



**CELEBRATION OF STUDENT WRITING**  
**APRIL 19, 2013**

**The Celebration of Student Writing**, coordinated by the Writing Resource Center, showcases undergraduate student writing projects from across the university. The celebration encourages students to (re-)present and display their research and writing in formats other than conventional word-processed documents. Some students create video projects; others produce poster presentations or read aloud portions of their writing; still others design models or digital illustrations that present their writing projects in new media.

**The Center for the Study of Writing**, established in 2008 to facilitate research and scholarship on writing at the University and in the world, serves three distinct but interrelated roles at the University: to support writing and research by resident and visiting students and scholars; to facilitate exciting new courses and curricula on writing; and to provide an array of practical writing and publishing support services to the University and University Circle communities. For more information, see <http://www.case.edu/writing/csw>.

Since 2009, the Center for the Study of Writing has been sustained by generous gifts from Marilyn McCulloch (FSM '50); from Edward S. Sadar, M.D. (ADL '64, SOM '68) and Melinda Melton Sadar (FSM '66); from Sharon Schnall (MBA '87) and Dr. R. Drew Sellers (EMBA '08); from Eric Winter, M.D. (CWR '98, GRS '91, MD '98); from Jackson McHenry (ADL '52); and from an anonymous donor. The Celebration of Student Writing is also supported by SAGES and the Department of English.

The **Writing Resource Center** coordinates the **Celebration of Student Writing**. The Writing Resource Center (WRC) at Case Western Reserve University provides writing consultation to students across the university in six campus locations and online. More than 30 consultants staff our center. Consultants are English graduate students or full-time writing program faculty. Each year, WRC consultants conduct about 3,000 individual sessions with more than 1,000 individual students ranging from first-year writers to graduate students and faculty.



**USSY 288J: Cultural Representations of Violence**

**Course Instructor:** Paul Jaussen

**Students:** Cody Cox, Chris Kantor, and assistance from other members of the class.

Our course examines the role that violence plays in culture at large by studying works of art, primarily novels, films, short stories, poems, and performance art. The presentation will offer a collection of slide show narratives that analyze the violence in a specific film or text.



**FSCS 150: Fiction with a New Face: Adaptation across Time, Culture, and Media**

**Course Instructor:** Rachel Kapelle

**Students:** Tianbi Duan, Chul-Oong Kim, Soo Hyun Kwon, Ka Ying Lam, Yating Li, Xuanchao Liu, Kaiyu Shi, Anran Zhang, Yuzhang Zhao

The units of our class address adaptation across media, adaptation over time, and transcultural adaptation. What changes does the story of an alien invasion undergo when it passes from the novel form to radio to film? What happens when the American company Disney retells an ancient Chinese legend? At the Celebration of Student Writing, we would be happy to discuss our insights into the process of adaptation, as well as our final writing projects, in which each of us has selected an “original”/adaptation pair to explore.



**USSY 287: King Arthur's Days & Knights**

**Course Instructor:** Rachel Kapelle

**Students:** Patrick Clarke, Victoria Gershom, Alex Haufler, Eric Haufler, Sohri Kim, Phillip Scheanon, Iris Tsai, Randy Tsai, Kaveh Varghai

Few legends have remained popular and vital as long as the story of King Arthur has. Beginning with brief references in sixth-century histories, Arthur has risen again and again in medieval adventure stories, Victorian lyrics, and contemporary cinema. Over thirty-five films, in fact, have depicted the adventures of the Round Table. How can we explain this phenomenon? To investigate this question, our seminar traces the development of the legend from its oldest remaining written manifestations to the present day. At the Celebration of Student Writing, we will showcase what we have learned about the legends and the writing projects that we are completing.



**FSCS150: Technology and Society**

**Course Instructor:** Gusztav Demeter

**Students:** Chang-Yeob Lee, Xiangjie Li, Baili Ou, Bahja Sofiane, Hongyu Chen, Yuxi Dong, Yingkang Du, Yinger Fan, Bingying Feng, Jin Uk Heo, Chengqi Li, Ziqian Li, Yiming Pan, Yangbo Xiang, Yuxi Xiao, Chenyue Zhang, Xinwen Cai, Kaixing Ji, Yuqin Li, Shangqing Li, Dongxu Ma, Mengdi Qian, Li Shao, Kanran Tan, Zhiqiang Wang, Zhengxuan Wu

This SAGES First Seminar course has been focusing this semester on the relationship between technology and society. Some of the topics investigated include how technology influences the mind, biotechnology and its implications, digital identities, and language and technology. One of the assignments in this course was to write a small survey-based research essay in which students examine attitudes towards different issues related to technology. At the Celebration of Student Writing event, students will display mini-posters of their research essay.



