demonstrate their understanding of language. These assignments can be used to connect students’ technical skills to the rhetorical literacies they will learn throughout the semester (Anderson 2008, 52). Video narratives can either serve as essays or work with essays to demonstrate solid abilities to compose, communicate, and convey messages in media. It also utilizes new pedagogical approaches to teaching composition. Alexander and Rhodes examine the use of video narratives to create one message. Code-meshing should be used with digital collages, video narratives, soundscapes, and other multimodal assignments to reinforce principles for how Standard Written English can be used to formulate and express ideas.

Connecting sound to language and identity has much to do with determining the influence an environment can have on how someone perceives a sound. Digital tools such as sound maps and soundscapes work to provide setting and timeframe information to associate with certain sounds. This additional information causes the listener to take multiple variables into account. These variables include 1) what may have been happening at the time, 2) what type of setting the sound is occurring in, 3) how the sound makes them feel, and 4) how the sound could possibly be reinvented. Students in my study will be expected to take these variables into account in their soundscape assignments. These variables were also assessed in a case study conducted in “Reactions to African-American English: Do Phonological Features Matter.” In this article, three Communication Studies professors at California State University decided to use soundscapes to test how sound can influence judgment. For this study, six young women were “recorded reading a brief definition of the term “academic motivation” (Rodriguez, et. al. 409). Four of the women were African-American, and the other two women were Anglo-American. Each of the African-American women spoke using a feature of AAVE; two of them used a moderate amount of AAVE, and the other two used a strong amount of AAVE. The two Anglo-American women spoke in Standard English. After having participants listen and respond to the recordings, the results indicated that participants viewed everyone speaking AAVE to have an accent. They also considered the women who spoke SE to be more attractive than the women who used AAVE. Rodriguez’s article on sounds and judgment showcases how dominant language ideology influences perception.

Procedures
My research proposal has been submitted and approved by IRB committees for both Georgia State University and Clark Atlanta University. A Composition II class will be offered that highlights multimodal composition, SWE, and code-meshing. The syllabus will map out how students will learn about low-bridge technologies, multimodal literacy, and code-meshing. This
process will consider the following statement from Daniel Anderson, “Motivation becomes not just an effect of integrating low-bridge technologies into the classroom, but a necessary ingredient of conceptions of critical literacy meant to promote agency and change.” (Anderson 2008, 45-46) This integration can work to showcase how students demonstrate multiple forms of literacy and topical understanding. Low-bridge technologies will ultimately work to display how students perceive use, receive, and interpret AAVE and SWE in technology.

Participants have been given an informed consent form that outlines what will be expected of them. Students will be given the opportunity to sign and return the consent form to participate in class activities. Completed assignments will be a course requirement for all students, but data for my study will only be collected from students who consented to have their work used. Consent forms will be distributed and collected independently reviewed after final grades have been submitted at the end of the semester. Students will be educated on significant phonological features of AAVE and SWE. Students will be taught how to utilize multimodality to develop writing that fuses SWE with AAVE or another non-Standard form of English. This teaching will be broken up into three units.

The first unit will focus on code-meshing. I will introduce students to various principles and guidelines for SWE, AAVE, and code-meshing. I will also discuss how each form of English words separately while also discussing and modeling how code-switching works. This unit will involve the creation of Cause-and-Effect and Persuasion mini essays and a Soundscape assignment. Students will be introduced to the platforms called Audacity and the GNU Image Manipulation Program (GIMP). Audacity will be used for soundscapes because they are compatible with all devices, and the GNU Image Manipulation Program will be used with Audacity to make video narratives. All students will have free access to these platforms. The soundscape assignment will serve as the midterm assignment for the semester. It will allow students to consider the cause and effect of language use and sound on how a message is received. It will also reflect on how effective certain sounds and language works in persuasion.

The second unit will focus on multimodality. In this unit, the soundscape assignment will then lead to the video narrative by determining how sound and language can work when paired with video and gestural communication. The evaluation and rhetorical analysis essays coming between the soundscape and video narrative will focus on the impact altered sounds, images, and language has on their reception of someone or something. Students will also reflect on how sounds, images, and language influence their perceptions of race and identity. Each assessment leading to the video narrative will allow students to critically think about how to best utilize code-meshing, technology (sound and images), and written composition together to create a persuasive message.

