

2006 Regional Conference Program



October 20th and 21st

**Sponsored by the Theta Zeta Chapter
University of Wisconsin-Eau Claire**

Special thanks to the following groups and people:

The Theta Zeta Chapter

UWEC English Department

The Sigma Tau Delta Board

Traci Thomas-Card—Former Midwestern Region SR

Todd Martin—Former Midwestern Region Regent

Judy Knoll—UWEC English Department Secretary

The regional conference has been put together with a lot of hard work from the following individuals:

**Gloria Hochstein—Midwestern Region Regent,
Theta Zeta Co-Sponsor**

Blake Westerlund—Theta Zeta Co-Sponsor

Dan Hardy—Midwestern Region SR, Theta Zeta President

Grant Tharaldson—Midwestern Region ASR, Theta Zeta VP

Ann Brooks—Theta Zeta Secretary

Amanda Lonsdorf—Theta Zeta PR and Membership

Dana Thompson—Conference Planning

Schedule of Events

Thursday

5:00pm-7:00

Hibbard Penthouse—Social

Friday

8:30-10:30

**Hibbard Penthouse—
Registration/Leadership Workshop**

11:00-12:30

**HHH 320—Session A:
Gender Studies Panel**

12:30-1:30

Lunch on your own

1:30-3:00

**HHH 323—Session B: Memoirs
Monologues and Speeches**

3:00-3:30

HHH Penthouse—Snack Break

3:30-5:00

**HHH 323—Session C: Philosophy,
Religion and Critical Approaches**

6:00-8:00

**Davies Center, Council Fire Room—
Dinner with August Rubrecht**

Saturday

8:00-9:00

HHH Penthouse—Coffee and Pastries

9:00-10:30

HHH 203—Session D: Prose

10:30-11:00

Break

11:00-1:00

**HHH 203—Session E:
Poetry and Pizza**

1:00-3:00

**HHH 203—Session G:
TV, Film and Games**

3:00-3:30

HHH Penthouse—Coffee and Cake

3:30-5:00

HHH 203—Session H: Literary Panel

Sessions

Session A—Gender Studies

Friday 11:00-12:30

Hibbard Room 320

Dani Norton, Lewis University: Synopsis of “Queer Theory Application: *The Velvet Goldmine*

The Velvet Goldmine is a film loosely based on the life of 70’s gender-bending pop icon, David Bowie. Through the use of music of the glam rock genre, mock stock footage, and an interview-based plotline, director/writer Todd Haynes weaves a love story that transcends the boundaries of gender.

Josiah Peeples, University of Wisconsin-Eau Claire: Cutting Cock: Routine Neonatal Male Circumcision and the (Medico-)Social Construction of Good and Bad Dick

In the tradition of queer re-readings, this paper considers male circumcision throughout history in order to illustrate its tradition of coercive implementation, its glorification in the Victorian era, as well as its continued practice today—as a means, I argue, to perpetuate and maintain an irrational social norm.

Amanda ReCupido, Illinois Wesleyan University: Eve, Agency and Due Punishment: Chaucer’s Women and the Inevitability of Female Subordination

Neither Alisoun nor the Wife of Bath in *The Canterbury Tales* are able to attain complete agency, as they are subjected to patriarchal restrictions that limited women’s power through confinement, objectification, and violence. These means attempted to keep women from committing sin and from leading men into Eve-like temptation.

Brian R Stuckey, William Woods University: Womanizing in Advertising: De-MEN-ted Business or Just Self Projection

Television commercials now portray men as being less than women. This essay takes a look at the historical role of men and the change to equality in today's society through advertising. The concept of self-projection is attributed as a factor of the view that men are now being objectified.

Session B—Memoirs, Monologues and Speeches

Friday 1:30-3:00

Hibbard 323

Danielle Budnick, St. Mary's University: It's All About Me! – a monologue

Excerpt: "They tell me those spas are really good for me because they give me the rest I need from a long day—telling me that I deserve this amazing treatment! That is so true—because it is all about me!"

Patricia Jones, Stephens College: Directional Sense

This piece is a memoir that details some of those moments in life that change the directions we're destined for. Some humorous, others less so. It touches on that sense of panic which is tied to the unknown. The same sense of bewildered terror that most undergraduates feel when approaching graduate school. Even as adults.

Kristi Murray, Southeast Missouri State University: What I'm Like
Pop culture snobs, like myself, often subscribe to the *High Fidelity* concept of judging people based on what they like not what they're like. This essay explains how this bigotry is read as racism and how I could fall in love with someone whose first concert was Reba McEntire.

Heidi Skildum, Luther College: Footsteps of a Son's Forgotten Sacrifice: Maria Santa to her War-Burdened Children

This is a speech written as if spoken by Maria Santa, the mother of Jesus.