**USSY 288I: Diversions: Experimental Stories and New Media**

**Course Instructor:** Kristine Kelly

**Students:** Alan Burke, Ally Chiapuzio, Anna Carr, Austin Engelbrecht  
Bailey Burk, Don Endres, Elizabeth McNamara, Ian Adams, Jessica Asirwatham  
Jon Kreutzer, Mari Tader, Susan Oo, Tom Shkurti, Tony Zhang, Winston Eng

Our class has been exploring how different media affect the meanings of the stories we read and those we tell. In this spirit, we have experimented with telling our own stories in different forms and using diverse media platforms or materials--some digital, some print, some paper and glue. Our class project showcases our experiments. It began with questions like: how are narratives typically structured? and how many ways can we tell and retell our story? Our project, then, displays our initial 75-word stories responding to the prompt "a time I almost died" or "a moment I came to a startling realization," and then presents retellings or re-versions of those stories.



**USNA 287D: Native American Environmentalism**

**Course Instructor:** Susan Dominguez

**Students:** The instructor has indicated that “in the spirit of Native American community, this is a class endeavor.”

This University Seminar: Native American Environmentalism: Sustainability and Contemporary Energies will present current Indigenous Initiatives in sustainability and economic development of energies and land use, as sovereign states' rights. Student presentations will elaborate both the myth and reality of the "historic Ecological Indian" in the context of their particular research area.



***THE ATHENIAN***

**Faculty Advisor:** Brad Ricca

**Students:** Melanie Sayre – Editor in Chief; Evan Martin – Business Manager; Carissa Conine – Managing Editor; Rya Lally – Graphics Editor; Patrick Melvin – Distribution Manager; Hallie Dolin – Senior Editor

Continuously published since 2000, The Athenian is Case's only humor magazine and is written, edited, and put together entirely by Case undergraduate students. Visit and contribute at <http://cwruathenian.com>.



**USSY 287J: Beauty Myths Today**

**Course Instructor:** Megan Swihart Jewell

**Students:** Gregory Bokar, Anna Gawlik, Abbey Fox, QiQi Yu, Charlie Topel, Bre Glover, Adithy Nagarajan, Olga Eliseeva, Molly Ferguson, Justine Anne DeAngelis, Becca Justinger, James Yang, Emily Luo, Ishika Peravali

Published just over 20 years ago, Naomi Wolf's polemical study *The Beauty Myth* significantly influenced popular thinking about body image. Analyzing cultural trends and empirical data, Wolf argued that as women made unprecedented advances in public life in the latter half of the 20th century, they were at the same time held to increasingly unrealistic standards of physical beauty. Wolf's study not only contributed to extant analyses of sexism in the media, but also introduced to mainstream readers the politics of the representation of women's bodies in popular culture. This course examines to what extent Wolf's original claims hold true today. In other words, what physical standards must one meet in order to be considered professionally and personally successful?



**USNA 246:** Emerging Energy Technologies and US Dependence on Foreign Oil

**Course Instructors:** Ubaraj Katawal and Syed Qutubuddin

**Students:** Pavan Kota and Elizabeth Kolar

Students will display materials related to and be on hand to discuss their final essay projects, respectively titled, “Space Based Solar Power: Futuristic Yet Not Unrealistic,” and (Kota) “American Culture and the Oil Crisis.” (Kolar)



**FSCS 150:** Beyond the Convenience of Technology: Changing Relationships, Identity, and Communication

**Course Instructor:** Hee-Seung Kang

**Students:** Mengyu Clare Chen, Jiawei Wu, Yandong Li, Ho Ching (Jason) Cheung, Bai (Raymond) Yang, Jia Wen (Kevin) Wang, Weijia (Vega) Wang, Tinghao (Jason) Zhao, Jin Young (Chad) Kim, Sunghye (Sung) Lee, Xiaodi (Gloria) Wang, Danrui Song, Beibei Qin, Tiantan (Annie) Liang, Shijia Xu, Jiacheng (Plus) Wu

Our First Seminar explored the influence of technology on humanity. Specifically, we examined how technology and new media are changing the way people position themselves, relate to and communicate with each other. Students in groups chose one piece of technology (or new media phenomenon) and analyzed the impact that the piece of technology has had on society. The students in this class, who are bilingual and multilingual, will share their research questions, research methodology, and some interesting findings. Students will also provide interpretations of the qualitative research findings along with future research implications.