Throughout the semester, I will teach students about SWE and different forms of digital multimodal literacy. I will first also introduce students to rules and linguistic features for AAVE. These lessons will include discussion of subject-verb agreement, prefixes and suffixes, visual rhetoric, auditory rhetoric, and remix theory. Students will create digital multimodal assignments throughout the semester. Journaling of my observations will take place after each class meeting as part of the concurrent triangulation research strategy. At the end of the semester, I will analyze my students’ assignments and reflections to see if they align with my observations. Putting each
set of data with the others can be used to pinpoint various comfort levels for language use, diversity of expression, cultural awareness, and identity retention. These variables will be measured with nominal scales of home language use, race, identity, and confidence. Inter-rater reliability will take place for each assignment. I will work with a colleague at Clark Atlanta University to review assignments and come to a consensus about how to interpret the data collected from students.

**Sample and Research Design**

My study will be conducted in a freshman composition class of 20-25 students. Participants will be freshmen from Clark Atlanta University. Clark Atlanta University is a Historically Black College and University (HBCU), which currently means that the student population is predominately African-American. Since the student population is almost exclusively African-American, I expect to be limited to only having African-American participants. However, Anglo-American and other non-African-American students will be accounted for with my demographic survey, which is represented in figure one below. My research will have a mixed-methods design with content analysis of post-assignment reflections from students and myself. This information will be used to assess trends, attitudes, and observations. This course will be separated into two units, code-meshing and multimodality. The code-meshing unit will consist of two traditional assignments (cause-and-effect essay and persuasion essay) and one low-bridge assignment (soundscapes requiring use of multiple voices). The multimodality unit will consist of two traditional assignments (evaluation essay and rhetorical analysis essay and one low-bridge assignment (video narrative).

The traditional assignments will be used ease students into multimodality. Students will learn about the theories of code-meshing, sonic rhetoric, remix theory and multimodal platforms such as Audacity and the GNU Image Manipulation Program (GIMP) affiliated with soundscapes and video narratives, while completing traditional assignments. This allows students to gain more experience with composing messages and learning from modeled behavior. On the first day of class, students will be given a survey to complete about their classification, gender, home language, and experience with AAVE, SWE, and multimodality. Thorough explanations of AAVE, SWE, code-meshing, and other concepts will take place within the units leading to each major assignment. Figures one through five serve as assignment prompts students will complete after completing and submitting assignments.
### Figure 1
**AAVE, SWE, and Multimodality Demographic Survey**

What is your classification?

<table>
<thead>
<tr>
<th>1) Freshman</th>
<th>2) Sophomore</th>
<th>3) Junior</th>
<th>4) Senior</th>
<th>5) Graduate Student</th>
</tr>
</thead>
</table>

Which language do you feel most comfortable using in daily conversation?

<table>
<thead>
<tr>
<th>1) African-American Vernacular English</th>
<th>2) Standard Written English</th>
<th>3) Spanish</th>
<th>4) French</th>
<th>5) Other: (Write in)</th>
</tr>
</thead>
</table>

What do you identify as?

<table>
<thead>
<tr>
<th>1) Male</th>
<th>2) Female</th>
<th>3) Other</th>
<th>4) I’d rather not say</th>
</tr>
</thead>
</table>

How much experience do you have with using African-American Vernacular English?

<table>
<thead>
<tr>
<th>1) None</th>
<th>2) A little</th>
<th>3) Some</th>
<th>4) A lot</th>
</tr>
</thead>
</table>

How much experience do you have with using Standard Written English?

<table>
<thead>
<tr>
<th>1) None</th>
<th>2) A little</th>
<th>3) Some</th>
<th>4) A lot</th>
</tr>
</thead>
</table>

How much experience do you have with using technology?

<table>
<thead>
<tr>
<th>1) None</th>
<th>2) A little</th>
<th>3) Some</th>
<th>4) A lot</th>
</tr>
</thead>
</table>

What race or ethnicity do you identify as? Circle all that apply.

<table>
<thead>
<tr>
<th>1) Black/African-American</th>
<th>2) White/Caucasian</th>
<th>3) Latino/Hispanic descent</th>
<th>4) Asian or Pacific Islander</th>
<th>5) Other (Write in)</th>
</tr>
</thead>
</table>
Figure 2
Assignment and Reflection Prompts

Cause and Effect Mini-Essay Prompt by Mack Curry IV

Cause and Effect Mini-Essay (10%, 100 points)
Due: No later than 9:20am on Tuesday, February 5th, 2019
Submission Instructions: Assignments on Canvas

Introduction: For the past few weeks, we have been discussing symbolism, tone, and other various components that play into causes and effects of how messages are constructed and received.

Instructions: In a 2-3 page (not including Works Cited) essay, write about the causes and effects code-meshing has had on your interactions with other people. Be sure to mention what linguistic, gestural, audio, visual, and written variables impact those causes and effects.

