

Spring 4-27-2023

From Pedagogical to the Practical: A Study Linked by Japanese Themes

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Lomont, Kennedy, "From Pedagogical to the Practical: A Study Linked by Japanese Themes" (2023).
Master of Arts in English Plan II Graduate Projects. 116.
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“From Pedagogical to the Practical: A Study Linked by Japanese Themes”

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A Final Portfolio

Submitted to the English Department of Bowling Green

State University in partial fulfillment of

the requirements for the degree of

Master of Arts in the field of English

Literary and textual Studies

April 24th, 2023

Dr. Bill Albertini, First Reader

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Analytical Narrative

One objective within the Graduate College at Bowling Green State University* is for scholars to be able to utilize writing in order to explore subject matter and to communicate intelligently about their findings (BGSU). I entered BGSU with those exact goals: to expand my knowledge of research, enunciate my textual observations, and continue on the path of lifelong learning. After two intensive years in the program, I believe I have achieved that. While I still have much to learn, developing this portfolio has enabled me to appreciate every step a project undergoes on its path toward excellence.

While creating my portfolio, “From Pedagogical to the Practical: A Study Linked by Japanese Themes,” I chose three past papers and a practical project. The works are: “*Farewell to Manzanar’s* Forms of Resistance,” “Threat Level Magical Girl within *Witches, Sluts, Feminists: Conquering the Sex Positive*,” “European Medievalism and Japanese *Noh* Theater On-and-Off the Stage,” and a practical employment search project. The final portion of my portfolio includes the materials that I have created and refined for job search purposes as I finish my degree. Finally, I selected the three essays because they reflect my interest in Japanese culture and concepts.

From my formative years, I have been captivated by various forms of Japanese media, particularly manga and anime. This enthusiasm for Japanese pop culture eventually led me to be interested in Japanese culture overall. Emerging from that interest, the essays in my portfolio focus on different aspects of Japanese culture. More specifically, they center upon the 1940s Japanese internment in the United States, a form of traditional Japanese theater named *Noh*, and

* <https://www.bgsu.edu/graduate/catalogs-and-policies/General-Information/Graduate-college-purpose.html>

the genre of magical girls within manga and anime. While my research interests do venture outside of Japanese culture and media, this portfolio focuses on these areas of interest.

My first portfolio piece is “*Farewell to Manzanar’s* Forms of Resistance,” created in the class Japanese American Incarceration with Dr. Jolie Sheffer, a graduate-level seminar cross-listed between English and American Culture Studies. My essay uses the book *Farewell to Manzanar*, by Jeanne Wakatsuki Houston and James D. Houston, written about the Japanese incarceration of the 1940s, to argue that resistance can occur in many different ways. The forms of resistance are inward resistance, manifested in the concepts of *gaman* and *shikata ga nai*, and the outward resistance of improving living conditions and creating exterior ornamental gardens.

Dr. Sheffer’s comments on possible revisions were extremely helpful. She noted that my piece was straying from the source text and was focusing too much on the cultural concepts of *gaman* and *shikata ga nai*. While there is nothing wrong with analyzing them, I made claims that I could not substantiate in the process. Mainly, I stated that *gaman* was a precursor to *shikata ga nai*, which I could not prove to an adequate degree. So, I cut parts that focused on their sequentiality and changed the focus to different types of resistance. Dr. Sheffer also recommended surface-level adjustments and copyediting issues. After amending these issues, the paper makes a sound argument that can be defended and focuses on textual analysis.

My second piece is “Threat level Magical Girl within *Witches, Sluts, Feminists: Conjuring the Sex Positive*,” written in the class Raging Women with Dr. Kimberly Coates, a graduate-level seminar within the Women’s Studies program. Mahou shojo, or magical girls, is a popular genre within Japanese anime and manga. This essay is interested in the correlations between witches and magical girls through the context of Kristen J. Sollée’s *Witches, Sluts, Feminists: Conjuring the Sex Positive*. The witch and the magical girl have similarities in the

fields of mystic arts, camaraderie within their covens, transformation, and the desire to enact change. Additionally, the patriarchy passes judgments against them because of how their sexuality is perceived and the role of purity as it decreases with age. Although they align in many respects, the main disparity between them is the intent behind their actions. Witches actively rebel against the patriarchy through political and societal dissidence, while magical girls defend the patriarchy in which they reside by exemplifying traits sanctioned by their society. Thus, witches pose a threat to the patriarchy, while magical girls do not.

For this piece, I met in person with Dr. Coates and received feedback from her online. She pointed out that the paper had difficulties with organization, transitions between the two topics, issues with copyediting, and was a quasi-compare and contrast paper. In order to rehabilitate this piece, I introduced a new research statement. My previous thesis was about the similarities and differences between magical girls and witches. The paper concluded that magical girls could not be witches, as defined by Sollée's text. However, after taking a closer look, I determined that magical girls had more in common with witches than I had previously thought. The only differences between them are the intents behind their actions.

Within this paper, I defined intent as the factors in each similarity* that cause magical girls and witches to act. They share base-level ideas, such as transformation, but the reasons they transform are different because of the culture around them. By introducing the concept of intent, I have discovered a way to refashion the paper from a compare-and-contrast format. Now, it looks beyond the surface level to uncover the statements that these intentional actions make regarding the patriarchy. The paper also takes a more robust feminist approach and condemns the patriarchy's hostile actions.

* Mystic arts, camaraderie within their covens, transformation, etc.

“European Medievalism and Japanese *Noh* Theater on and off the stage,” is my third portfolio piece and substantial research qualifier. I wrote it in the graduate seminar course Getting Medieval, taught by Dr. Erin Labbie within Medieval Studies, but Dr. Rachel Walsh eventually took over the course. Its content focuses on *Noh*, a traditional Japanese form of theater, discussed in relation to medieval themes of spirituality, courtly love, and the search and identification for beauty in art. The *Noh* elements analyzed include its history, masks, characters, acting formats, adornments, plot organizations, and the three stages of beauty. While all apply to *Noh* in general, the drama “Tomoe,” created around 1330, provides specific examples. “Tomoe” is based on a real Japanese warrior who lived in the late twelfth century. In the play, Tomoe reveals herself to a traveling monk as a tortured ghost who mourns the loss of her lord, and supposed lover, Kiso Yoshinaka. However, “Tomoe” ends joyfully, with her spirit finding peace through the monk’s prayers. Ultimately, this paper seeks to identify medieval themes in order to expand medieval themes from their traditionally Eurocentric status.

Regarding revision, Dr. Walsh’s comments suggested ways to place my argument in conversation with other scholarly attempts to expand medievalism beyond its Eurocentric focus. She also recommended that I explain the significance of my work more extensively (with the added addition of incorporating newer sources). The most pressing question she asked was, “what does the reader learn by connecting *Noh* theater to the Middle Ages?” In order to combat this lack of significance, Dr. Walsh recommended that I add the European counterpart to *Noh* plays, Pageant plays. By incorporating this, I could address the societal function that both plays enact. Additionally, this could lead to a more global understanding of medieval literature.

For my revisions, I firstly decided to focus on the issue of significance. To achieve this, I modified my thesis to include Globalism Medievalism as its significance. Global Medievalism

seeks to move beyond the Eurocentric view of the Middle Ages and to highlight the diversity of medieval cultures across the world. In order to provide background on this theory, I added a text published in 2021 (*World Medievalism: The Middle Ages in Modern Textual Culture*) which has the added benefit of satisfying Dr. Walsh's request for more recent scholarship.

This addition of significance serves to replace Pageant plays as a possible source of relevancy. I chose not to include Pageant plays, not because they are not constructive, but because they would take the project beyond my intended analysis. However, in case the reader is knowledgeable about Pageant plays, I have included a footnote briefly detailing why it was not included. I have also reordered my paper's organization. In the beginning, I had spirituality blended in with appreciation of beauty in art. However, I realized that that resulted in a choppy reading experience, mostly because they were not integrated well. So, I created more distinct separation between my topics. I also took out some sentences that led the reader astray from the main argument of that section. Lastly, I removed a portion of the paper that extensively discussed the text's sources, because it came across as a book review instead of an analysis.

The job application section of my portfolio reflects my love of instruction and the centrality of teaching to my professional goals. While this practical portion will contain an introduction within project four, it is essentially a mini-portfolio inside of a larger one. This dossier includes tailored documents that will assist me in applying to community colleges or higher education institutions. It contains a curriculum vitae, cover letters, a teaching philosophy, and a sample syllabus. I understand that I am limited in what I can teach without a doctoral degree. However, I believe I would be the perfect fit for an introductory writing instructor that can also move into teaching focused literature courses.

For this project, I had revision help from my portfolio advisor and Professor Amy Cook in her class Graduate Writing. My advisor, Dr. Albertini, made many helpful suggestions for this project. He recommended that my teaching philosophy specify the ways in which my multiple classroom discussion techniques benefit students. Additionally, he provided me with a BGSU letterhead for my cover letter and helped me tweak the phrasing within it. Professor Cook consulted on my curriculum vitae. She recommended that I add a new section in my CV called “Service,” where I would put various accomplishments and positions I have held at BGSU. We also worked together to clarify language, remove no-longer-relevant positions, and reorganize additions according to the most recent date.

My years of study at BGSU have all combined to create this showcase of my work. With the help of my professors, fellow master’s candidates, and through my hard work, I have become a better scholar. This portfolio’s writing and revising process have improved my research abilities and outlook on the revision process. Before this portfolio, I was uncomfortable looking at my old work. The flaws of my past papers disheartened me, and I did not want to revisit them. This portfolio forced me to look back upon my literary journey. I came to see the importance of intense revision and have come to terms with the scholar that I used to be. Now, I can utilize a scholarly source to indisputably reinforce my thesis, position it innovatively within an argument, and revise the piece to its utmost potential. My continuing practice of the craft enables me to progress towards better scholarship and to develop a more attentive eye for rhetorical strategies. I will continue to maintain my status as a lifelong learner, and this portfolio will assist me in furthering my academic journey.

“*Farewell to Manzanar*’s Forms of Resistance”

Abstract

Farewell to Manzanar, written by Jeanne Wakatsuki Houston and James D. Houston, is a memoir that recounts the experiences of Jeanne Wakatsuki and her family during their incarceration at Manzanar. In the 1940s, the reaction of Japanese Americans toward “internment,” as it was then called, was understood to be categorized by a kind of willing acceptance. However, Wakatsuki disregards this surface-level acquiescence and instead offers different forms of resistance. In this memoir, resistance is a process, and there are many configurations it can take. I argue that inward resistance manifested from the concepts of *gaman* and *shikata ga nai* transitions to the outward resistance of improving living conditions and creating exterior ornamental gardens. *Shikata ga nai* and *gaman* are Japanese cultural concepts defined as “it cannot be helped” and to “endure the seemingly unendurable with patience and dignity.” The endurance that *gaman* extols begins with *shikata ga nai*’s acceptance of the situation around it. These concepts combine to create the phrase “it cannot be helped, therefore I must endure.” In the past, both terms have been misunderstood as forms of passivity. However, Nikkei activists and scholars such as Mira Shimabukuro, Gary Okihiro, Arthur Hansen, Michi Weglyn, Lane Ryo Hirabayashi, and Yuji Ichioka acknowledge that it was a method of survival utilized within the camps. *Farewell to Manzanar* does depict resistance, just not in a way that most readers would expect.

Keywords: *Farewell to Manzanar*, *gaman*, *shikata ga nai*, Japanese Americans, action stage

Farewell to Manzanar is a memoir by Jeanne Wakatsuki Houston and James D. Houston. It is founded on the experiences of Jeanne Wakatsuki and her family within the Manzanar internment camp. The incarceration of Japanese Americans began in 1942 when the United States government passed Executive Order 9066. It declared that “the right of any person to enter, remain in, or leave,” a designated military area, “shall be subject to whatever restrictions the Secretary of War or the appropriate Military Commander may impose” (“Executive Order”). Although the official language of the document makes no reference to race, General John L. DeWitt, the commander in charge of the evacuations, targeted the Japanese population through Public Proclamation No. 4 “which began the forced evacuation and detention of Japanese American West Coast residents on a 48-hour notice” (“Executive Order”).