Session C—Philosophy, Religion and Critical Approaches
Friday 3:30-5:00
Hibbard 323

Jonathan Geltner, University of Chicago: Farewell, Cincinnati

I am attempting to incorporate the concept of provinciality into the usual dichotomy of popular/high culture. My thinking on this subject comes from reading Jon Clare, Wendell Berry, Jonathan Bate, ecocriticism generally, and my previous life as a resident of Cincinnati, Ohio.

Roxanne Pilat, University of Illinois Chicago: Photography, Dissonance, and Concern

“Photography, Dissonance, and Concern” explores how photography can transcend its “middle brow” status, to achieve aesthetic capital, using primarily the work of Bourdieu, but also Barthes, Sontag, Benjamin and others. In context of “The Concerned Photographer,” a recent exhibit at the Art Institute of Chicago, the presentation includes sample photographs and interpretations.

Katharine Thorpe, Luther College: How to Discuss Theology in the Classroom ...in a World that Bristles at the Mention of God

This paper explores how essential elements of theology could be discussed in middle or high school without discussing religious doctrine by looking at two authors' theologically-focused works, Phillip Pullman's *His Dark Materials* trilogy and Yann Martel's *Life of Pi*, that feature adolescent characters who face challenges of growing up in a greatly conflicted world.

Anna Schultz, Marquette University: The Philosophy of Dadaism in 20th Century Poetry

I was interested in the philosophy of the American Beat Poets, particularly Alan Ginsberg, and the relation of this movement to the Dadaistic art movement best realized by Marcel Duchamp. Both artists “ruffled the feathers” of their respective fields, preparing an avenue for progress and change in America after World War II.

Kristin Irwin, Luther College: The Photographic Essay

This essay responds to W. J. T. Mitchell’s work, “The Photographic Essay: Four Case Studies.” Mitchell explores how words and images interact to affect the meaning of an essay. Four essays are used for exploration, each looking at the different ways in which writer, photographer, and viewer work together to find the most ethical representation.

Session D—Prose
Saturday 9:00-10:30
Hibbard 203

Ann Brooks, University of Wisconsin-Eau Claire: Claws and Cabbage-Roses

As writers we get up early in the morning, wake in the wee hours of the night and frantically pull out our notebooks throughout the day, often at markedly inopportune times. In this short story, the narrator finds inspiration right where she expects it, but in the process awakens to enlightenment of another kind as well.

Jim Iddins, St. Mary’s University: American Soil[ed]

Excerpt: “I smell my arm, as often as I do, for comfort. I adjust my pony tail. I need at least some assurance that I am the same.... I sit in the speeding train. Sulfur assaults my senses. I stare at possibly the last American ads I might see, beautiful sand beaches and Bacardi.”

Erin Vollmer, University of Wisconsin-La Crosse: Awake in a Dream

We've all had anxiety about changes in our lives. My anxiety comes from the thought of moving to New York—slightly intimidating for a small town girl. I wrote this piece—a dreamscape set in Central Park—as a way to overcome my anxiety and hopefully find a little serenity amongst thoughts of an urban jungle.

Session E—Poetry
Saturday 11:00-12:45
Hibbard 203

Readers:

Caitlin McAndrew, Western Michigan University: Which Came First: The Chicken or the Poet? Contemporary Poetry's Uncomfortable Familiarity

David M. Buhajla, Arkansas Tech University

Maia Elgin, Luther College

Katie Hartsock, University of Michigan

Patricia Jones, Stephens College

Rebecca Koshak, University of Wisconsin-Eau Claire

Dani Norton, Lewis University

Heather Sommer, University of Wisconsin-Eau Claire

Session F—TV, film and games
Saturday 1:00-3:00
Hibbard 203

Dan Hardy, University of Wisconsin-Eau Claire: (Re)Locating Capital in a Post-Apocalyptic Economy: *Battlestar Galactica*

Can *Battlestar Galactica* escape the confines of a capitalist society and does it attempt to challenge our notions of capitalism? I examine the ways in which the re-imagined science fiction television program attempts to break the capitalist mode of production and discuss some successes and failures.

Kari Lunde, Luther College: A New Take on Noir: Neo-Noir Themes in *L.A. Confidential*

Since its beginnings, film noir has included basic elements of violence, sinister plot, and mysterious characters. Over time, film noir evolved into “neo-noir.” Because of its neo-noir characteristics like realistic violence, complex characters, relocation shots, and intricately-layered plot, *L.A. Confidential* proves to be an interesting example of neo-noir film.

Amy Peer, University of Wisconsin-Eau Claire: Child’s Play: A Look at Video Games within a Capitalist Society

Video games are a popular form of entertainment within American society. Besides being entertaining, they reflect the values of the society that produces them. A closer look at a particular video game, *Mario Party 2*, reveals its close connection to the values of a capitalist society.

Julie Roos, Western Michigan University: Taking Over History One Teenager At A Time: An Analysis of Nationalism and the Power of American Hegemony in *Bill and Ted’s Excellent Adventure*

“History is about to be taught by two guys who can’t spell...” Hollywood carried this skewed version of history to teenagers around the world. Serving as an advertisement for the superiority of modern American culture, the antics characters indulge in communicate the goodness of American daily life to impressionable viewers.