<table>
<thead>
<tr>
<th>Essay Component</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction Paragraph</td>
<td>Provide background information about your topic, what your purpose is with this essay, and why you think this information is important.</td>
</tr>
<tr>
<td>Thesis Statement</td>
<td>The thesis statement should also mention the main points (rationale). The thesis should be clear, easily identifiable, and preferably at the end of the introduction paragraph.</td>
</tr>
<tr>
<td>Body Paragraphs</td>
<td>Body paragraphs should contain supporting evidence for your thesis. The supporting evidence should be clear and detailed to accurately prove your points. Also, these paragraphs should start with topic sentences that set the tone for what information will be included in the remainder of the paragraph.</td>
</tr>
<tr>
<td>Conclusion Paragraph</td>
<td>Conclusion paragraphs restate your thesis statement. The conclusion paragraph should serve as a summary of what has already been stated, so no new information is allowed.</td>
</tr>
<tr>
<td>Works Cited page (starts on separate page from the essay)</td>
<td>A Works Cited page cites your research resources used to support your claims.</td>
</tr>
<tr>
<td>MLA Format</td>
<td>MLA format for the entire assignment (including the Works Cited page). This includes in-text citations, double spacing, and Times New Roman 12-point font.</td>
</tr>
<tr>
<td>Appropriate Length</td>
<td>When I say 2-3 pages, I mean TWO FULL PAGES. I will take points off for the essay not reaching the required length.</td>
</tr>
</tbody>
</table>
Your Cause and Effect Mini-Essay will be evaluated based on the following criteria:

<table>
<thead>
<tr>
<th>Evaluation Component</th>
<th>Point Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>10 points</td>
</tr>
<tr>
<td>Thesis Statement</td>
<td>10 points</td>
</tr>
<tr>
<td>Supporting Evidence</td>
<td>40 points</td>
</tr>
<tr>
<td>Conclusion</td>
<td>10 points</td>
</tr>
<tr>
<td>Tone/Transitions/Grammar Punctuation Proficiency</td>
<td>5 points</td>
</tr>
<tr>
<td>Length (at least three FULL pages, NOT including Works Cited)</td>
<td>10 points</td>
</tr>
<tr>
<td>Works Cited (starts on separate page)</td>
<td>5 points</td>
</tr>
<tr>
<td>MLA Format</td>
<td>5 points</td>
</tr>
<tr>
<td>Peer Review Participation</td>
<td>5 points</td>
</tr>
<tr>
<td>Point Total</td>
<td>100 points</td>
</tr>
</tbody>
</table>
Introduction
For the next few classes, we will be looking at how to effectively add support to an argument. We will also discuss the top ten persuasive writing techniques while reviewing the three rhetorical appeals (ethos, pathos, and logos). These techniques and appeals work together to convince or persuade someone of someone else’s viewpoint. The purpose of a supported argument essay is to make a strong case for or against something you have researched and feel strongly about.

Instructions
In a 2-3 page (not including Works Cited) essay, argue a position for or against the use of AAVE in the classroom. Also, explain whether race and identity have any influence on your position. Use rhetorical appeals, persuasive techniques, and AT LEAST two sources within your essay to provide support for your claim. This essay should include the following information:

<table>
<thead>
<tr>
<th>Essay Component</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction Paragraph</td>
<td>Describes your topic and leads to your opinion about it (purpose, audience, and context).</td>
</tr>
<tr>
<td>Thesis Statement</td>
<td>Clearly states your position for or against something. The thesis statement should also mention the main points (rationale) for your viewpoint. The thesis should be clear, easily identifiable, and close to the end of the introduction paragraph.</td>
</tr>
<tr>
<td>Body Paragraphs</td>
<td>Body paragraphs should contain supporting evidence for your thesis. The supporting evidence should be clear and detailed to accurately prove your points. Also, these paragraphs should start with topic sentences that set the tone for what information will be included in the remainder of the paragraph.</td>
</tr>
<tr>
<td>Conclusion Paragraph</td>
<td>Conclusion paragraphs restate your thesis statement. The conclusion paragraph should serve as a summary of what has already been stated, so no new information is allowed.</td>
</tr>
<tr>
<td>Works Cited page (starts on separate page from the essay)</td>
<td>A Works Cited page cites your research resources used to support your claims.</td>
</tr>
</tbody>
</table>
MLA Format
MLA format for the entire assignment (including the Works Cited page). This includes in-text citations, double spacing, and Times New Roman 12-point font.

Appropriate Length
When I say 2-3 pages, I mean two full pages. I will take points off your essay grade for not reaching the minimum length.