Following this executive order, more than 120,000 Japanese Americans were forcibly removed from their homes and sent to any of the ten internment camps. *Farewell to Manzanar* follows the Wakatsukis as they are uprooted from their home without the patriarch of their family. Ko Wakatsuki, Jeanne’s father, is taken to a different internment camp called Tule Lake as a suspected dissenter of the United States government. Throughout their removal, the Wakatsukis and the other Japanese families around them do not react violently towards their forced removal. This surface-level acquiescence could be misread as complete obedience by the Japanese in the face of injustice. However, this memoir does depict people who are resisting, just not in the way that most readers would expect. Jeanne Wakatsuki Houston shows resistance as a process, with many avenues through which it can be achieved. Both inward and outward resistance can be enacted through various kinds of resistance, such as *gaman*, *shikata ga nai*, and the making of congenial spaces. *Gaman* is a cultural concept meaning “to endure the seemingly unendurable with patience and dignity.” *Shikata ga nai* is another cultural staple which means “it

cannot be helped.” I argue that inward resistance manifested from the concepts of *gaman* and *shikata ga nai* will transition to the outward resistance of improving living conditions and creating exterior ornamental enhancement as forms of resistance. Incarceration was resisted by the Japanese through these methods, despite their outward appearance of compliance.

The appearance of acquiescence in the memoir, and in the incarceration itself, is sourced from the actions of Japanese Americans at the beginning of their forced evacuation. Asian American studies scholar Gary Okihiro’s article “Religion and Resistance in America’s Concentration Camps” offers a commentary on the historical proceedings of the removal. He says, “The outstanding feature of the evacuation process was the complete absence of disturbance from the evacuees. Accepting without public protest the military orders, the evacuees appeared when called and got themselves on the trains without any compulsion by the public authorities” (220). Americans during the time considered this lack of resistance as agreement, or even that the Japanese Americans were happy to do it. In the case of Wakatsuki’s father, when soldiers came to arrest him as a potential spy, he “knew it was futile to hide out or resist...He didn’t struggle. There was no point to it” (Houston and Houston 7). Papa is one of the multitudes of Japanese that willingly submitted to their forced removal. *Farewell to Manzanar* points towards the psychological outlook that some individuals must have had: “There has to be a kind of acquiescence on the part of the victims, some submerged belief that this treatment is deserved, or at least allowable” (Houston and Houston 142). Whether on a psychological or purely physical level, the action of Japanese Americans to meekly enter trains that would take them away from their homes, lives, and places of work was seen as acceptance.

In the past, this false view of acceptance has been attributed to *gaman*, which extols bearing unbearable situations with grace and dignity. Mira Shimabukuro, a staple in Japanese

American incarceration studies, created the groundbreaking article “Me Inwardly, Before I Dared: Japanese Americans Writing-to-Gaman.” She describes *gaman* as most often translated as ‘endure’ or ‘persevere,’ but it has also been defined by Japanese Americans in many other ways. The Nikkei, persons of Japanese ancestry, view *gaman* as “more than simply ‘that Japanese code of silent suffering’ *gaman*, for some incarcerated, became a Nikkei ethos of survivance” (Shimabukuro 652). They practiced this survival *gaman* to avoid burdening others with negative attitudes where “one must strive to focus inwardly while maintaining an outward silence, all to endure hardship so as not to inflict further emotional strain on others” (Shimabukuro 653). *Gaman* enabled internees to maintain a sense of dignity when all else had been taken from them. There is a deep sense of community that is entrenched within *gaman*. It is emblematic of Japanese culture and Wakatsuki’s life.

While the Nikkei translation of survival *gaman* is equally correct as more scholarly definitions, I will define *gaman* by its most common translation, “to persevere.” Outside of Asian studies scholars and the Japanese community, white Americans of the 1940s interpreted this behavior as a sign that Japanese Americans “passively consented to the mass incarceration and fully succumbed to the cultural oppression brought about by the war’s racist hysteria” (Shimabukuro 649). However, Shimabukuro asserts that academics and activists such as Gary Okihiro, Arthur Hansen, Michi Weglyn, Lane Ryo Hirabayashi, and Yuji Ichioka also view *gaman* as a strength rather than a weakness (Shimabukuro 649). Thanks to these and many other scholars, *gaman* has been reinstated to its rightful place as a form of resistance. Jeanne Wakatsuki and her family exemplify this trait as they survive with dignity in the memoir.

Another cultural concept that could be misread as acceptance in *Farewell to Manzanar* is *shikata ga nai*. In their book *An Ecotopian Lexicon*, Brent Ryan Bellamy and Sheena Wilson

defined *shikata ga nai* as “it cannot be helped” (Bellamy and Wilson 245). An example of this response is demonstrated during the Wakatsuki’s first meal at the internment camp, “Among the Japanese, of course, rice is never eaten with sweet foods, only with salty or savory foods. Few of us could eat such a mixture. But at this point, no one dared protest. It would have been impolite” (Houston and Houston 18). When it was time to eat, everyone dabbed “courteously at what was, for almost everyone there, an inedible concoction” (Houston and Houston 18). The Manzanar incarceratedees simply shoulder this unbearable food, even after being forced from their homes. This excessive sensitivity towards their captors could be why many readers assume *shikata ga nai* is synonymous with a defeatist attitude.

Consequently, this definition is misread as apathetic. Why would anyone agree to forced removal in the first place? Wakatsuki combats this by using *shikata ga nai* not as a negative form of acceptance but as something the family inherently does. There is “a phrase the Japanese use in such situations, when something difficult must be endured... ‘*Shikata ga nai* (It cannot be helped). *Shikata ga nai* (It must be done)’” (Houston and Houston 21). It is something that the people of the camps say, “*Shikata ga nai* again became the motto” and turn toward naturally (Houston and Houston 88).

An alternative method that disproves any misunderstandings is through an iteration of *shikata ga nai*’s definition: that is, to let go and accept what you cannot change. This implies that after said acceptance, you make the best of your situation. It is acknowledging the limitations of the moment, accepting them, and then working to better their conditions. The Wakatsuki family demonstrates this: “My parents and older brothers and sisters, like most of the internees, accepted their lot and did what they could to make the best of a bad situation” (Houston and Houston 88). Her brother Woody echoes this by saying, “We’re here, and there’s no use moaning

about it forever” (Houston and Houston 88). Even after incarceration, the Wakatsuki family still has to *shikata ga nai*. Mama “knew the household income was going to be her responsibility for quite a while. Papa would never accept anything like a cannery job...So she went to work with as much pride as she could muster” (Houston and Houston 139). Mama is forced to deal with the fallout from internment, which includes changing finances and her new role in the family. Bellamy and Wilson also support this definition because “in spite of the resignation that *shikata ga nai* expressed...a glimpse of how best to work toward a positive future in difficult times” (246). It encapsulates a method of moving forward—recognition and then adaptation. It is used as a way to persevere steadfastly. I argue that this is the connection between *shikata ga nai* and *gaman*: it cannot be helped; therefore, we must persevere.

In the case of this paper, resistance will be defined through the article “Protest-Resistance and the Heart Mountain Experience: The Revitalization of a Robust Nikkei Tradition” from the book *Barbed Voices: Oral History, Resistance, and the World War II Japanese American Social Disaster*, written by Arthur A. Hansen. Within the book, Hansen adopts Roger Gottlieb’s theory of resistance. Gottlieb stresses the importance of oppression being more than physical. A population is also oppressed through restrictions on “life, property, religion, family, self-respect, culture, and community” (qtd. in Hansen 186). In the case of the Japanese incarcerated, they faced all these challenges simultaneously. However, at its core, resistance is defined by its goal “the goal of resistance must be to lessen the total quantity of oppression” (qtd. in Hansen 186). Wakatsuki’s family and the Japanese Americans within Manzanar lessen the different forms of oppression against them through *gaman*, *shikata ga nai*, improving their living conditions, and creating ornamental outdoor areas.

The examples of said resistance that the Wakatsuki family demonstrates are inward and outward facing. In this case, inward resistance is defined as actions not taken, mental processes, or emotions. In contrast, outward resistance is physical actions taken to improve the circumstances of their incarceration. One inward example is the Wakatsuki family's inaction on the day of the Manzanar riot in December 1942. The riot resulted from political differences, protests, and rumors of espionage ("Executive Order"). Peaceful Japanese protestors were violently repressed by guards stationed at the internment camp. During the riot, "ten were treated in the hospital for gunshot wounds. One young man was killed on the spot. Another nineteen-year-old died five days later" (Houston and Houston 68-69). Another inward example is the family's silent reception of suffering through "the climate, the confinement, the steady crumbling away of family life" (Houston and Houston 88) within the camps. They also endured poor food conditions "it was the food that made us sick... The cooks, in many cases, had never cooked before... 'The Manzanar runs' became a condition of life" (Houston and Houston 27). With these examples, the Wakatsukis are being oppressed through property, culture, and community. They must endure displacement, violence within their community, and the slow disintegration of Japanese familial bonds.

Other examples of inward resistance are the majority of Mama's actions in *Farewell to Manzanar*. Her relationship with the camp and its inhabitants is closely connected with *gaman*. Generally, *gaman* remains quiet about private affairs—thereby demonstrating strength and politeness; this is especially true in Mama. She is a reserved person who "placed a high premium on personal privacy, respected it in others and insisted upon it for herself" (Houston and Houston 80). Regarding her interactions with the camp, the communal toilets concern her desire for privacy. Mama struggles deeply with the lack of it "the open toilets—all this was an open insult

to that other, private self, a slap in the face” and has to “subordinate her own desires to those of the family or the community, because she knew cooperation was the only way to survive” (Houston and Houston 30). This sense of community and cooperation is also a large part of *gaman*.

Mama also employs *shikata ga nai* as an inward form of resistance. Similar to other women in the camps “Mama never did get used to the latrines... It was a humiliation she just learned to endure: *shikata ga nai*” (Houston and Houston 30). Wakatsuki’s brother Woody also utilizes it through obedience to the United States military “He knew that when the time came he would join the army” (Houston and Houston 76). His enlistment could not be helped. It was either agree or be labeled a traitor by the government. He even does this despite his father’s unhappiness with his decision. While these inward examples may seem insignificant, as opposed to rioting, small hardships can add up to unbearable situations. To avoid that fate, the Wakatsukis adopt fortitude from *gaman* in order to progress towards outward examples of resistance.

One example of this outward resistance is through the Wakatsuki’s improvement of their living conditions. This qualifies as resistance because of the intention of the oppressed. Outwardly it appears as though they have given up and accepted their situation. After all, they move into the barracks without much complaining. However, the reader will see that through their actions to better their living space, they have not yet given up. When the family first arrives, Mama is horrified by the grimy condition of their barracks. Woody immediately makes the best of the situation, saying, “We’ll make this whole place as tight as a barrel, Mama... We’ll make it better, Mama. You watch” (Houston and Houston 24). Each barrack is described to be around the size of a living room with one lightbulb and an oil stove. The Wakatsukis “were assigned two of these for the twelve people in our family group” (Houston and Houston 24). In a gesture of

resilience and familial bonds, Jeanne Wakatsuki's brothers, Woody and Bill, give up their blankets to create partitions in the room, despite the cold.

Additionally, her sister and brother-in-law leave to harvest sugar beets in Idaho. Their action allows the family to have a less crowded living space, and they are allowed to leave the camp. The Wakatsukis make the best of a bad situation by acknowledging their subpar living conditions but still working to improve them. The whole family employs outward action, a form of resistance, for the betterment of themselves and their family.

Resistance towards their insufficient living quarters, and consequential improvement, can also be applied outside the home. Alongside their indoor renovations, outward resistance can also be found in outdoor landscaping and beauty. *Farewell to Manzanar* mentions the awe-inspiring mountains that surround Manzanar as being one of the only things that made camp life bearable "The tremendous beauty of those peaks was inspirational, as so many natural forms are to the Japanese...They also represented those forces in nature...reminding a man that sometimes he must simply endure that which cannot be changed" (Houston and Houston 88). Outside of the mountains, the rest of Manzanar's terrain was a barren desert. The mountains were the only thing that brought beauty to such a place. They stand firm against desert winds while still retaining their splendor. This inspiration, provided by the environment, filled the interned Japanese Americans with a conviction to endure. The mountain seems to say that you too, can improve the surroundings in which you exist.