**USSY 275:** Colors, Capes, and Characters

**Course Instructor:** Brad Ricca

**Students:** Charlotte Sanfilippo, Tim Flinn, Dustin Likens, Malcolm Jefferson, Nabeel Mallick, Dakota Benjamin, Jessica Eiermann, Akash Menon, Ali Mahmoud, Veronica Rivard, India Johnson, Nick Jones

Our table will be a showcase of some of the work of USSY 275: "Colors, Capes, and Characters," a University Seminar about the history and culture of the American superhero. From Popeye to Superman, Wonder Woman to the X-men, comics have given us larger-than-life characters who are often caricatures of dominant (and sometimes subversive) American ideologies. At heart, reading comics is an exercise in interpretation: given visual symbols, what

meanings can we take from them? What can comics tell us? And how can we write about them in intelligent, critical ways? We will show how we approach comics through these sorts of critical strategies; that is, questioning what they are, what they say, and where they come from.



**ENGL 395:** Senior Capstone

**Course Instructor:** Martha Woodmansee

This seminar provides a framework in which students may pursue a research project or substantial creative work on a topic of their own choosing in fulfillment of the SAGES Capstone requirement. The students will be presenting materials related to, and be on hand to discuss, the research projects on which they have been working throughout the semester. Their abstracts are included below.

**Students:** Owen Bell, Lydia Burke, Peter B. Cooke, Grace Elliott, Nora Evett, Peter Heggs, Daniel Na, Martin O'Brien, Brayden Spevak, Lisa N. Viers

Agency as an Emotional Tool in *The Walking Dead*  
**Owen Bell**, Department of English

*The Walking Dead*, a videogame series created by Telltale Games in 2012, was hailed upon release for the power of its narrative. A big part of that power is the emotional weight of the player agency in the game. On many occasions, players must make emotional decisions that allegedly place the outcome of the game in their hands. That agency is a lie. In this paper I show how *The Walking Dead* creates an effect of player agency not to give the player freedom, but to facilitate its narrative. The game sometimes is quite blatant about restricting player agency to create emotional highs, cutting away player freedom so it can highlight something dramatic. At other times, the game forces players to make tough decisions while never revealing that their choice is inconsequential to the narrative. This paper looks at *The Walking Dead's* harnessing of player agency to understand how it can enhance narrative.

Painted Iris  
**Lydia Burke**, Department of English

*Painted Iris* explores the effects of suspense, terror, and occult happenings expressed through several types of online media-documentary-style videos on YouTube, forum posts, tweets, and blog posts. This trans-media project follows the story of Garrett in his desperate search for his roommate's captor, known only as "The Odd One," and his roommate Ed. *Painted Iris* also explores the meta-narrative of storytelling, and within the project readers are encouraged to believe in Garrett's subjective reality, particularly in The Odd One's presence and Ed's mysterious disappearance. The storytellers have "forged" evidence as proof, and in many ways, *Painted Iris* stretches the fabric of reality, commanding readers to believe in its truth. Set in Cleveland, *Painted Iris* also showcases many of the eerie places that Northeastern Ohio has to offer. How far can readers be pushed before they doubt Garrett's story?

Wes Anderson's *Moonrise Kingdom*

**Peter B. Cooke**, Department of English

Wes Anderson's unique directorial style has made him a controversial and divisive figure in the Hollywood film industry. Anderson's distinct visual style, repetitive casting choices, and similar musical scores have led to the idea that he is creatively stagnant; having become a caricature creating parodies of his own films. His latest film, *Moonrise Kingdom*, contains a large amount of Anderson's trademark style but features a number of recurring thematic elements and sequences that can be found in his previous work. In this paper I argue that as a director, Anderson is going through a stage of reinvention, allowing him to go deeper into the quality of his work rather moving into a completely new direction.

The Fool's Journey: A Novel Interpretation of the Tarot Major Arcana

**Grace Elliott**, Department of English

Tarot cards are traditionally a fortune-telling tool used by mystics and charlatans alike to predict future events, big and small. My project is a novel based on the tarot major arcana, a set of 22 cards that outline the story of a young person in search of a higher balance and calling in life. Within the art of the cards are symbols and archetypes that incorporate the overarching themes and characters used in storytelling throughout the ages. I have interpreted the major arcana by writing my own version of the story, using the visual elements and symbols of the major arcana's cards, the order of the cards in the deck, and historical interpretations of the cards as inspiration for my form and plot.