Your Persuasion Mini-Essay will be evaluated based on the following criteria:

<table>
<thead>
<tr>
<th>Evaluation Component</th>
<th>Point Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>10 points</td>
</tr>
<tr>
<td>Thesis Statement</td>
<td>10 points</td>
</tr>
<tr>
<td>Supporting Evidence</td>
<td>40 points</td>
</tr>
<tr>
<td>Conclusion</td>
<td>10 points</td>
</tr>
<tr>
<td>Tone/Transitions/Grammar Punctuation Proficiency</td>
<td>10 points</td>
</tr>
<tr>
<td>Length (at least three FULL pages, NOT including Works Cited)</td>
<td>10 points</td>
</tr>
<tr>
<td>Works Cited (starts on separate page)</td>
<td>5 points</td>
</tr>
<tr>
<td>MLA Format</td>
<td>5 points</td>
</tr>
<tr>
<td>Point Total</td>
<td>100 points</td>
</tr>
</tbody>
</table>
**Figure 4**

**Soundscape Assignment Prompt**

Weight: 15% of your overall grade

Instructions

1. Record a soundscape of people speaking in AAVE and SWE and other sounds heard in a specific location within the Atlanta area.

2. Analyze the rhetorical impact the sounds play in your judgement of the speaker.

3. Consider the impact mixing soundscapes can have on how a message is received.

4. Use your Cause-and-Effect and Persuasion essays to consider the positive and negative influences your soundscape can have on a listener.

5. Soundscapes should be created with Audacity or another approved platform generating platform.

Guidelines

1. You must describe every sound in the soundscape and the judgment attached to it.

2. A written explanation for your soundscape should be two to three pages long.

3. Assignment must use multimodal pedagogy to be considered for a grade.

### Soundscape Assignment Evaluation

<table>
<thead>
<tr>
<th>Category</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone, Grammar, and Flow</td>
<td>10 points</td>
</tr>
<tr>
<td>Impactful Content (Intro, thesis, support, and conclusion)</td>
<td>30 points</td>
</tr>
<tr>
<td>Code-Meshing AAVE and SWE (Both languages must be used.)</td>
<td>10 points</td>
</tr>
<tr>
<td>Appropriate Multimodal Platform (Audacity, Voice Memo, etc.)</td>
<td>15 points</td>
</tr>
<tr>
<td>Adequate Soundscape Recording (2-5 minutes)</td>
<td>15 points</td>
</tr>
<tr>
<td>Meeting Length Requirements</td>
<td>10 points</td>
</tr>
<tr>
<td>Works Cited</td>
<td>5 points</td>
</tr>
<tr>
<td>Peer Review</td>
<td>5 points</td>
</tr>
<tr>
<td>Total</td>
<td>100 points</td>
</tr>
</tbody>
</table>


**Figure 5**  
**Soundscape Assignment Reflection**

On a scale of 1-5, how comfortable were you using AAVE in this assignment?

<table>
<thead>
<tr>
<th>1) Not comfortable at all</th>
<th>2) Slightly comfortable</th>
<th>3) Half comfortable, half uncomfortable</th>
<th>4) Very comfortable</th>
<th>5) Extremely comfortable</th>
</tr>
</thead>
</table>

On a scale of 1-5, how comfortable were you using SWE in this assignment?

<table>
<thead>
<tr>
<th>1) Not comfortable at all</th>
<th>2) Slightly comfortable</th>
<th>3) Half comfortable, half uncomfortable</th>
<th>4) Very comfortable</th>
<th>5) Extremely comfortable</th>
</tr>
</thead>
</table>

On a scale of 1-5, how comfortable were you with creating a soundscape?

<table>
<thead>
<tr>
<th>1) Not comfortable at all</th>
<th>2) Slightly comfortable</th>
<th>3) Half comfortable, half uncomfortable</th>
<th>4) Very comfortable</th>
<th>5) Extremely comfortable</th>
</tr>
</thead>
</table>

On a scale of 1-5, how comfortable were with code-meshing in this assignment?

<table>
<thead>
<tr>
<th>1) Not comfortable at all</th>
<th>2) Slightly comfortable</th>
<th>3) Half comfortable, half uncomfortable</th>
<th>4) Very comfortable</th>
<th>5) Extremely comfortable</th>
</tr>
</thead>
</table>

1) Not at all  
2) I slightly understood it  
3) Half understood, half misunderstood  
4) Very well  
5) Extremely well

How well did you understand the instructional prompt for this assignment?