So, the incarcerated created natural beauty for themselves. In this case, outward resistance is practiced through the creation of ornamental gardens. Within Manzanar, some of the Issei "who had been professional gardeners built a small park" (Houston and Houston 88). Jeanne Wakatsuki claims that through this creation "you learn to contain your rage and your despair, and

you try to recreate, as well as you can, your normality, some sense of things continuing” (Houston and Houston 88-89). Anna Hosticka Tamura’s piece “Gardens Below the Watchtower: Gardens and Meaning in World War II Japanese American Incarceration Camps” brings up *gaman* and its connection to nature. She says, “Gaman...through a process of settling, discovery, experimentation, and tenacity, these factors coalesced and led to the creation of gardens at all ten of the incarceration camps” (Tamura 11). Garden creation also led to a sense of community, especially for the Issei, who “developed the majority of ornamental gardens since they were the most skilled and knowledgeable about Japanese garden traditions” (Tamura 9). Gardening was especially important because the Issei had been excluded from positions of power within the camps. These Issei would “gather small stones from the plain and spend hours sorting through a dry stream bed...It is so characteristically Japanese, the way lives were made more tolerable by gathering loose desert stones and forming with them something enduringly human” (Houston and Houston 89). Creating gardens was a means of survival for their inward peace, which translated into outward action. In a way, these gardens that they created were a symbol of survival “each stone was a mouth, speaking for a family, for some man who had beautified his doorstep” (Houston and Houston 89). Through these organic monuments, they would survive long past the camps themselves. These forms of resistance can be attributed to the *gaman* itself. It cannot be helped, so the Japanese people made the best of the environment around them.

Farewell to Manzanar, written by Jeanne Wakatsuki Houston and James D. Houston, illustrates resistance as a process, including the many ways it can be achieved. I argue that the forms of resistance put forward in the memoir are inward and outward facing in nature. This definition defines inward resistance as actions not taken, mental processes, or emotions that are not expressed. Outward resistance examples are physical actions taken to improve the

circumstances of internment. Both inward and outward resistance can be enacted through various kinds of resistance, such as *gaman*, *shikata ga nai*, and the making of congenial spaces.

Gaman and *shikata ga nai* are both Japanese cultural concepts that connect through the cognitive process of “it cannot be helped—therefore I must endure.” These frames of mind encouraged the Wakatsukis and other Japanese American families at Manzanar to make the best of their situation. Unfortunately, both concepts have been miscategorized in the past, and readers might be tempted to misunderstand them as contributing towards passive actions taken by the Japanese in response to their plight. However, the endurance that *gaman* extols interacts with *shikata ga nai*'s acceptance of the situation around it in order to persevere through adversity. Perseverance was also achieved through the improvement of indoor living conditions and the creation of ornamental gardens.

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“Threat Level Magical Girl within *Witches, Sluts, Feminists: Conquering the Sex Positive*”

Abstract

Mahou shojo, or magical girls, is a Japanese anime and manga genre in which a young girl suddenly develops superpowers that help her defeat evil and save the world. This essay is interested in the correlations between witches and magical girls through the context of Kristen J. Sollée’s *Witches, Sluts, Feminists: Conjuring the Sex Positive*. It also interacts with scholars Kumiko Saito, Mari Kotani, Rachel Moseley, and Kathryn Hemmann in order to thoroughly analyze magical girls and witches in relation to Sollée’s text. Magical girls and witches are analogous through the mystic arts, camaraderie within their covens, transformation, and the desire to enact change. They also share in discrimination by the patriarchy based on youth being inherently pure and how their sexuality is performed. Although they align in many respects, their main disparity is the intent behind their actions. In this case, intent would be the action that magical girls and witches take as a result of the culture around them. Witches actively rebel against the patriarchy through political and societal dissidence, while magical girls defend the patriarchy in which they reside by exemplifying traits sanctioned by their society. Thus, witches pose a threat to the patriarchy, while magical girls do not.

Keywords: Magical girls, feminism, witches, patriarchy

Witches, Sluts, Feminists: Conjuring the Sex Positive by Kristen J. Sollée portrays the witch as an everywoman figure who can wield magic, commune with covens, transform, and desire to enact change. These categories are also present in the Japanese entertainment genre of Mahou shojo, or magical girl. Magical girls also perform magic, exist in friendship-communities, transform, and desire to enact change. Additionally, they are both socially sexualized and judged by purity as it relates to age. While they parallel each other in these categories, their differences are sourced from oppositions in intention. That ultimately means that, within each similarity, the factors that cause magical girls and witches to act are different. The intent of their actions determines whether they are a threat to the patriarchy. Ultimately, witches should be viewed as a high-level threat to the patriarchy because they actively rebel against it. Alternatively, magical girls uphold the patriarchy in which they live. In this case, patriarchy will be defined as “a society controlled by men in which they use their power to their own advantage” (Cambridge). This essay draws upon the works of Kumiko Saito, Mari Kotani, Rachel Moseley, and Kathryn Hemmann in order to go beyond the typical feminist critique of magical girls by placing them in context with a third-wave feminist text.

Historically, the concept of magical girls first began with the serialization of a manga (Japanese comic) called *Himitsu no Akko-chan*, created in 1962. Within it, Akko-chan is given a magic mirror from the Mirror Kingdom that lets her transform into whatever she wants. Some examples of her transformations are taking on the appearance of animals, fairies, other people, and many more. However, her powers are primarily used to help her friends and family throughout the series. The first anime featuring magical girls was called *Sally the Witch*, produced in 1966. (Anime is a style of Japanese animation.) Yumeno Sally is the crown princess of a magic kingdom who travels to the human world in order to live out an everyday life. Sally’s

powers include self-transformation and other unlimited magical abilities. Thus, the genre of girls transforming with magical powers was born.

Kumiko Saito, in her article “Magic, ‘Shōjo,’ and Metamorphosis: Magical Girl Anime and the Challenges of Changing Gender Identities in Japanese Society,” gives a definition for the genre “Magical girl animation, called Mahou shojo and majokko anime in Japan, is a mainstay of television animation programming that distinctly targets female prepubescent viewers” (Saito 144). Mari Kotani’s “Metamorphosis of the Japanese Girl: The Girl, the Hyper-Girl, and the Battling Beauty” agrees with Saito “a new kind of girl in manga and anime, one with powers and attributes beyond those of prior shojo figures” (Kotani 162). The plot usually follows a predictable pattern: an ordinary young girl (elementary to middle school or high school age) suddenly discovers that she has powers. This transformation can be triggered by a traumatic event, a chance encounter with something otherworldly, or by accident. After she receives her powers, the magical girl usually goes through an awkward period of adjustment, trying to live a double life. However, she ultimately decides to use her powers for good and maintains her regular school life while also fighting crime on the side.

The magical girl’s most recognizable trope is the transformation scene: it is present in both anime and manga. Usually, the rest of the animated world fades away, and she is engulfed in some kind of rainbow, pink, or other light-colored backgrounds. Then, her regular clothes disappear and the viewer/reader witnesses her nude silhouette. She is then clothed in her custom outfit, repeated every time she transforms. Saito describes this as “the visual euphemism of transformation by adding frills or accentuating a hair style” (Saito 157). The outside appearance of the magic girl changes, but she does not change inwardly. Magical girls also have a magical weapon or tool: it is often color matched to their outfit.

Another staple within the Mahou shojo genre is the accompaniment of an animal. These cute, frequently fantastical, animals are referred to as mascots. They follow the magical girl around, are sources of information, and can lend a helping hand in times of need. For example, in the magical girl anime *Cardcaptor Sakura*, the main character has a winged lion cub named Cerberus that assists on missions. These mascots, and magical girl tools, are often made into merchandise in order to increase capitalistic gains. In other words, these mascots might be inserted into the narrative simply because they are potential merchandise. For example, a witch's image is also merchandized every Halloween.

Kristen J. Sollée's book offers the historical background of witches and multiple definitions of what a witch could be:

In looking at the history of witchcraft we see three striking points for consideration: First: That women were chiefly accused. Second: that man believing in women's inherent wickedness and understanding neither the mental nor the physical peculiarities of her being, ascribed all her idiosyncrasies to witchcraft. Third: that the clergy inculcated the idea that women was in league with the devil. (Sollée 52)

Despite the horrors of the past, Sollée moves on to the present. She dismisses seducing the clergy, riding brooms, or offering blood sacrifices. One definition she provides is "a woman in control" (Sollée 7). Another definition is "the everyday intuitive, seeing and hearing things others do not" (15). However, Sollée presents this as the final definition of a witch: "The witch is undoubtedly the magical woman, the liberated woman, and the persecuted woman, but she can also be *everywoman*" (Sollée 11). She positions this near the end of her first chapter and goes through each category—magic, liberation, and persecution—throughout her book. Sollée's book explores women's perspectives regarding witches, and she concludes that every woman can be,

or is, a witch. Based on this, I claim that a woman can be classified as a witch through resistance to the patriarchy's efforts of suppression and restriction: that a witch's level of danger to the patriarchy is also based on intention—the active rebellion that they perform.

Most rebellion enacted by witches has taken the form of magic. Witches and the mystical arts have been connected since they started burning them at the stake. They have often been viewed as the castors of curses, but their magic can also be used for healing purposes. Healing spells (along with other magics) are often based on the Pagan religion called Wicca. Its members often self-proclaim as, and bear the title of, witch. However, Sollée's view of magic focuses on women providing effective support and counseling for each other. For example, "Some W.I.T.C.H.es would hex the New York Stock Exchange" (Sollée 53). A coven of witches came together and cast a hex on Wall Street as a response to the harmful impacts of capitalism, particularly on women. Magic spells can also be done online through "collective spellcasting happened with increased frequency over the past few years...connected through social media to hex and heal" (Sollée 140-141). Women supporting women through online spellcasting can help fight "racism, sexism, xenophobia, homophobia, and transphobia" (Sollée 140-141). Sollée's forms of magic are more politically based than transforming princes into frogs. This creation of hexes and women-centric healing directly threatens the patriarchy. Witches come together to attack Wall Street, a traditionally male-dominated space, and take on political issues as well.

While magical girls have magic, theirs differs in format from the radical witch. Magical girls use their magic in fantastical ways, including "transformation, a common device that changes the female protagonist from a mediocre girl to a cute warrior" (Saito 145) or through magical weapons that help them fight evil. For example, Ichigo from *Tokyo Mew Mew* wields a heart-shaped artifact with a bell attached named the "Strawbell Bell" (Fandom). She can use this

heart to block or send magic beams toward her opponent. All magical girls have some kind of powerful weapon or magic, similar to a witch's magic. However, whereas witches use their magic to create positive political discord, magical girls do not share in that action. In the case of Ichigo, this bell could symbolize her empowerment, but she only uses it to defeat aliens. She, and many other magical girls, do not use their power in their daily lives. After the potential apocalypse is over, magical girls return to being regular people, or "In other words, the magical girl narratives often revolve around the magical freedom of adolescence prior to the gendered stage of marriage and motherhood" (Saito 148). When they have no opponent to focus their immense magical power upon, their potential to be a threat to the patriarchy rises. What if they turned against their oppressors rather than a supervillain? Alas, magical girls never make it toward the witch's resistance. They fall back into their fixed gender roles "thereby teaching girls to become a good daughter at home and an office lady at work" (Saito 145-146). Magical girls might be empowered but only against villains, and never in a threatening way.

Another trait that witches and magical girls have in common, but differ in intent, is community. Witches refer to this as "the coven is a Witch's support group, consciousness-raising group, psychic study center...experience a deep sense of community without losing their independence of spirit" (Sollée 120). The word coven is not used in anime and manga, but the power of friendship certainty exists. Kathryn Hemmann's article "Short Skirts and Superpowers: The Evolution of the Beautiful Fighting Girl" provides an example of this friendship-community from the manga and anime *Sailor Moon*. She claims that "Sailor Moon and her four friends are allowed to develop their individual talents, personalities, and bonds with one another" (Hemmann 58). This friendship can be put to practical use; villains are defeated through the power of friendship. For example, Sailor Moon defeats Chaos (a villain who embodies all things

dark and evil) with the help of her friends/magic. Here, coven-ship and friendship fulfill the same duties of bringing women together and finding community.

On the other hand, magical girl communities are built with the purpose of protecting the planet, regardless of the amount of danger that might befall them. Many a magical girl has died from injuries sustained in battle (but they are eventually resurrected). Oppositionally, a community of witches meet to improve their own lives. They also form support groups, protest to enact governmental policy change, and “fight back against office sexism” (Sollée 53). Witches aim for results that benefit women and “have worked tirelessly for feminist issues” (Sollée 46). At the same time, magical girls focus on broader benefits, often to their detriment.

Another way that witches and magical girls can be compared is their desire to enact change. A common theme in magical girl anime is the desire for justice; Sollée’s witches desire political justice. Within this desire to enact change, Sollée’s definition of a witch reappears, “The idea of every woman as witch—and as political dissident” (Sollée 52). This dissidence, and the actions taken to achieve that, are integral towards Sollée’s classification of a witch. Some want to make large-scale changes governmentally, while others want to change small things within their own or others’ lives. Meanwhile, magical girls enact justice by stopping small-time crimes and saving the world. The absence of politics within the magical girl universe is why they pose so little threat to the patriarchy and witches do.