Scavengers

**Nora Evett**, Department of English

This project consists of a "TV bible," or blueprint, for the first season of a television series I am co-producing. Titled *Scavengers*, the series combines aspects of period drama and space opera genres. The narrative is partially based on Charles Dickens' life and work, but takes place in the future aboard an overcrowded colony spaceship. The first season focuses on the fictionalized character of Dickens, a young privileged writer who wants to change the extremely hierarchical society in which he lives. After a series of life-changing events, Dickens questions where he belongs, what he believes, and whether he's really capable of making changes in the dystopian world surrounding him. The series themes speak to contemporary youths-like the Occupy Movement-who want to change the world, but face great obstacles.

The LeBron Effect

**Peter Heggs**, Department of English

For all of the talk about LeBron James leaving Cleveland, very few have asked the question, "why does this matter anyway?" This project answers how LeBron James went from star athlete to hero of Cleveland. Beyond the traditional role of a mighty protector of their home, heroes can also be seen as totems of their community's values. Cleveland Sports fanaticism elevated James from merely a player into a totem of the possibility of achievement by going from poverty to superstardom. The other half of the coin that is sports fanaticism is that while Clevelanders

continued to put their faith in athletes, they ignored the corruption of local politicians that ran parallel to the Cavs meteoric rise to dominance. That is the true price of Cleveland hero worship.

(f)or[G]e/t

**Daniel Na**, Department of English

My project, (f)or[G]e/t, is a graphic novel that traces a college graduate's journey from a pragmatic labeled world to the wisdom of uncertainty and present awareness. Burdened by immense student loans and societal expectations of college graduates, Bryhdus has never taken the time to contemplate why he is so unhappy. Like his many roommates, he works multiple jobs to support himself, so financially he is content. Then spasms in his heart muscles leave him gasping for air, bedridden, and alone. In those moments he experiences silence. He learns that silence is not empty. Rendered by the emptiness of space between the panels of a graphic novel, the silences of his life become fields of potentiality.

*The Wire's* New Context: On Analogical Cohesion

**Martin O'Brien**, Department of English

HBO's television crime drama *The Wire*-often praised for its ambitious scope and complexity in portraying Baltimore-has captured the interest of literary critics as well as media commentators. The attention that *The Wire* earns is only possible because the series exists in the era of digital media history, since the program is able to expect a greater degree of dedication from the viewers than from sparsely syndicated television. Although the series' lofty goal of systematically investigating multiple socioeconomic levels of the city can perplex uncommitted viewers, *The Wire* does not manifest as a desultory, unfocused program. In this paper I demonstrate how series creator David Simon and his writers employ analogy as the connecting principle to stimulate parallels and cohesiveness and relate the differing areas of the city into the same overarching system.

Cleveland Revisited

**Bryden Spevak**, Department of English

Cleveland has long been viewed as a dying city, but the efforts of rust-belt lovers to revitalize it may be beginning to pay off. This series of journalistic portraits explores the lives of three men who have experienced firsthand the worst side effect of economic downturn and dilapidation-homelessness. Transcribed interviews and creative nonfiction intermingle to portray the histories of these men, enabling readers to follow them on their journeys from 2100 Lakeside Men's Shelter to employment. This project presents the more hopeful side of Cleveland that has gone unnoticed for too long.

Experiencing David Foster Wallace's Nonfiction as Catharsis

**Lisa N. Viers**, Department of English

David Foster Wallace (1962-2008) is best known for his unique style. His unconventionally written nonfiction is anchored in his use of first-person narration, footnotes, and personal anecdotes. In this paper I explore how the combination of these techniques paired with his real-

life history of anxiety makes his nonfiction a venue for personal catharsis-the purification and release of emotion. This catharsis can affect his readers as well, as they experience not only Wallace's writing, but Wallace himself.



**UCAP 395:** English Senior Capstone (Independent Study)

**Course Instructors:** Michael Clune and Joshua Ware

Short Form Poetry from Edo-Period Japan to the 21st Century American Midwest  
**Kevin Rossoll**, Department of English

Using a historic survey of short form poetry as the basis, this project includes a series of creative pieces written in response to the Bashō, Buson, Issa, Jorge Carrera Andrade's *Mircograms*, George Oppen's *Discrete Series*, Lorine Niedecker's *North Central*, Rae Armantrout's *Versed*, Joseph Massey's *At the Point*, Trey Moody's *Climate Reply*, and Brooklyn Copeland's *Siphon Harbor*.