Write a brief paragraph explaining how what you learned about sonic rhetoric, code-meshing, AAVE, and SWE from this assignment.
Evaluation Mini-Essay (10%, 100 points)
Due: No later than 9:20am on Tuesday, April 9th, 2019
Submission Instructions: Assignments on Canvas

Introduction
For the past few weeks, we have been examining various strategies for going about evaluating and analyzing an image. We have discussed the importance of focusing on concepts such as symbolism, inferences, and euphemisms and how they align with the three rhetorical appeals (ethos, pathos, and logos). These concepts all work together to ensure that a strong analysis can be paired with a legitimate argument for how you and others interpret the message of the desired image.

In a 2-3 page (not including Works Cited) essay, evaluate the rhetorical impact a movie, song, or other form of media’s language use has had on your viewpoint of home language, and identity. Also, be sure to provide rationale to other possible interpretations of the image. Lastly, include the image at the end of the essay.

<table>
<thead>
<tr>
<th>Essay Component</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction Paragraph (3-4 sentences)</td>
<td>Describes the image you have chosen to analyze, along with your interpretation or opinion of the image and its message.</td>
</tr>
<tr>
<td>Thesis Statement (1 sentence)</td>
<td>Provides a clear viewpoint of the image’s intention. The thesis statement should also mention the main points (rationale) for your viewpoint. The thesis should be clear, easily identifiable, and preferably at the end of the introduction paragraph.</td>
</tr>
<tr>
<td>Body Paragraphs (4-5 sentences each)</td>
<td>Body paragraphs should contain supporting evidence for your thesis. The supporting evidence should be clear and detailed to accurately prove your points. Also, these paragraphs should start with topic sentences that set the tone for what information will be included in the remainder of the paragraph. Also, be sure to include discussion of rationale for opposing viewpoints in the final body paragraph.</td>
</tr>
<tr>
<td>Conclusion Paragraph (2-3 sentences)</td>
<td>Conclusion paragraphs restate your thesis statement. The conclusion paragraph should serve as a summary of what has already been stated, so no new information is allowed.</td>
</tr>
<tr>
<td>Works Cited page (starts on separate page from the essay)</td>
<td>A Works Cited page cites your research resources used to support your claims.</td>
</tr>
</tbody>
</table>
MLA Format

MLA format for the entire assignment (including the Works Cited page). This includes in-text citations, double spacing, and Times New Roman 12-point font.

Appropriate Length

When I say 3-5 pages, I mean TWO FULL PAGES. I will take points off your essay grade for not reaching the minimum length.

Your Evaluation Mini-Essay will be evaluated based on the following criteria:

<table>
<thead>
<tr>
<th>Evaluation Component</th>
<th>Point Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>10 points</td>
</tr>
<tr>
<td>Thesis Statement</td>
<td>10 points</td>
</tr>
<tr>
<td>Supporting Evidence</td>
<td>40 points</td>
</tr>
<tr>
<td>Conclusion</td>
<td>10 points</td>
</tr>
<tr>
<td>Tone/Transitions/Grammar Punctuation Proficiency</td>
<td>5 points</td>
</tr>
<tr>
<td>Length (at least three FULL pages, NOT including Works Cited)</td>
<td>10 points</td>
</tr>
<tr>
<td>Works Cited (starts on separate page)</td>
<td>5 points</td>
</tr>
<tr>
<td>MLA Format</td>
<td>5 points</td>
</tr>
<tr>
<td>Peer Review Participation</td>
<td>5 points</td>
</tr>
<tr>
<td>Point Total</td>
<td>100 points</td>
</tr>
</tbody>
</table>
Rhetorical Analysis Mini-Essay Prompt by Mack Curry IV

Rhetorical Analysis Mini- Essay (10%, 100 points)
Due: No later than 9:20am on Tuesday, April 23rd, 2018
Submission Instructions: Assignments on Canvas

Introduction: For the past few weeks, we have been learning how to write a Rhetorical Analysis essay. This type of essay involves paying close attention to language, sound, race, and identity.

Instructions: In a 2-3 page (not including Works Cited) essay, write a Rhetorical Analysis about a remake or parody of your favorite song, poem, or other form of media. Your analysis should include a description of the literary piece, a position regarding the work’s message, and discussion of the impact the altered form of media had on your perception of language, race, and identity.