For Sollée, change is created through political action. For example, she brings up a religion known as “The Satanic Temple,” which “uses its status as a religion to enact political change” and acts that “encourage benevolence and empathy among all people, reject tyrannical authority, advocate practical common sense, and promote justice” (Sollée 46). Not only do organized groups attempt to change the political landscape, but individuals do as well. One of the

ways these acts occur is by “harnessing the collective consciousness through viral activist campaigns...using their magic to fight back against oppression” (Sollée 141). In an increasingly online world, one of the best ways to spread your message is through social media platforms, but face-to-face demonstrations work too.

Magical girls, on the other hand, make decisions in specific situations in order to enact justice. While they could be stopping an art thief, obliterating extraterrestrials is equally an option. As entertaining as that might sound, the concept of magical girls fighting in high-stake situations is relatively new. Early Mahou shojo anime and manga did not have magical girls saving the world. They mostly got into daily life high jinks. However, starting from the 1990s, preteen saviors are now the preferred format. Here are just a few examples of magical girls from different animes and their achievements: Sailor Moon fights against Queen Beryl, who attempts to steal life energy from humans to release an evil queen. Ichigo from the anime *Tokyo Mew Mew* battles Deep Blue, an alien that wants to destroy all humans for polluting the Earth, and Nagisa and Honoka from *Futari wa Pretty Cure* defend Earth by defeating Dark Zone, a dimension of evil plotting to destroy Earth.

All of these characters protect their worlds through the power of transformation, with witch and magical girl transformations being affected by gender stereotypes. Contrastingly, magical girl transformations are primarily cosmetic, while witches deal with the innate. Kumiko Saito’s article details how *Himitsu no Akko-chan* embodies transformation because “Akko-chan’s human ability to transform into anyone (or anything) is quite revolutionary...Despite this potential...she typically dreams of becoming a princess, a bride, or a female teacher she respects” (Saito 150). Akko-chan will never threaten gender standards because she has never done so before. Her “morphing does not go beyond a cosmetic makeover” (Saito 157). She

cannot dream of changing into anything besides typical roles for women because she has never been taught that that is an option.

A witch's transformation looks very different from the magical girl trope. Sollée claims, "The witch is a shapeshifter. She transformers from vixen to hag, healer to hellion, adversary to advocate" (14). This does not imply a physical change but rather a change in political and social transformation. This transformation is a transition from potions to politics! The vixen to hag is not a material change but rather a difference in how people perceive the witch. Women are seen as "frightening for being unattractive, sexually unappealing, and past their prime, and yet, they are frightening when young and attractive" (Sollée 18). Unlike magical girls, witches do not don a dusty cape and magically transform but instead change their role within the eye of society. Although witches are frequently viewed with fear, by the majority population or the patriarchy, this comes down to the fear people often have of powerful women. For magical girls, the transformation is mainly cosmetic, while the witches Sollée references utilize political and social transformation.

The official witch of Salem, Laurie Cabot, says that the witch "personifies a woman's ability to intuit, create, enchant, protect, initiate, nurture, teach, and heal" (Sollée 18-19). Personification here depicts the abilities housed within the witch. If every woman is a witch, then they should be able to bring forward these abilities or transform in order to make use of them. That is not to say that witches do not also change their appearance, but that "witch style belongs to no single culture. A witch can be draped in a kimono or wrapped in tribal prints...She can be profoundly stylish or oddly out of season" (Sollée 107). Magical girls' outfits are usually constricted to a specific style of clothing: frilly, pastel-colored, adored with swirling patterns, or

other typical cutesy fashion styles. These further impress very traditional notions of femininity; it is a form of feminine energy that the patriarchy does not feel threatened by.

Another similarity between witches and magical girls is their societal sexualization: how society views and then sexualizes a concept or group of people. Upon entering the magical girl genre, a viewer unfamiliar with it might be led to believe that it is free of sexual connotations. After all, this genre of anime is traditionally marketed toward young girls. However, there is a significant issue regarding the sexualization of girls in anime and manga. This problem is centrally located in the transformation sequence. When a magical girl changes into her crime-fighting outfit, she is often stripped nude. Due to censorship, nothing is explicitly shown, but the physical outline of a naked young girl is often seen. In more audacious animes, a well-placed bubble or sparkle covers the breast or pelvic area. In Saito's article, Napier analyzes the character Honey from the anime *Cutey Honey*. She repeatedly insists on the empowering effect of Cutey Honey's transformation, yet finally concludes that the eroticism and nudity emphasized in the transformation of Cutey Honey "sends mixed messages" (Napier, 2005; Saito, 2014). Scholar Hemmann concurs with her colleagues regarding Sailor Moon's transformation that the Sailor Scouts "tend to strip down in the course of empowerment, becoming more, rather than less, identified by their flesh" (Hemmann 39). Saito also concludes that magical girl anime is sometimes targeted toward a male gaze. This is all to point out that there is a "general trend in Japan toward the infantilization of sex objects" (Hemmann 57-58), specifically toward the sexualizing of young girls.

Witches have been sexualized and accused of sexual indecency for centuries. The text "*Malleus Maleficarum* decreed witchcraft was afoot when a woman was exceedingly amorous and dared to publicly express as much" (Sollée 87). Sexuality within women, without men "was

an abomination—and an obsession—during the witch hunts” (Sollée 87). Historically, sexuality was something women were punished for. Even in the 1900s, female masturbation and other pleasuring techniques were campaigned against by religious organizations and school systems. Only recently have women been able to speak openly about their sexual desires (although it is not common everywhere).

Sollée’s book gives power to female sexuality, and she has an entire chapter, “Sex Magic & the Tools of Pleasure,” that opens up about female pleasure and sexual instruments. She references a small business owner, Cuccia, who told “*Slutist* in 2015 that she suddenly had ‘the aha moment to masturbate with crystals’” (Sollée 89). Sex work is also mentioned as bringing power to women in a “capitalist patriarchal society, women who have the power to make men give them money through their own mysterious magic is a terrifying proposition that threatens to dismantle everything” (Sollée 94). However, she does include a warning that not all women utilize sex work as an empowerment process or view it in an entirely positive light. While sex work remains illegal in most parts of the United States, the author considers it in an empowering light.

This sexual pleasure within the self is strictly divergent from the sexualized magical girls. The difference in attitude towards sexuality is that a magical girl’s sexualization is for the viewer, whereas a witch’s sexualization is increasingly for herself. Sollée makes it clear that she sees sex work, female masturbation, and protests by women (slut walk) as positive in every way. Contrastingly, magical girls cannot claim their sexuality for themselves. A witch’s ability to claim her sexuality for herself, without the necessity of a man, is another reason why the patriarchy views them as dangerous. A magical girl’s inability to claim that for herself makes her reliant upon her oppressors.

Along the same vein of sexualization, purity in relationship with old age is another lens through which witches and magical girls double. Historically “a disproportionate number of accused witches were over forty years of age, which coincides with waning fertility, the criterion by which a woman’s worth was measured in early modern society” (Sollée 24). Even today, some still say that a woman’s worth can be measured by her aged appearance. Sollée also provides this as a secondary definition, where “the witch embodies the horror of the aging woman: the hag. Female fecundity dried up and worthless to the man looking for nubile flesh” (Sollée 18). These older women were made to look like villains through no fault of their own.

The Mahou shojo genre also features the portrayal of older women as evil against the magical girls’ youthful purity. In most magical girl anime, there is always an older female villain character. These women villains “whether in magical girl programs or the Power Rangers series, are adult women wearing heavy makeup and obsessed with careerism: they are, simply put, the women who failed to be a wife or a mother” (Saito 146). The older female villain has abandoned these traditional paths. Whether she could not get married or did not want to, this is a high threat to the female norm that the patriarchy promotes.

An example of this figure is in the anime *Sailor Moon*. One of the protagonist’s reoccurring enemies is an older female villain named Queen Beryl. She is “in no way girlish. She is a mature woman, and her full-bodied figure is wrapped in a seductively alluring dress. In either hand, she wields a phallic symbol of power” (Hemmann 62-63). In addition to her physical appearance “it is Queen Beryl’s lack of innocence that marks her as evil” (Hemmann 62-63). Youthful girls fight against this older woman that defies what the patriarchy considers a threat to society.

Beryl, and other female villains like her, are not mothers, teachers, or wives. They indiscriminately fight against those who are younger and, as the media leads the viewer to believe, purer than they are. Older age and its assumed deeper connection with sexuality is perceived as evil. Meanwhile, young magical girls have reinforced purity “All obstacles can be overcome by the strength of the friendship between a small team of teenage warriors...from the purity of their hearts” (Hemmann 60-61). Although a magical girl’s power does not just come from youth, it plays a big part. Their age translates into the purity of their hearts, implying that younger women are “better” than older ones. That superiority may come from the patriarchal ideal of virginity prized or from the inherent villainy of a woman that defies gender expectations.

Ultimately, these commonalities and distinctions are primarily motivated by their intent. And that intent behind a magical girl’s actions largely results from their cultural context. Japan is a largely patriarchal society where a woman’s traditional role is in the home and men enter the workforce. According to the 2021 Global Gender Gap Index, an annual report published by the World Economic Forum, Japan is number eighteen out of twenty on the list of equal opportunity countries in East Asia and the Pacific (World Economic Forum 30). And on a world scale, it ranks 120 out of 156 countries (World Economic Forum 10). Magical girls, although they have magical power, still uphold the societal values in which they were raised. Through their magic, they have some autonomy but continue to maintain pure relationships and practice good-natured submission to authority figures. Even after saving the world from supervillains Ichigo Momomiya, from *Tokyo Mew Mew*, still has to cheerfully attend school the next day.

Alternatively, witches go against their culture’s belief “in the inherent wickedness of women” (Sollée 32). A witch does not subscribe to any requirements set by cultural norms because they have already been cast out from the public. There was a whole era when the witch

was “an evil, malicious sorceress who is driven by the devil to do harm” (Sollée 17). Having already been rejected by society, the witch feels no need to embody the preferred traits of a stay-at-home mother or wife. Magical girls are accepted by their culture because they have upheld its ideals, whereas witches have been saturated with societal injustices.

Ultimately, magical girls have the potential to be a threat to the patriarchy but miss the mark. The intent, created by the cultural context in which they live, prevents them from empowerment. Saito says:

The irony of magic for this first magical girl is the duality of magical power: she has the freedom to resist patriarchal society through magical empowerment only so far as the same magic forces her to quit the adolescent stage and reclaim her biological heritage as a princess, a wife, and a mother. (149)

Magical girls can theoretically transform into anything, yet their transformations are mainly cosmetic. While they do save the world, at the end of the day, they return to being an ordinary elementary, middle, or high schooler. Fighting beings of destruction is not a form of aggression sanctioned by societal rules, but it is okay if they go back to their designated roles at the end. However, magical girls are not permitted to fight back against what is genuinely repressing them, the society in which they live. “This is a form of resistance only so far as it simultaneously maintains the existing power structure against which the resistance is intended” (Saito 161). Resistance against evil villains is allowed, but not against their fathers. So, magical girls are not a danger to the patriarchy because their transformation, magic, and desire to enact change are not directed against the society in which they live but rather exist to protect it. A magical girl can only fight crime in between her role as a dutiful daughter. Her future role lies within the realm of housewife, teacher, or mother.

Sollée's witches present a persistent problem to the patriarchy. Through their powers of sexuality, magic, desire to enact change, and transformation—they pose a high level of danger to established societal rules. Sollée says on the last page of the text, “In the face of oppression, the witch reminds us what we can and have overcome, and illuminates the path to power beyond patriarchy” (Sollée 150). Ultimately, she argues that the witch is a figurehead that all women can rally behind. The evil witch is a stereotype that still pervades to this day because past witches dared go against what was culturally expected of them. Today, witches are sexually liberated, independent, and politically motivated figures. Witches are also deeply tied to the feminist movement. Perhaps they were the first feminists.

Magical girls and witches, within the context of *Witches, Sluts, Feminists: Conjuring the Sex Positive*, have many similarities, but they differ based on intent. While both share the same groupings: magic, transformation, the desire to enact change, societal sexualization, and the judgment of purity as it relates to age, the distinguishing factor is the witch's active resistance to the patriarchy. Magical girls are not a danger to the patriarchy because the intent behind their actions is not directed against the society in which they live but rather exists to protect it. Witches should be viewed as a threat to the patriarchy through political and personal action, while magical girls focus on saving their community and world.