Scott Williams, Western Michigan University: The Jones-ing of America: How Chuck Jones and the Warner Brothers animation department defined the course of animation.

Animation was dominated by Walt Disney in the first half of the 20th century. Their brand of realistic looking cartoons with rich plots challenged audiences to identify their films with live action Hollywood movies. When Chuck Jones and the Warner Brothers animation department came along, they changed that all.

Session G—Critical Papers on American Writers

Saturday 3:30-5:00

Hibbard 203

Christina Huber, University of Wisconsin-Eau Claire: Fabio and the Bodice-Rippers: A Look at Harlequin Enterprises Limited

Fabio and the Bodice-Rippers: A Look at Harlequin Enterprises International is a research paper about Harlequin romance novels and the history of the Harlequin company. This paper also looks at how Harlequin has managed to infiltrate into popular culture and how it has changed and adapted with the times.

John Kuptz, University of Michigan—Flint: Coming to Terms with Death in Pynchon's *Crying of Lot 49*

William S. Burroughs had a theory that authors would use their novels to come to terms with their own mortality. In this paper, I will show how this might apply to Thomas Pynchon's *The Crying of Lot 49*. In this interpretation, the novel is an allegorical confrontation with death.

Amy Powis, University of Wisconsin-Madison: The Definition of a Slave

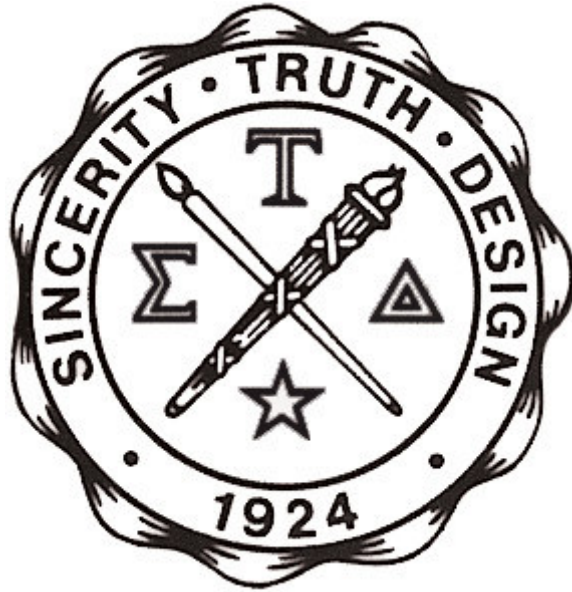
In the duration of this paper I attempt to re-write the definition of a slave using Mary Rowlandson's captivity text and Mark Twain's book. Using a study of certain characters classified as "slaves" I venture to prove a different meaning to the word slave and connotations of it.

Melanie Yergeau, DePaul University: "In the Name of the Bee": Emily Dickinson and the Problem of Predestination

Popular culture and interpretation advocate two reasons for Emily Dickinson's eccentricities: either she was driven into seclusion because of a traumatic incident, or she chose seclusion because she hungered for control. I propose neither: Dickinson struggled, theologically, between free will and fate; this religious questioning led to her seclusion.

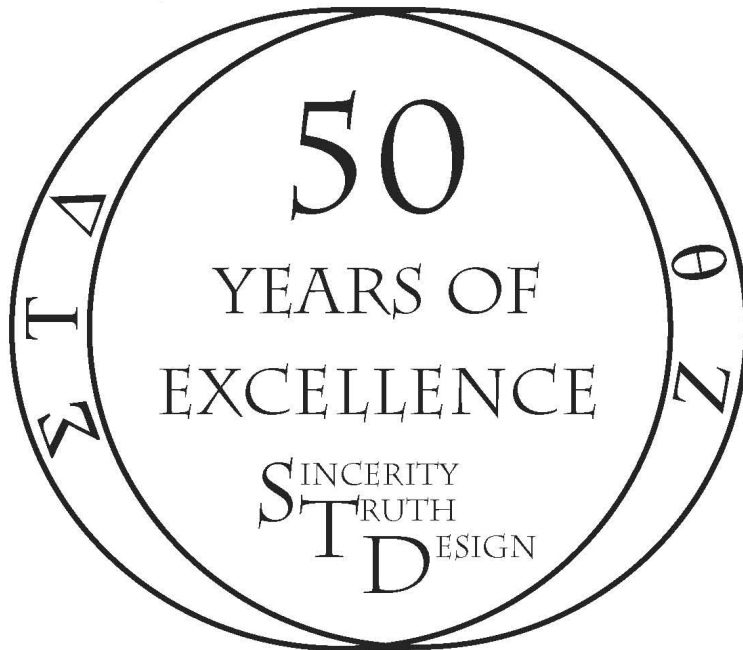
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