<table>
<thead>
<tr>
<th>Essay Component</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction Paragraph</td>
<td>Provide background information about the literary piece. This information should lead into your thesis.</td>
</tr>
<tr>
<td>Thesis Statement</td>
<td>The thesis statement should mention your viewpoint on the literary piece’s message and your rationale. The thesis should be clear, easily identifiable, and close to the end of the introduction paragraph.</td>
</tr>
<tr>
<td>Body Paragraphs</td>
<td>Body paragraphs should contain supporting evidence for your thesis. The supporting evidence should be clear and detailed to accurately prove your points. Also, these paragraphs should start with topic sentences that set the tone for what information will be included in the remainder of the paragraph.</td>
</tr>
<tr>
<td>Conclusion Paragraph</td>
<td>Conclusion paragraphs restate your thesis statement. The conclusion paragraph should serve as a summary of what has already been stated, so no new information is allowed.</td>
</tr>
<tr>
<td>Works Cited page (starts on separate page from the essay)</td>
<td>A Works Cited page cites your research resources used to support your claims.</td>
</tr>
<tr>
<td>MLA Format</td>
<td>MLA format for the entire assignment (including the Works Cited page). This includes in-text citations, double spacing, and Times New Roman 12-point font.</td>
</tr>
<tr>
<td>Appropriate Length</td>
<td>When I say 2-3 pages, I mean TWO FULL PAGES. I will take points off your essay grade for not reaching the minimum length.</td>
</tr>
</tbody>
</table>
Your Rhetorical Analysis Mini-Essay will be evaluated based on the following criteria:

<table>
<thead>
<tr>
<th>Evaluation Component</th>
<th>Point Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>10 points</td>
</tr>
<tr>
<td>Thesis Statement</td>
<td>10 points</td>
</tr>
<tr>
<td>Supporting Evidence</td>
<td>40 points</td>
</tr>
<tr>
<td>Conclusion</td>
<td>10 points</td>
</tr>
<tr>
<td>Tone/Transitions/Grammar Punctuation Proficiency</td>
<td>5 points</td>
</tr>
<tr>
<td>Length (at least three FULL pages, NOT including Works Cited)</td>
<td>10 points</td>
</tr>
<tr>
<td>Works Cited (starts on separate page)</td>
<td>5 points</td>
</tr>
<tr>
<td>MLA Format</td>
<td>5 points</td>
</tr>
<tr>
<td>Peer Review Participation</td>
<td>5 points</td>
</tr>
<tr>
<td>Point Total</td>
<td>100 points</td>
</tr>
</tbody>
</table>
Figure 8
Video Narrative Assignment

Weight: 30% of the overall grade

Instructions
1. Create a parody of a television show or a movie and use it to tell a story with AAVE with SWE.
2. Analyze the combined use of gestural, oral, and visual communication in your parody.
3. Review the rhetorical effect the combined communications modes have on how the image is received. Use your written essays and soundscape assignment as references.
4. Create an alternative to a written essay when completing your analysis. Parodies should be created with Audacity and the GNU Image Manipulation Program (GIMP). Any outside platforms used must approved by me.

Guidelines
- You must describe the parody: what was the original, what is the parody’s goal, and why is the parody’s message significant.
- Parodies must be at least 3-5 minutes long.
- A written explanation for your parody should be two to three pages long.
- Assignment must use multimodal pedagogy to be considered for a grade.

<table>
<thead>
<tr>
<th>Category</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tone, Grammar, and Flow</td>
<td>10 points</td>
</tr>
<tr>
<td>Impactful Content (Intro, thesis, support, and conclusion)</td>
<td>30 points</td>
</tr>
<tr>
<td>Code-Meshing AAVE and SWE</td>
<td>10 points</td>
</tr>
<tr>
<td>Appropriate Multimodal Platform</td>
<td>15 points</td>
</tr>
<tr>
<td>Sufficient Written Essay Alternative</td>
<td>15 points</td>
</tr>
<tr>
<td>Meeting Length Requirements</td>
<td>10 points</td>
</tr>
<tr>
<td>Works Cited</td>
<td>10 points</td>
</tr>
<tr>
<td>Total</td>
<td>100 points</td>
</tr>
</tbody>
</table>
### Figure 9

**Video Narrative Assignment Reflection**

On a scale of 1-5, how comfortable were you using AAVE in this assignment?

<table>
<thead>
<tr>
<th>1) Not comfortable at all</th>
<th>2) Slightly comfortable</th>
<th>3) Half comfortable, half uncomfortable</th>
<th>4) Very comfortable</th>
<th>5) Extremely comfortable</th>
</tr>
</thead>
</table>

On a scale of 1-5, how comfortable were you using SWE in this assignment?

<table>
<thead>
<tr>
<th>1) Not comfortable at all</th>
<th>2) Slightly comfortable</th>
<th>3) Half comfortable, half uncomfortable</th>
<th>4) Very comfortable</th>
<th>5) Extremely comfortable</th>
</tr>
</thead>
</table>

On a scale of 1-5, how comfortable were you with creating a video parody?

<table>
<thead>
<tr>
<th>1) Not comfortable at all</th>
<th>2) Slightly comfortable</th>
<th>3) Half comfortable, half uncomfortable</th>
<th>4) Very comfortable</th>
<th>5) Extremely comfortable</th>
</tr>
</thead>
</table>

On a scale of 1-5, how comfortable were with code-meshing in this assignment?