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European Medievalism and Japanese *Noh* Theater On-and-Off the Stage

Despite their different cultural and historical roots, medieval European literature and art themes share many common elements with Japanese *Noh* theater. *Noh* theater derives from the word *Nō*, meaning “talent or skill.” *Noh* is slow-moving, rich with elaborate costumes, and explores the human soul through its introspective texts. Originating in the 1400s, it is one of the first examples of theater that also contains singing and dancing. Of the 2,000 surviving *Noh* plays, roughly 200 to 230 are performed today. Popularized by Zeami Motokiyo (1363-1443), *Noh* theater evolved from religious ceremonies.

The common elements that *Noh* theater incorporates from European medievalism are courtly love, spirituality, and the search and identification of beauty in art. While all are applicable to *Noh* in general, the drama “Tomoe” (1330) will be used to provide specific examples. In addition, *Noh* shares many forms that medieval literature* can take, “landscapes and themes, with Knights, castles, and magic” (Weisl et al. 20-21). For instance, “Tomoe” is taken from the famous war story collection, *The Tale of Heike*. Within it, it deals with the magic of a returning spirit, the landscape of Awazugahara, and the war story of the great general Kiso Yoshinaka.

By examining *Noh* through the lens of medieval themes, Japanese theater will be placed amidst the European canon of the Middle Ages. This is significant because the argument will then be contextualized within the analytical framework of Global Medievalism, providing readers with its significance to the scholarly conversation. *World Medievalism: The Middle Ages in Modern Textual Culture* (2021), by Louise D’Arcens, uses “world medievalism” for the same concept. However, global, transnational, or transcultural medievalism have also been used to describe this theory (Louise D’Arcens 16). She defines world medievalism as avoiding “the

* Pageant plays can be seen as Europe’s equivalent of *Noh* theater. While this is fascinating topic, it would go outside the boundaries of my current argument.

Western biases of medieval historical and literary studies” and focusing on “medievalism as a transtemporal ‘world’ phenomenon” (D’Arcens 10, 18). In essence, the global medievalism strives to expand the scholarly conversation about medievalism beyond its traditional focus in Europe. These themes of spirituality, courtly love, and the search and identification of beauty, as they relate to medieval Europe, will be expanded to include Japan’s dramatic form of *Noh* within Global Medievalism studies.

This essay’s primary sources are based on their didactic value within the field. The most referenced scholarly text is a pillar of Japanese theatrical scholarship, *The Noh Theater*. It was published in 1983 and written by Kunio Komparu. The second primary source is *Nō: The Classical Theater of Japan*, written by Donald Keene and published in 1966. The timing of this edition is significant due to a treaty passed between the U.S. and Japan (AMPO) in 1960. This treaty permitted the presence of United States military bases on Japanese soil and formed a military alliance. It also began a cultural and educational exchange program (CULCON) in 1961. We can presume that this text was birthed, at least in part, by the open borders of Japan for cultural extraction.

Primary texts for literature themes and medieval art will be supported by John Huizinga’s *The Autumn of the Middle Ages* (1996) and Wendy A. Stein’s *How To Read Medieval Art* (2016). Huizinga’s text will be utilized to describe typical medieval life and history. As a supplementary piece to Huizinga, Angela Jane Weisl and Anthony Joseph Cunder’s *Medieval Literature: the basics* (2018) will provide information missing from the translated version. Medieval art themes will be sourced from Wendy A. Stein’s *How To Read Medieval Art* (2016). It includes an art history background related to the search and identification of beauty and

courtly love. Stein's discussion of each image, sourced from the Metropolitan Museum of Art, also discusses each image's relevance to societal norms within the Middle Ages.

"Tomoe" is a *Noh* theater text written by an unknown author around the year 1330. This famous literary work is from a larger collection called *The Tale of Heike*. Its primary usage is to provide examples of medieval themes within a real *Noh* play. A full-length film produced by the *Noh* Society via YouTube will also be referenced.

The play itself begins with a monk who is traveling to Kyoto. On his way, he encounters a woman crying in front of a shrine at Awazugahara. She reveals the shrine as the resting place of the great warlord Kiso Yoshinaka and asks the monk to pray for him. Shortly after this, she reveals herself to be a ghost and disappears. A villager then enters and speaks with the priest, telling him the story of Tomoe and Yoshinaka. Tomoe was a woman warrior who served and loved Yoshinaka but was denied death at his side because she was a woman. The priest begins to pray at the shrine, and Tomoe appears in full armor. She divulges that her spirit has been obsessed with resentment because Yoshinaka forbade her to commit suicide at his deathbed. She then disappears after asking the monk to pray for an end to her obsession.

Historically, the European Middle Ages roughly extended from 500 A.D. to the 15th century. It is frequently seen as the space between the ancient world and the Renaissance period. The Middle Ages were a time of myth, religion, and romance. However, it also had a dark side. It was a feudal society with deep chasms that existed between the rich and poor, and it was increasingly difficult to survive as a lower social class citizen. The Japanese medieval ages were during "Japan's first two warrior governments: the Kamakura (1185-1333) and the Muromachi (1336-1573) shogunates" (Segal 1). It was a time when the central government was weak, and warriors (knights within medieval terms) had power. This power dynamic creates a similar caste

system as it existed in the Middle Ages, which relates to the sociopolitical angle that Global Medievalism sometimes takes.

Medieval scholar John Huizinga's book *The Autumn of the Middle Ages* (1996) explains that the common people could not perceive their lives as anything other than "a continuous succession of economic mishandling, exploitation, war and robbery, inflation, want, and pestilence" (27). At this time, Japan's literature also reflected a life of war and poverty. Specifically, *The Tale of the Heike*, the source of "Tomoe," takes place during the Genpei War (1180-1185). Tomoe's sadness and the loss of her love are direct consequences of this unstable period.

Despite this period's volatility, there were some constants. Huizinga posits, "The medieval world was seen, first and foremost, as the world of knighthood" (61). Regardless of its obsession with knighthood, the genuine period of feudality and growing interest in knighthood ended in the thirteenth century. (Huizinga 61) Knighthood is primarily built upon obedience to a Lord or King through "kneeling obeisance and allegiance, solemn respect and majestic splendor" (Huizinga 25). Knights would risk their lives to serve their Lords and preserve justice (within the framework of the time). Likened to a female knight, Tomoe had a similar devotion to her master Kiso Yoshinaka. She sings, "I wanted to die in battle with him and to follow him forever" ("Tomoe: Story Paper" 6). Although her wish is not granted, she displays a knight's loyalty—just like a European medieval knight.

Courtly love is the sometimes adulterous, but most often pure, love between a knight and a married noblewoman. The book of essays *The Legacy of Courtly Literature: From Medieval to Contemporary Culture* (2017), edited by medieval scholars Deborah Nelson-Campbell and Rouben Cholakian, gives a brief background that "early experimental poets created an apparently

new concept of love...the eminent French medievalist, Gaston Paris, labeled ‘courtly love’” (Nelson-Campbell et al. 4). It is believed that it encouraged knights to perform acts of chivalry to bring honor to their lady loves’ names. In the case of “Tomoe,” it contains a similar courtly love-adjacent story between the famous female knight and her Lord, Kiso Yoshinaka. However, unlike medieval courtly love, where a woman usually waits for the knight to return, Tomoe is also a warrior (knight) alongside her loved one. The play “portrays Lady Tomoe as a woman who yearned for and loved her master...with all her heart and expressed her sincere love straightforwardly and earnestly” (“Tomoe: Story Paper” 10). However, she is also praised as a strong female warrior. At one point, she and the chorus sing, “Who does not know the order that our flesh should serve to repay kindness and life should serve for bonds and moral obligations?” (“Tomoe: Story Paper”6). Here she repeats her vows to serve her Lord and repay the kindness he has shown her.

Stein says that in the thirteenth century, “courtly prose and poetry took up themes of love and manners, knights and adventure” (Stein 122). Another aspect of courtly love that is reflected in “Tomoe” is that “by the late Middle Ages, chivalry was as much a moral code as a military one, focusing equally on the warrior ethos, religious piety, and courtesy” (Weisl et al. 30). All these principles worked together to define what a noble and knight should act like. The “warrior ethos” of a knight, or warrior, has been extensively debated in response to “Tomoe.” Why did Yoshinaka send Tomoe away from his side as he was dying? He refused her offer to commit suicide once he died and instead said, “if I disobeyed his order, he would terminate the bond of our relationship...and would not forgive me for eternity” (“Tomoe: Story Paper” 8). Asian studies scholar Steven T. Brown discusses the history of Tomoe in his article “From Women Warrior to Peripatetic Entertainer: The Multiple Histories of Tomoe.” He has trouble definitively

saying if Yoshinaka sent her away because of “profound concern for Tomoe’s well-being” or of a “fear of being upstaged by Tomoe in the final moments of his life” (Brown 188). Kiso does show courtly love towards Tomoe. As he lies dying, he tells her to flee the area because the enemy is approaching. Despite her desire to die by his side, Tomoe respects his request. Viewed through the lens of courtly love, I argue that he did it out of concern for her life.

This love dictates that “the heroic deed has to consist of freeing or rescuing the woman from even the gravest of danger” (Huizinga 83). Yoshinaka did attempt to do so by telling Tomoe to run for her life. Perhaps all he wished was for her to survive and have a family (creating a family is implied because of her gender). Historically, no one knows where she went after the battle, so he hopefully achieved his compassionate goal. Tomoe loved her Lord Kiso Yoshinaka and served him faithfully until his death. She brought acclaim to his name through her accomplishments and steadfast loyalty. While this does result in her spirit obsession, she loves him even in the afterlife. So, courtly love is thus present in Tomoe and in tales of knighthood, if slightly altered.

While medieval literature explores courtly love as a prominent theme, religion is another important aspect of the Middle Ages. It was so all-encompassing that it even affected the production of goods. Art studies scholar Wendy A. Stein’s *How To Read Medieval Art* (2018) states, “In the early centuries of the period, the majority of items in all media were produced for the monastery or church” (13). However, religious art did evolve from church usage to individual devotion, and finally towards personal enjoyment. Despite this, most famous medieval art pieces (such as *The Crucifixion*) are religious in nature.

The religious motifs prevalent in medieval art are also relevant to the religious beliefs of Japan and their influence on theater. Japan’s earliest religion is Shinto, “the Way of the Gods,”

and was followed by many early *Noh* performers (Keene 14). This religion focuses on supernatural beings that can inhabit or possess any entity. Spirits can be “emperors, the ghost of famous men, animals, trees, and even inanimate objects” (Keene 14). In its infancy, *Noh* might have been intended to “calm the troubled dead,” and to allow the dead to, “return to life on the Nō stage to tell again their hours of glory and grief” (Keene 14). In the case of Tomoe, she does precisely that.

While religion plays a large part in *Noh*, in order to fully grasp everything that the art form has to offer, the main themes of *Noh* have to be addressed. East Asian Studies scholar Donald Keene’s book, *Nō: The Classical Theater of Japan* (1966), says it was originally “performed in a building belonging to a shrine” and developed into high entertainment intended for nobles (14). Regarding genre, most *Noh* plays are tragedies, except ones that focus on benevolent gods or are specifically celebratory tales. Even when a character exclaims his happiness, he can sound like a tortured soul to the untrained ear (Keene 13-14). This tragic sound can be misinterpreted through the song portions of *Noh*. It utilizes a specific song format called *Utai*, meaning “recitation” or “song.” It has a droning or haunting sound that could cause an audience to view the joyful actor as a tortured soul.

The layout of *Noh* contains five categories. East Asian studies scholar Kunio Komparu’s *The Noh Theater: Principles and Perspectives* (1983) says, “Nō plays are classified into five categories according to their main characters—gods, men, women, lunatics, or demons” (32). Medieval literature, usually placed within an epic poem/story, also had five categories:

A long narrative about a serious subject, told in an elevated style of language, focused on the exploits of a hero or demigod...covers a wide geographical area, it contains

superhuman feats of strength or military prowess, and gods or supernatural beings frequently take part in the action. (qtd. in Weisl et al. 41)

Both pairs of categories share every aspect except for one. *Noh* does not take place in a wide geographical area. For the first category, *Noh* is also a long narrative about a serious subject. All *Noh* plays are at least an hour long and deal with the triumphs and flaws of humanity. In the case of “Tomoe,” we admire her loyalty yet see the consequences of sorrowful obsession. Secondly, it is told in poetic-elevated language. For example, Tomoe says, “A flower falls because it learned the vanity of this world” (“Tomoe: Story Paper” 5). Thirdly, *Noh* plays are focused on heroes and gods. Lastly, *Noh* features military feats of strength. “Tomoe” is an excellent example of this, “as she fought and downed enemies like a stormy wind...her opponents were one-sidedly attacked and slashed, and they ran away” (“Tomoe: Story Paper” 9). Supernatural beings like ghosts also frequently appear in *Noh*.

Focusing on the *Noh* categories, plays about men are usually referred to as “fighting plays,” female-centered pieces are referred to as “wig plays,” lunatic performances focus on a woman’s insanity through the loss of a lover or child, and demon plays can include historical demonic figures (Britannica). However, many scholars today, such as East Asian Studies scholar Jitsuya Nishiyama in his thesis “Confronting *Noh* Demons: Zeami’s Demon Pacifying *Noh* and Nobumitsu’s Demon Killing *Noh*” (2019), have renamed and redefined the ‘lunatic’ section as “miscellaneous noh” (Nishiyama 3). Plays that do not fit into other categories are then added with lunatic plays in this refreshed section.

The most recognizable aspects of *Noh* are the face masks worn by actors. Masks must be made of *hinoki* (Japanese cypress), submerged in water for five-to-twenty years, and then dried for the same amount of time. Aesthetically, *Noh* and masks are inseparable from each other. All

masks have names or are classified by the play they are traditionally performed with. This can be shown through the mask Tomoe wears. Many iterations of this play have been performed, but traditionally the masks of “Masukami, Zō, or Magojirō” are used (“Tomoe: Story Paper”). Actors in other plays could also wear the *chūjo* mask as a young warrior or older women could wear the *yase-onna* mask (Keene 61). However, all these masks can be utilized in a multitude of plays, resulting in an unlimited number of combinations with wigs and clothes.

If an actor does not wear a mask—usually only the primary (*shite*) and secondary characters (*waki*) wear them—he must make his face emotionless: “Though the roles without masks may be as demanding as those performed with masks, the mask is the symbol of the Nō actor” (Keene 62). Kunio gives a valuable backstory: “There were three original types of masks, from which all others are believed to have been derived: masks of gods or demons, old man masks, and woman masks. The god or demon masks are the oldest type” (Komparu 231). The masks themselves are often hundreds of years old, with older masks being given prestige. The older the mask, the more valued it is. Some masks can only be worn by a seasoned actor who is considered worthy enough to wear them (Keene 61). Ultimately, the mask itself is as much a focal point in the play as the literature.

Many observers unfamiliar with *Noh* are shocked by the mask’s fixed emotion carved into the wood. A hideous grin or wailing mouth seems to be the only emotion that that character can express. However, it can portray a variety of emotions “when the mask is moved and the light changes, or when it is seen from a different angle, it can mystically take on an infinite variety of expressions” (Komparu 229). For example, lowering the mask (*kumorasu*) suggests grief, while raising the mask (*terasu*) towards the light offers happiness. Tomoe performs *shiori* at her master’s grave. There are symbolic gestures where the actor turns their face to the right and left,

“indicating searching or the blowing wind” and “to droop (*shiori*): signifies weeping” (Komparu 217-218). The body assists in helping the mask portray emotions.

These themes present in the literature are then combined with costuming, singing, dancing, acting, and instrumentals to create the hauntingly beautiful aesthetics of *Noh*:

Every aspect of *Nō* is intended to achieve beauty. *Nō* is a supremely aesthetic theater...A *Nō* play must move the audience, but never by ugliness or violence...But even beauty is not the final object. *Nō* reaches out towards eternity through beauty and the elimination of the temporal and accidental. (Keene 17)

This metaphysical view distills *Noh* into its core goal: the pointed desire to use beauty to emotionally influence an audience into a greater understanding of beauty itself. Although beauty may seem challenging to qualify, Zeami created three stages of beauty that *Noh* is meant to emulate: *hana*, *yūgen*, and *rōjaku*. *Hana* is the relationship between “the inner, expressive beauty of the performer and what is perceived outwardly as visual beauty by the audience” (Komparu 11). However, *hana* also has a second definition derived “from the Buddhist concept of *mujōkan*, the impermanence and transience of all things, which sees the blossom as beautiful because it dies” (Komparu 11). The second beauty category is *yūgen* “the position and conduct of the aristocrat are exceedingly elegant...the *yūgen* of human character; the simple, beautifully gentle state that emanates from such an aristocrat—this is the *yūgen* of the human body...making one’s language elegant, even a single word one may utter—this is the *yūgen* of language” (Komparu 13). And the third category is *rōjaku*, which “can be thought of as the quiet beauty of old age” (Komparu 14). Despite their separation into categories, Zeami says that through *hana* and *yūgen* all characters can be beautiful. If any character carries a “spray of blossoms” (Komparu 13) their social status would not matter. Everyone would only remark on the beauty of the flowers.

These three concepts can also be found in “Tomoe.” Zeami’s *hana* is very interesting within the context of a male actor playing a female role. As mentioned previously, all *Noh* actors are male, so how could a male actor express female beauty? *Hana* strives to act “to one’s physical limits,” which is especially true in “Tomoe.” The full-length film shows a rather husky elderly male performer donning the robes of Tomoe. He is dressed in a kimono with white chords and embroidered flowers, but it is elementary to tell that a woman is not playing this role. However, the longer you watch, the more convincing it becomes. The actor does not adjust his voice to a feminine tone but continues singing in a loud baritone. He becomes Tomoe through *hana*: with graceful stage movements, gentle gestures, and a female mask. This graceful stage movement, *hakobi* or a sliding feet step, also executes the sublime elegance of *yūgen*. *Rōjaku* is more difficult to apply here but can be seen in the elderly monk character that releases Tomoe from the ethereal plane. The glory of *Noh*, presented by these three concepts, unfolds like a flower blooming. Zeami’s three stages of beauty play an integral role in the literary structure of *Noh* plays. The search for and identification of beauty is completed with these three concepts: beauty can be found in anyone, so long as they emanate a beautiful aura.

This focus on beauty is also a significant point of the Middle Ages. Due to the period’s grim nature, beauty was sought out wherever it could be found. Huizinga speculates that there was such an intense desire for beauty in the Middle Ages that “we encounter that great cultural motive: the craving for a beautiful life, the need to make life appear more beautiful than it is revealed by reality” (132). One way in which beauty was created was through medieval artwork. Art was so highly valued that every “work had a function...to recall to the viewer a larger story; to provide the believer with guidance; to embody and exalt that which is holy; to link the past with the present; to connect the worshipper to heaven” (Stein 16). Gold, silver, and diamonds

frequently adorned pieces commissioned by nobles; commoners viewed such works in mostly religious settings. Japan's social hierarchy also applied to the beauty within *Noh* theater. Just like artwork for nobles, most *Noh* plays could only be attended by the upper classes.

Another aspect of art that combines *Noh* and medieval themes is that "art in the Middle Ages had agency" (Stein 17). Artwork was meant to have a purpose, and it wanted to impart something to the viewer. The art of the Middle Ages "reflected the evolution of devotional practice over the centuries" (Stein 15). For example, a religious statue would have the goal of focusing and directing prayers. If we view *Noh* as an art piece, each play has a different purpose. *Tomoe*" deals with themes of love, loss, and supernatural encounters.

Physical artwork within *Noh* is not based on sets or backgrounds but in masks and costumes. With Middle Ages artwork, artists "did not create a wholly new version of the subject, but rather based the work on the long history of representations of a given scene or character" (Stein 12-13). *Noh* also is based upon historical tales, "*Tomoe*" is about a real female warrior. The play is a fictionalized retelling that offers an idea of what could have happened to the famed female warrior.

As a woman play, *katsura mono*, it expresses the need to move on after a horrible experience/tragedy. Since her Lord died, *Tomoe* has been stuck in an unrelenting cycle of obsession and resentment. She cannot move on until a priest prays for her and *Kiso*'s spirits. This pattern of obsession is called "derangement" within *Noh* plot threads. It is the "release of the self from all normal bounds precipitated when an already abnormal state of mind...by an explosion of violent emotions like love, yearning, or jealousy" (Komparu 37). However, *Noh* compassionately portrays this state of possession. It follows the process of how the character became deranged and is told poetically. In *Tomoe*'s case, she is first extolled as a warrior and

loyal servant before she reveals her obsession and resentment. This turns the audience's mind toward that of misery, the glory of death, forgiveness, and the supernatural.

In the arts, embellishment is required and encouraged. In particular, drama seeks to hold an audience's attention through fantastical situations and characters. This is no less true for *Noh*, "a theater of the mind" which is "outstanding in this respect" (Komparu 302). Through their craft, Kunio Komparu's *The Noh Theater* and Donald Keene's *Nō: The Classical Theater of Japan* have laid bare the beauty of *Noh* and all its intricacies. Meanwhile, Wendy A. Stein's text *How To Read Medieval Art* and John Huizinga's *The Autumn of the Middle Ages* have shown equal attention to the art and history of the medieval period. All these texts combine with "Tomoe," found within *The Tale of Heike*, to promote homogeneity between *Noh* drama and medievalism.

Of the three themes, courtly love existed between Tomoe and her Lord Kiso. Through his death and her subsequent ethereal manifestations, she brought glory to his name even in death. Secondly, religion is also a connector between *Noh* and medieval themes. In the Middle Ages, every art piece had a purpose, whether to bring worshippers to heaven or simply a result of the search for beauty. Much like that, each *Noh* play has a specific purpose. "Tomoe" is meant to lead viewers into contemplation of the glories and horrors of life, spirituality, and the beauty of letting go.

Lastly, beauty can be found in medieval artwork and literature. *Noh*'s beauty can also be found in literature with the addition of costumes and masks. So, if art is beauty and religion is based on art, then *Noh*, as art, is beautiful. Medieval art/literature, courtly love, and the search for beauty can be found in Japan's traditional dramatic form, *Noh* theater. Without Global Medievalism, Japan's medieval period would have gone largely unnoticed. However, the field is shifting its focus from Europe towards the rich histories of other countries. By integrating

medieval themes: spirituality, courtly love, and the search and identification of beauty, Japanese *Noh* plays can be added to the field of Global Medieval studies.

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Portfolio Project Four: Introducing the Practical Portion

For the fourth installment of my portfolio, I have created a set of documents that will be submitted to Writing and Rhetoric university programs across the United States. Currently, I am applying to OnRamps (University of Texas), The University of Saint Francis, Grace College, and Fairleigh Dickinson University. Each set of documents is individually tailored to that job application's requirements. Due to the amount of material I have amassed, I will only be attaching documents that I wrote. So, information about the universities, job listings, and applications requiring personal information will not be submitted. Within my portfolio materials, I have included a curriculum vitae and cover letter for both Grace College and Fairleigh Dickinson University. I have also attached a sample syllabus and teaching philosophy required by FDU. By creating this practical portion, I hope to showcase my abilities as a teacher and scholar.

Firstly, I chose to include both cover letters because they compelled me to practice writing for different professional audiences. While I have produced a cover letter before, to enter BGSU's graduate program, I have never written one with employment in mind. As opposed to acceptance into a university's academic program, this cover letter has higher stakes. So, I made sure to include scholarly word choice and intensely research the school to which I was applying.

Grace College is a private evangelical Christian college in Indiana, and Fairleigh Dickinson University is a liberal private university in New Jersey. While writing the Grace College cover letter, I took a Christ-centered approach and cited the specific ethical foundations that their faculty are expected to abide by. (In full transparency, I would like to acknowledge that, as a Catholic, most of my beliefs do not align with evangelical views. Therefore, I made sure not to misrepresent myself by expressing this in personal forms.)

While producing the Fairleigh Dickinson University cover letter, I centered my piece on their attention to diversity and community service. With this diversity in mind, during my instructor qualification section, I stressed the importance of including authors of different races and genders within my syllabus. Lastly, I specifically included a community service organization, “The FDU Poll,” as a possible committee I could serve on. This program conducts survey research on issues of public concern within the New Jersey area.

In addition to the Grace College and Fairleigh Dickinson University cover letter, I have also included other documents that FDU required, such as a sample syllabus and a teaching philosophy. I have never written a teaching philosophy, so this introduced me to a new genre. Secondly, the sample syllabus provides a day-to-day breakdown of what I have been teaching in my WRIT 1110 and WRIT 1120 courses. I believe that it represents a comprehensive view of my time as an instructor. Just as with my other portfolio projects, I have learned something new that will benefit me moving forward in my academic and professional career.

The teaching philosophy portion emphasizes my work as an instructor who values a student-centered approach to classroom management. Within it, I list my goals, methods to achieve them, and assess whether they have worked. My desire to help each student is enacted through quickly changing the syllabus in order to meet student needs, adjusting classroom communication methods to fit diverse learning styles, and the importance of creating a respectful classroom community. I have learned and implemented all of these methods as a BGSU graduate student assistant. This mini-portfolio, within a portfolio, not only sums up my professional career at BGSU but it also showcases my employability. Portfolio Project Four is a summation of the professional results of my education and work experience at Bowling Green State University.