<table>
<thead>
<tr>
<th>1) Not comfortable at all</th>
<th>2) Slightly comfortable</th>
<th>3) Half comfortable, half uncomfortable</th>
<th>4) Very comfortable</th>
<th>5) Extremely comfortable</th>
<th>6) Extremely comfortable</th>
</tr>
</thead>
</table>

How well did you understand the instructional prompt for this assignment?

<table>
<thead>
<tr>
<th>1) Not at all</th>
<th>2) I slightly understood it</th>
<th>3) Half understood, half misunderstood</th>
<th>4) Very well</th>
<th>5) Extremely well</th>
</tr>
</thead>
</table>

Write a brief paragraph explaining how what you learned about remix pedagogy, code-meshing, AAVE, and SWE from this assignment.
Reference List


Chris Cairney, Middle Georgia State University

In *Trilogies as Cultural Analysis*, Gregory Stevens has brilliantly constructed what he refers to as a “big canvas” view of cultural studies. The breadth of his study, in several directions, certainly backs his claim. The book is divided into three sections (four if you include the lengthy and important introduction). Section one comprises three chapters on “Sea Crossings,” one way that humans experiencing the human condition pass “between worlds and across cultures” on their way to their own experience of enlightenment, modes of self-knowledge that three works of literature here analyzed invite us to share. After a sectional introduction devoted to laying bare the boundaries of the institutional, personal and disciplinary in cultural studies generally, chapter one is an essay devoted to Yann Martel’s 2001 novel *Life of Pi*. Chapter two takes as its canvas Esmeralda Santiago’s 2006 novel *When I was Puerto Rican*. Next, in chapter three, “Tied to the Mast: Connecting the Dots of Transfigurative Sea Crossings,” Stephens following a theme from the classical *Ulysses*, via Melville, Hemingway and Coetzee, all the way to contemporary music.

The next section of *Trilogies* investigates “human-animal relations.” After an introduction devoted to “rhetorical analysis and visual narrative,” the essay that is chapter four examines Ernest Hemingway’s *The Old Man and the Sea*, while in chapter five Stephens looks further into the literary-cultural history of the theme of human-animal relations in “Living with Coyotes: Rethinking Human-Animal Relations, from Aesop to *Prodigal Summer* (Barbara Kingsolver’s 2001 novel). Finally in section two Stephens examines nature, rites of passage and meat in Nicolas Roeg’s 1971 film *Walkabout*.

The final section before the conclusion is “Late Fathering in Literature” and examines the theme of fatherhood as a “further” journey in several ways, somewhat from a biographical point of view, while also examining Coetzee’s late fiction and also Hemingway’s father-son relationships as reflected in his posthumous 1970 novel “Islands in the Stream,” particularly the “Bimini” section.

In each section of *Trilogies* Stephens does a good job of balancing theme with approach in order to get at what he calls “the normative human condition.” *Trilogies* literally involves, from a writing-structure point of view, three sets of three, if you will, or a “triptych” in each section, as a way of circling the applicable “target area” as a means of bringing about a deeper understanding and engagement with his themes.

All-in-all *Trilogies* is a good and informative read about the possibilities and possible outcomes of each of these cultural studies sections. Stephens is to be commended for his unique style bringing three different way of seeing three different but common types of human transformation together in such a transparent and analytical way. Through the study of several personally brave and adventurous authors, Stevens comes to the conclusion that “crossing borders” and boundaries, personal, institutional, disciplinary and above all cultural, is a defining characteristic
of the human condition or perhaps of a life fully lived. As Stephens himself says, “The stories I examine in *Trilogies* are all, in one way or another, about trying to ‘repair the broken vessels’ that occur when people break out of their bubble, their cocoon, and cross the waters to a new world….” Perhaps then the attraction of this literature is particularly to readers seeking a fuller life or a fuller experience of life across borders physical and psychological. Clearly on some level it is about it is about learning as transformation.

Stephens also contrasts “academic writing” and “literary writing” from the point of view of style, readability and the *impact* of reading: his is a cultural studies which is also a cultural critique of academic writing. Its weakness as well as perhaps its strength lies in the personal and idiosyncratic manner with which it becomes, as he says, “almost an anti-theory” and also an attempt by a cultural studies practitioner to work within the tradition but also “speak truth to power.” The result is a conversation about academic discourse which is well worth the read, being broad, surprisingly thought provoking, sensible and potentially liberating.