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April 24th, 2023

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FDU–Metropolitan Campus

1000 River Rd, Teaneck, NJ 07666

Dr. Benjamin Rifkin and Search Committee members,

I am writing to express my interest in the “Lecturer of College Writing” position for Fall 2023. At the moment, I am completing my Master of Arts and English at Bowling Green State University. I expect to graduate this spring, April 2023. Fairleigh Dickinson University intrigued me because of your inclusive campus environment and focus on global education. I firmly believe that it is the duty of higher education institutions to prepare their students for the world beyond academia—and that is precisely what FDU does. In addition to assisting student excellence, I would also be committed to your community outreach programs. In particular, I would love to participate in the FDU Poll in association with AAPOR. It is my hope to not only receive enrichment at your university, but also to contribute to the surrounding community.

If offered this position, I can bring a teaching method that aligns with the foundational values of FDU. I will accomplish this by creating a classroom community of respect, integrating cooperative learning, and encouraging discovery through a diverse curriculum. I will assign texts regardless of the author’s race or gender identity. (Examples of diverse reading choices can be found on my sample syllabus.) In addition, I quickly adjust existing lesson plans to meet student

needs, implement daily reflective journals, and encourage roundtable conversations. These teaching strategies have been developed during my time at BGSU as the instructor of record for WRIT 1110: Introduction to Writing and WRIT 1120: Introduction to Research Processes. I have also mentored new graduate students utilizing these methodologies. Ultimately, the importance of education within the humanities, and beyond, motivates me to seek out new ways of instructing students about the interconnectedness of the world around them.

Thank you for your time and consideration of my application. It would be a privilege to instruct at Fairleigh Dickinson University. I am eager to further discuss my qualifications and look forward to hearing from you soon. Please feel free to reach out to me with any further questions.

Sincerely,

Kennedy Lomont

Kennedylomont1@gmail.com

April 24th, 2023

Grace College

Office of Human Resources

Department of Humanities: English

200 Seminary Drive, Winona Lake, IN 46590

To whom it may concern,

Grace College represents a culture that respects the sanctity of religion and provides a supportive environment for its employees. As an Indiana native, I have often driven through the beautiful campus and attended the Winona Art Fair. Besides its visual charm, I believe that your prestigious college will support my vocation: educating young minds through a community-based approach. Employment at Grace College would be an honor, and I hope to not only be enriched but also to enrich the campus community.

In April, I will graduate from Bowling Green State University with a master's degree in Literary and Textual Studies. If offered this position, I can bring a perspective that aligns with the foundational values of Grace College: truth, relationship, and mission. I will accomplish this by creating a classroom community of respect, integrating cooperative learning, and encouraging discovery through an ethical curriculum. These teaching strategies have been developed during my time at BGSU as the instructor of record in the introductory writing courses of WRIT 1110: Introduction to Writing and WRIT 1120: Introduction to Research Processes. The importance of education within the humanities motivates me to seek out effective approaches to higher learning instructor practices.

Thank you for your time and consideration of my application. It would be a privilege to instruct at Grace College. I am eager to discuss my qualifications further and look forward to hearing from you soon. Please feel free to reach out to me with any further questions.

Sincerely,

Kennedy Lomont

Kennedylomont1@gmail.com

Kennedy Lomont

Bowling Green State University

Statement of Teaching Philosophy

It has always been my view that writing is one of the most personal things a student can do; it is also one of the most difficult. Oftentimes, students will enter a classroom with preconceived notions about what English should be or with negative biases from past experiences. Thus, it is my professional goal to encourage students to develop an appreciation for, and aptitude in, English Literature or Rhetoric and Composition. In order to achieve this, my teaching philosophy revolves around creating a community of respect and friendship within the classroom, providing enriching source material for students regardless of background, and improving every student's academic knowledge and skills.

To produce quality works requires practice, but first, students need a suitable environment in which to do so. One way that I encourage classroom community is through an attendance question of the day. Most recently, I have asked my students what their current favorite emoji is and their opinions about socks-with-sandals. These questions enable students to get to know one another and sets a cheerful mood for the day. Along with this humorous tactic, another way to create community and incorporate instruction is through large class discussions, small group work, and student pair-ups. These varying forms of participation encourage students to express their thoughts, interact with people of diverse backgrounds, and revise said thoughts in light of new information. It also invites students of varying dispositions to interact with coursework in a method they feel most comfortable with.

Besides increasing camaraderie within the class, these participation options allow for a better application of syllabus materials. In my ideal classroom, no assignments are ever

irrelevant. Instead, I strive to present and instruct upon readings that will benefit the students in some way. For example, in my sample syllabus, I assigned some excerpts from Amy Einsohn's *The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications*. While this might seem inconsequential for students outside of the English field, it provides excellent strategies for adjusting language accessibility, preparing texts to be transmuted into digital format, and addressing global audiences. Apart from the technical side of writing, I also make a conscious effort to source articles from diverse authors regardless of race or gender.

Ultimately, a professor's role is to assist each student, as best they can, within the classroom community. In my case, I have found that feedback is one of the best ways that I can encourage each student to become a more confident reader, researcher, and writer. With this aspiration in mind, I prepare a mini-assessment on the first day of class. It has questions regarding their familiarity with close reading, MLA format, literary theory, feelings about English in general, and what they would like to achieve within the course. Then, based on the quiz results, I fill in empty days that I have built into my schedule according to their responses. In such a manner, I can establish a baseline for each student and respond to any accessibility requests. Students are also required to meet with me at least twice a semester to discuss current projects within the class.

All of this helps to achieve my goal of encouraging student growth within a student-centered approach. In both literature and a composition classroom, I want to produce student growth: whether through mastering grammatical format, writing with a clear argumentative purpose, or just discovering that English is not so bad. Students should leave my classroom empowered with rhetorical and writing strategies that they can utilize in their field and in life.

WRIT 1120 – Seminar in Research Writing
Monday/Wednesday/Friday, 11:30–12:20, Central Hall Room 109

Instructor: Kennedy Lomont

Email: klomont@bgsu.edu

Office Hour: Monday & Wednesdays 12:30–1:45 or by appointment
Room: 439A

Communication: Have a question?
Email me, I'll respond within 48 hours at the latest.

COURSE DESCRIPTION

In this course, you'll learn how to study writing through an intersectional lens. Because writing is a tool shaped by communities of people with specific social intersections doing specific work, there is no such thing as one "right" way to write. Learning to write in your major or transitioning to your first professional position after graduating or even taking on a new job often requires learning to write again. Learning how to learn to write rather than learning a specific form will help you adapt your writing knowledge across the various issues you encounter as a writer, and as a community member seeking to actuate your identity.

LEARNING OUTCOMES

WRIT 1120 has the following learning outcomes:

1. Apply curiosity in research-based writing.
2. Demonstrate openness to new ideas and arguments.
3. Practice creativity in approaches to source-based writing.
4. Read multiple genres of academic research-based writing.
5. Generate example-based feedback in response to others' writing.
6. Develop strategies for revising source-based research projects across drafts.
7. Use documentation, syntax, grammar, mechanics, and formatting strategically for audiences.

REQUIRED MATERIALS

- Regular access to our course Canvas site
- Access to assigned course readings, provided by instructor
- Access to a digital device with the capability to use Outlook email, Zoom, and Canvas

COURSE REQUIREMENTS

Each of these writing assignments must be submitted to receive a passing grade. More detailed instructions will be given for each activity:

1. Initial Project Description: After engaging readings that will suggest an array of possible research projects, you will compose a short project description that forwards a research question and how you plan to answer it.
2. Annotated Bibliography + Research Proposal: After identifying an initial research question, you will read widely to learn how others have approached your topic. You will use your annotated bibliography to refine your research question and finalize your research methods through a formal proposal.
3. Researched Project: After approval of your proposal, you will collect primary data through surveys, interviews, and writing in response to your research question and present results in a research report.
4. Reflection + ePortfolio: This is a portfolio course. You will collect writing you produce in this course, select specific writing artifacts for inclusion in your showcase portfolio, and then reflect on how those artifacts demonstrate you achieved the learning objectives of our course. *As such, you should save and effectively file away everything you do for this course.*

Other course requirements include the following:

1. Peer Responses: You will submit drafts of your researched project and reflection for review and offer thoughtful written responses to the work of your peers.
2. Engagement Journals: Every day, you will address a prompt given by the instructor as it relates to your progress in class, on projects, or general well-being. This space is meant to give me insights into your thinking process and towards the labor I cannot see. Hopefully this will form a sense of community within the classroom, and allow me to better understand your thought processes.

GRADING SUMMARY

See our engagement-based grading contract for a full grading summary and discussion of attendance and late work.

Possible grades at the end of the semester are A, B, C, NC, and ATN.

A grade of NC will not be calculated into your GPA, and you will have the opportunity to re-take the class in a subsequent semester with no penalty.

However, it is possible to receive an F in this course. If you should stop attending class for any reason without going through BGSU's official procedure for dropping the class, you may receive an ATN, which is a failure due to attendance. The grade of ATN will appear on your transcript, and an F will be calculated into your GPA.

Academic Integrity: Academic integrity violations—cheating (which involves recirculating prior work), plagiarizing, fabricating, and facilitating academic dishonesty— will result in a failing grade for the assignment and possibly the course. Refer to the [student handbook](#) for more concerning BGSU's policy on academic integrity.

Grade Appeals: WRIT courses abide by the grade appeal process of the English Department and the College of Arts and Sciences. If you would like to appeal your grade, please contact the UWP office (writing@bgsu.edu).

CAMPUS WRITING RESOURCES AND CO-CURRICULAR OPPORTUNITIES

Writing Showcase:

The Writing Showcase is a celebration of excellence in first-year writing, providing students in WRIT courses an opportunity to share their writing and learn from peers. Students who present a poster or paper at the Showcase gain professional experience, receive feedback on their work in a supportive environment, and develop their resumes. Additionally, the Showcase awards prizes for the outstanding individual poster, outstanding individual paper presentation, and outstanding collaborative presentation. For more information, see the [Writing Showcase](#) on our website.

WRIT: Journal of First-Year Writing

WRIT, a digital journal of first-year writing, publishes exceptional alphabetic and multimodal texts composed by students in University Writing Program courses at BGSU. The journal celebrates engaging, innovative writing that explores authors' curiosity on a variety of topics and is composed for a variety of audiences and contexts in a range of genres. For more information, or to submit a polished piece of writing to the journal, see the [WRIT page on ScholarWorks](#).

University Libraries:

The University Libraries supports the teaching, learning, and research mission of

BGSU by advancing scholarship and creativity through collections and user-centered services that connect faculty and students to high quality information resources. For example, University Libraries houses the Collab Lab, which supports cross-disciplinary, collaborative research. For more information, call (419) 372-6943 or visit [their website](#).

The Learning Commons:

The Learning Commons provides “one-stop-shop” academic support within the Jerome Library in the areas of Academic Coaching, Supplemental Instruction, Writing Consultations, Math/Stats Tutoring, subject groups, and individual assistance. For more information or to make an appointment, call 419-372-2823 or visit [their website](#).

TECHNOLOGY SUPPORT

The Technology Support Center (TSC) provides a central point of contact for faculty, staff, and students for questions, problem reports, service requests, and inquiries for University computer systems and communications technologies at BGSU. Email: tsc@bgsu.edu. Phone: (419) 372-0999.

Students looking for CANVAS support or more in-depth assistance with computer technology for a class project should contact the Student Technology Assistance Center (STAC). Students can get help in person at 122 Jerome Library, by phone (419) 372-9277, or visiting [their website](#).

Resource for downloading Microsoft Word: <https://www.bgsu.edu/its/students/resources.html>

DEPARTMENT AND UNIVERSITY POLICIES

Catalog Description:

WRIT 1120 Seminar in Research Writing. (3). Builds on foundational understandings of academic reading and writing with a focus on inquiry-based writing. By engaging a range of writing tasks, both informal and formal, students pursue person- and library-based research writing that has meaning to them personally. Students also continue to build confidence as readers, writers, and critical thinkers, adding their voices to ongoing conversations. Using a workshop approach, students practice strategies for representing, through reflective writing, their research and composing processes to a range of audiences. ePortfolio based. Placement through UWP online pre-screening or prior credit for WRIT 1110.

Student Decorum:

This course requires ethical and professional conduct, which includes academic integrity, collegiality in class and virtual environments, and professionalism when dealing with the community as part of course activities. In order to promote an inclusive and constructive learning environment, demeaning, marginalizing, and otherwise negative language and behavior will not be tolerated in the classroom. Respect and courtesy toward the instructor, classmates, and classroom guests are expected. Language and behaviors that are disruptive, abusive, or harassing may result in disciplinary action as specified by the Student Code of Conduct.