Gül Celkan, Middle Georgia State University

“War” is a term with so many negative connotations: how can we be eager to talk about any aspect of war when the number of casualties can at times easily exceed the population of an entire country? Do we really like reading about wars? Do we like to learn why countries wage war against other countries assumed to be enemies? Unless it is necessary, war is a crime. “Necessity” is actually a very relevant term and obviously it would differ based on the perspective you have. Should the assassination of an Austrian king lead all of Europe to erupt with wars on different fronts? It is WWI we are talking about at this point. Though it was a War that was fought on multiple fronts, historians mainly tend to talk about the Western front and the Eastern front. Though WWI was fought mainly on the European Continent, we see the United Kingdom conscripted minors from Australia and New Zealand to fight the war in Gallipoli. Why did so many countries serve as actors in this war? The responses would undoubtedly vary based on different factors. However, most importantly, was it worth sacrificing “half the seed of Europe”?

Up until the year 1914, our world did suffer from many wars but none of those were identified as world wars due to the fact that they were regional and none of them had as many devastating effects. How can one put into oblivion the trench wars in western Europe and in Gallipoli? However, after the Great War broke out in 1914 (commonly referred to as First World War or WWI), it was expected that it was the war to put an end to all conflicts across the globe, an irony very rightfully pointed out by Blake in his book And Half the Seed of Europe. Blake does not necessarily consider himself to be an historian, but has an extensive background in education and religious studies and hence his approach to this Great War is highly unique. Blake does examine the genealogy of the Great War almost 100 years after it ended, examining the way it left mourning homeless families falling apart and suffering from the invisible injuries of war.

When historians write, they tend to forget the “human” aspects, but focus instead on the war and the strategies employed by all countries involved. Also, historians sometimes run the risk of dwelling more on the facts and avoiding the social, political and even ideological implications. And hence comes the distinction between history books and “War Literature.”

WWI was fought in two fronts: the Western and the Eastern, meaning the descendants of the families that suffered from these fierce battles have inherited some memoirs and letters, some memorable items and perhaps, and most importantly, the tombstones that reveal so much about their ancestors. Those bodies have been laid to rest for a cause that some were not even aware of and all were expected to follow orders regardless of the situation; what their country expected from them was to kill or die. So, they all had their stories and as Blake writes, “Their story is part of ours, too. It is one that teaches us that
the past is at the heart of our present, and that our present will be handed on, for better or worse, to our children and their children.”

Though the title of the book is inspired by a line from Wilfred Owen’s poem “The Parable of the Old Man and the Young” dating from 1918, the bits and pieces of recollections shared by Blake’s father laid the foundation for this excellent work. And Half the Seed of Europe thus also functions as an instrument for paying respect and tribute, not only to Blake’s ancestors who fought in the Great War, but to all their comrades and all people who lost their lives.

Blake, it must be said, has written a genealogy: it’s not a history book in the normal sense of the term. Yet the history is very real. Historical events are carefully blended in with stories told by prominent family members and hence a work of “war literature” is created in a unique way that makes it appealing not only to historians but to those in other disciplines such as social sciences or the humanities. It’s an homage to the fallen whether they are laid to rest at home or away from home: the sun will rise and set at different times on them all, and the Great War will be evaluated differently. Similar to the way Blake expresses his thoughts on the fallen soldiers, so did Thomas Hardy in his poem “The Drummer Hodge” published in 1899:

Yet portion of that unknown plain
Will Hodge for ever be;
His homely Northern breast and brain
Grow up a Southern tree,
And strange-eyed constellations reign
    His stars eternally.

Each chapter in the book is poignantly devoted to a person related to the author, yet a chapter that could be considered very unique would be chapter six (“Gas! Gas! Quick Boys!”), in which Blake mentions Fritz Haber who is known as “the father of chemical warfare.” The irony here lies in the fact that while, during the war, innumerable lives were lost due to gas, even among the Germans, later on Haber dedicated his work in chemistry on nitrogen and hydrogen to improving ammonia-based fertilizers that helped enhance agriculture in Europe. After the War, he was awarded the Nobel Prize for Chemistry for the invention of the Haber-Bosch Process that would revolutionize agriculture (Blake 2017, 74).

And Half the Seed of Europe is an elegantly composed book of history written in the mode of historical fiction in the sense that you can read it like a novel composed of chapters unified around a single topic. The style of the narrative creates a sense of curiosity and hence it becomes a book any reader would want to read. Genealogy, when written as a plain narrative, will likely not appeal to those who have no relations to the people involved in the research conducted, but Blake very successfully combines genealogy with the events of WWI in such a way that the reader not only learns important lessons about this sometimes forgotten war, but also hears real war stories told by real people.