Basic Needs Security:

Any student who has difficulty affording groceries or accessing sufficient food to eat every day, who lacks a safe and stable place to live, and believes this may affect their performance in the course is urged to contact the Office of the Dean of Students for support. Please do not struggle alone; there are resources to assist. Please visit [the “Support and Guidance” page](#) to learn more about our emergency assistance programs.

Supporting Inclusion and Diversity:

BGSU is committed to providing a safe learning environment for all students that is free of all forms of discrimination and harassment. Sexual misconduct and relationship violence in any form are antithetical to the university’s mission and core values, violate university policies, and may also violate federal and state law. Faculty members are considered “Mandatory Reporters,” and are required to report incidents of sexual misconduct and relationship violence to the Title IX Coordinator. If you or someone you know has been impacted by sexual harassment, sexual assault, dating or domestic violence, or stalking, please visit [the Title IX website](#) to access information about university support, resources, and reporting.

Commitment to Anti-Racism:

We believe that *words change worlds* and faculty and administration strive to help you understand that words, more broadly, *language*, is powerful. Language can be used to create positive change, but it can also be used to dominate and oppress. University Writing Program (UWP) administration and faculty commit to working with you and offering you opportunities to develop and succeed as writers. You will enter UWP with prior knowledge, experiences, values, and histories that will influence your writing and language practices. Instructors, including me, want you to know that a “standard English” does not exist. UWP instructors strive to continuously reflect on our own language practices—including examining and

confronting our own biases—to understand how these practices impact you, in the classroom and beyond. UWP encourages you to develop your unique voice and identity through projects that build on each other and value discussions about discourse communities, agency, negotiation, and reflection.

Please see the UWP website for our full Anti-Racism Statement:

<https://www.bgsu.edu/arts-and-sciences/english/writing.html>.

Student-Veteran Friendly Campus:

BGSU educators recognize student veterans' rights when entering and exiting the university system. If you are a student veteran or a student currently serving in any branch of the military, please let me know if accommodations need to be made for absences due to drilling or being called to active duty.

Missing six classes without prior notice or reason will result in a grade of NC (No Credit).

This class is very reliant on student participation and discussion, so it's vital that you show up to contribute. If you're worried you may exceed this number of absences, please contact me ASAP and we can discuss accommodations. I also will allow for three mental health days. Please notify me of your absence and I will mark you present for the day.

If you need to miss class due to illness or some other outlying factor, please be thorough and detailed in your email to me about why (eg: I am feeling ill today and will not be able to make it to class).

Note for student-athletes/band members: Should you need to miss a class due to a university-sanctioned activity, understand that absence from classes, even if excused, does not relieve you of responsibility for completing required work. In such an event, you should consult with me well before you miss class to make alternative arrangements for completing any work.

Accessibility Services:

If you have a documented disability that requires accommodations to obtain equal access for your learning, please make your needs known to me, preferably during the first week of the semester. Please note that students who request accommodations need to verify their eligibility through the Office of Accessibility Services, 38 College Park Office Building (access@bgsu.edu, phone: 419-372-8495; TTY: 419-372-9455).

Opportunities for Ohioans with Disabilities

Opportunities for Ohioans with Disabilities (OOD) is a state agency that helps people reach their vocational goals. College students with disabilities can apply for

services now to help them prepare for their future career. There are a variety of services depending on the person's need including rehab tech, career counseling, and support finding internships. OOD helps students with various types of disabilities including physical disabilities, chronic health conditions, mental health illnesses and learning and sensory disabilities.

BGSU has an OOD employee on site. Vocational Rehabilitation Counselor, Jennifer Murray Cosgrove, is located at 38 College Park Office Building with Accessibility Services. If you have questions or would like to apply for services, you can reach her by email, jcosgro@bgsu.edu or by phone, 419-277-6754.

Religious Holidays:

It is the policy of the University to make every reasonable effort to allow students to observe their religious holidays without academic penalty. In such cases, it is the obligation of the student to provide the instructor with reasonable notice of the dates of religious holidays on which he or she will be absent. Should you need to miss a class due to a religious holiday, understand that absence from classes for religious reasons does not relieve you of responsibility for completing required work. In such an event, you should consult with me well before you leave for the holiday to make alternative arrangements for completing any work missed.

BGSU COVID-19 Response

Face Covering Guidance

With recommended precautions now tied to risk levels based on local health department guidance, BGSU does not require face coverings on its campuses.

BGSU will follow guidance from the [Wood County Health Department](#) and [Erie County Health Department](#). Individuals may choose to wear face coverings at any time.

Severe Weather:

In most cases, BGSU will not close for winter conditions unless the Wood County Sheriff's Department declares a Level 3 emergency. Closing information will be communicated through BGSU's [AlertBG text system](#), BGSU e-mail notification, BGSU's website, and Toledo's Television stations. (Note: You can sign up for or update your AlertBG settings by signing into [MyBGSU](#) and clicking on the AlertBG tab at the top of the page.) However, BGSU encourages you to assume responsibility for your own health and safety. Please notify me if you choose not to attend class due to safety concerns.

Course Schedule: Formal notice will be given for any changes to the schedule that need to be made.

Unless otherwise indicated on the schedule, each class meeting will be held Tuesday/Thursday, 7:30-8:45 PM EST, Health and Human Services Bldg. 101

Kennedy Lomont—WRIT 1120

Course Schedule changes will be announced in class and posted to canvas

WRIT 1120	In Class Activities	Homework
	<u>REFRESHER & INTRODUCTION</u>	
Wednesday January 11th	Syllabus, Semester Plan Daily Journal Back to Basics PP In Text citations PP	Read Zachary Shore <i>Grad School Essentials</i> , “How to Read, Part I Dissecting a Text”
Friday, January 13th	Discussion Seminar Reading comprehension activity Daily Journal	
<u>UNIT I</u>	<u>BEGIN INITIAL PROJECT DESCRIPTION</u>	
Monday, January 16th	Martin Luther King Day No class	Read Catherine Savini “Looking for Trouble: Finding your way into a Writing Assignment” pages 52-59
Wednesday, January 18th	Overview of Project Discussion Seminar Daily Journal	Read Nicholas Walliman <i>Research Methods, the basics</i> Chapter three-page 29-40
Friday, January 20th	Daily Journal Discussion Seminar Create Knowledge Map	Optional reading https://writingspaces.org/past-volumes/workin-languages-who-

		we-are-matters-in-our-writing/
Monday, January 23rd	Daily Journal Form one research question by the end of class Forming Research Q's PP	Read chapter two of Judith May Fathallah's book <i>Fanfiction and the Author</i>
Wednesday, January 25th	Discussion Seminar Daily Journal Find topic ideas through website https://libguides.bgsu.edu/c.php?g=405633&p=2800437	Read Zachary Waggoner "Life in Morrowind: Identity, Video Games, and First-Year Composition"
Friday, January 27th	Discussion Seminar Daily Journal Discuss Audience & activity	
Monday, January 30th	Form one research question by the end of class Daily Journal In class Reading "What Needs to Change in Academia to Increase the Number of Black Scientists and Engineers?" by Bryan Byrson https://www.ncbi.nlm.nih.gov/pmc/articles/PMC7375315/	Read Elisabeth D. Kuhn "I just want to make love to you"-Seductive strategies in blues lyrics"
Wednesday, February 1st	Discussion Seminar Daily Journal Class Activity, finding lyrics and analyzing them	Read Fan Shen "The Classroom and the Wider Culture: Identity as a Key to

		Learning English Composition”
Friday, February 3rd	Daily Journal Discussion Seminar Form one research question by the end of class Create Rubric for I.P.D.	Read Laura Loeb’s “Politicians on celebrity talk shows”
Monday, February 6th	Daily Journal Discussion Seminar Class workshop day Question-Answer session	
Wednesday, February 8th	*Conferences* Class canceled	Daily Journal due February 10 th at 11:59 pm
Friday, February 10th	*Conferences* Class canceled	Initial Project Description due by February 12 th at 11:59 pm
<u>UNIT II</u>	<u>ANNOTATED BIBLIOGRAPHY AND RESEARCH PROPOSAL</u>	
Monday, February 13th	Go over project Discuss class progress Helpful Links Daily Journal	Read Dana Lynn Driscoll “Introduction to Primary Research: Observations, Surveys, and Interviews
Wednesday, February 15th	Discussion Seminar PowerPoint-survey/interview guidelines Daily Journal Practice class survey	NA
Friday, February 17th	Daily Journal LIBRARY VISIT DAY Pallister Conference room	Read Tiffany J. Hunt and Bud Hunt

		<i>Googlopedia: Turning Information Behaviors into Research Skills</i>
Monday, February 20st	Discussion Seminar Daily Journal	Read Lehana Thabane's "Posing the Research question: not so simple"
Wednesday, February 22nd	Discussion Seminar Daily Journal	Nicholas Walliman's <i>Research Methods: the basics</i> Ch. 11, "Writing the proposal and writing up the research"
Friday, February 24th	Daily Journal Discussion Seminar Create more annotations	Two annotations due Friday the 24 th at 11:59 pm
Monday, February 27th	Daily Journal Find article related to your project, group activity SURVEY DAY	Read Vershawn Ashanti Young "Should writers use they own English?"
Wednesday, March 1st	Daily Journal Discussion Seminar Kahoot review of project & fun facts	Read Anne Lamott "Shitty First Drafts"
Friday, March 3rd	Daily Journal Discussion Seminar Create Rough draft Rubric	Rough Draft Annotated Bibliography due

		Friday March 3 rd by 11:59 pm
Monday, March 6th	Spring Break, no class	
Wednesday, March 8th	Spring Break, no class	
Friday, March 10th	Spring Break, no class	
Monday, March 13th	Daily Journal Workshop day Create Rubric for A.B.R.P.	
Wednesday, March 15th	*Conferences* class canceled	Daily Journal due March 15 th at 11:59 pm
Friday, March 17th	*Conferences* class canceled	Annotated Bibliography and research proposal due March 19 th at 11:59 pm
<u>UNIT III</u>	<u>RESEARCH PAPER</u>	
Monday, March 20th	Daily Journal Introduction to Project	Discussion board due by the end of class at 11:59 pm <i>Read <i>The Craft of Research</i>, Wayne C. Booth et al. Chapter 12, pages 177-185</i>
Wednesday, March 22nd	Daily Journal Discussion Seminar Notecard planning session	<i>The Craft of research ch. 12 pages 177-185</i>

	https://nmu.edu/writingcenter/tips-writing-research-paper	
Friday, March 24th	Daily Journal Discussion Seminar	Read <i>The Craft of Research</i> , Wayne C. Booth et al. Read Chapter 16, pages 232-245
Monday, March 27th	Daily Journal Discussion Seminar Practice exercises from Chapter 16	Read O'Reilly Chapter Six, "Micro editing for Grammar and usage" * Section="Usage" * Rough Outline assignment due Sunday March 26 th
Wednesday, March 29th	Daily Journal Peer review	O'Reilly activity findings articles: locate links underneath section titled "Holistic Editing: Integrating the Macro and the Micro" https://learning.oreilly.com/library/view/the-art-of/9781317343547/004_9781315662589_contents.html#ch7.1

Friday, March 31st	Daily Journal Discussion Seminar Workday	
Monday, April 3rd	Daily Journal Start on group activity-Research based cooperation & ethical considerations	Read <i>The Copyeditor's Handbook: A Guide for Book Publishing and Corporate Communications</i> Chapter 4, 5, OR 8 https://go.exlibris.link/c79sx8Ts
Wednesday, April 5th	Daily Journal Discussion Seminar Presentation based on chapter groups	
Friday, April 7th	In class workday	Daily Journal due April 8 th at 11:59 pm
Monday, April 10th	Create Rubric Q & A	
Wednesday, April 12th	*Conferences* Class canceled	
Friday, April 14th	*Conferences* Class canceled	Research Paper due April 18 th at 11:59 pm
<u>UNIT IV</u>	<u>REFLECTION, EPORTFOLIO, AND FINALS WEEK</u>	
Monday, April 17th	Introduction to R.E.F. project Create rubric	

Wednesday, April 19th	The importance of Reflection Activity and Discussion https://www.cla.purdue.edu/academic/english/icap/assessment/purpose.html	
Friday, April 21st	In-class workday	Reflection/Eportfolio due April 23 rd at 11:59 pm
Monday April 24th	Exam Week	
Wednesday, April 26th	Exam Week	
Thursday, April 27th	Exam Week ***WE HAVE CLASS***	11:30-2:00
Friday, April 28th	Exam week	