

Faculty Fellowships 2003-2006

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ISTVAN CSICSERY-RONAY, JR. Professor of English

MARK KANOWSKI Professor of Mathematics

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FREDERICK M. SOSTER Professor of Geosciences

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HIROKO CHIBA

Assistant Professor of Modern Languages

Japanese Film and Anime: A Popular Culture in Translation

The primary goal of my project is to create a new course on Japanese film and Anime. (Anime is originally the abbreviation of the English word "animation" in Japan, which is now used as an established term for animated films and videos.) The new course, Japanese Film and Anime: A Popular Culture in Translation, will investigate how Japanese people and society have been reflected in films and Anime. Popular culture, the culture of the masses, reflects society and represents issues such as morals, needs and desires that people have. Films and Anime, a form of popular culture, can also mirror people in the society. Through the cinematic language, a film communicates with the mass of people reflecting and representing them, and suggesting meanings to the lives.

The new course will be designed to examine Japanese film and Anime as a means to deepen our understanding of Japanese society. Both films and Anime have played significant roles in academic fields. There are a number of internationally renowned Japanese films, which have provoked serious studies. Anime used to be a sub-culture, but it is becoming mainstream and is considered an art form as films are in Japan. Those works will be studied as active mediums to analyze Japanese society and culture.

I would like to approach the course in a multi-dimensional way, employing film theory, criticism and cinematographic elements. However, the primary focus of the course will be the study of the cultural and social aspect of these films and Anime. This course will be an addition to Film Studies and Asia Studies. The field also will become my research area in the near future.

ISTVAN CSICSERY-RONAY, JR.

Professor of English

Globalism and Science Fiction

The technological empires of the 20th century have defined themselves through great material and conceptual engineering projects that have all the characteristics of science fiction. There is a close link between real-world imperial technical projects and the national styles of science fiction. Each reflects the mix of global technoscientific ideology with local, national cultures of art and representation. During this fellowship, I propose to research and write three chapter-length essays on the global social-political context of science fiction in the 20th century. Specifically, I will explore the hypothesis I have proposed in my study of the genre, *The Seven Beauties of Science Fiction* (completed for my previous Faculty Fellowship project, and contracted by Wesleyan University Press), that the genre not only expresses the domination of techno-scientific culture in everyday life in highly technologized societies, but that it is also one of the preferred narratives of these societies for dealing with the extension of their cultures beyond their national borders and their "home values."

Throughout the world, science fiction has been viewed as primarily a U.S. genre because the U.S. is the largest producer and consumer of works of science fiction. However, other national cultures, notably the UK, France, Russia/USSR, Japan, and to a lesser degree Germany, have developed distinctive strains of science fiction. Not coincidentally, these have also been the national societies that strove for international control beyond their borders. Science fiction is a genre of late modernist empire, written to aid and inspire national audiences to comprehend their transformations from historical populations engaged in historical-national integration, into "global leaders."

This has been done through the projection of history into futures (or alternate pasts and presents) in which all conflicts have to do with technoscientific progress. In science fiction, national populations recognize themselves as technical empires, and they attempt to accommodate their literary-national traditions to their technological-imperial presents. Because science fiction is a body of fantasies about global imperial technology, the genre's motifs and images are actively adopted and transformed cross-nationally by each science fiction tradition. They are imported into the political-cultural discourse rooted in each culture, whether legitimizing, resistant, or ambivalent.

MARK KANNOVSKI

Professor of Mathematics

Discretion is the Better Part of Revision

In this project I will create a sequence of two courses to better serve the needs of students studying mathematics and computer science at DePauw. This new sequence will allow students of mathematics more access to the full mathematics curriculum. It will also give a better preparation to students studying computer science at DePauw. In addition to a better understanding of mathematical structures, students will be exposed to the use of technology in a problem-solving environment. This experience with technology will provide common ground for the students who continue their study of mathematics to the more advanced undergraduate level.

MITCHELL B. MERBACK

Associate Professor of Art

Pilgrimage and Pogrom: Anti-Jewish Myth, Violence and Visual Culture at the Holy Blood Shrines of Late Medieval Germany and Austria (working title for book-length study)

In the later Middle Ages, popular religion in the southern territories of the German empire was shaped most decisively by pilgrimages to blood relics (Blutreliquien) and to the sites of reputed host-transformation miracles (Hostienwunder), a significant proportion of which were linked to local anti-Jewish accusations, violences and civic expulsions. Myths and rumours alleging that Jews tortured the corpus christi in ritualized reenactments of the Crucifixion span the period from the thirteenth through the sixteenth centuries, and were especially prevalent in Germany. The Jesuit scholar Peter Browe (1926) counted forty-eight such charges in Europe overall between c. 1220 and 1566; thirty-five of these were in German-speaking regions. From the total number of accusations, nearly half appear to have led to the foundation of a shrine or the construction of a larger-scale pilgrimage church.

Pilgrimage and Pogrom explores the common patterns and links between anti-Jewish accusations and the otherwise normative processes of Christian cult-formation and church-foundation by examining the forms of visual culture eucharistic pilgrimage shrines of this type generated. The exploration begins from a complex understanding of these shrines as cultural hybrids, as places where multiple cultic functions overlapped and interpenetrated. While functioning as "places of veneration" (Verehrungsstätten) of Christ's suffering body--visible in the relic of the miraculous "bleeding host"--the shrines also served lone pilgrims and entire communities as healing centers (Heilstätten) and as stations of grace (Gnadenstätten), where prayers for the dead in purgatory would prove especially efficacious. Finally, by virtue of their foundation legends--stereotyped narratives of Jewish violence and its miraculous negation--these shrines appeared to pilgrims as sites of commemoration and atonement (Sühnekirchen), sacred places cleansed of the pollution spread by both the crime and its perpetrators.

Long familiar to regional historians, ethnologists and folklorists in Germany, the encompassing visual culture of the "host-desecration churches" (Hostienfrevelkirchen) has never been systematically examined. Yet a surprising wealth and diversity of material evidence survives: relics and eucharistic cult statues; painted "miracle cycles" and altarpieces; propagandistic broadsheets and devotional souvenirs; and the architecture of the churches themselves. Of special importance to the present study are those cult-images, which thematized the flow of life-giving blood from Christ's body, the "Man of Sorrows" (imago pietatis) and the "fountain of grace" (fons pietatis). With their unnerving psychological realism and antagonistic power, such images--the consubstantial surrogates of the "bleeding host"--worked to banish doubts about the spurious origins of the shrine and ensure its continuing efficacy as a channel of salvific grace.

KERRY PANNELL

Assistant Professor of Economics and Management

Integrating 21st Century Finance into Macroeconomic Policy Models

The standard textbook policy model of the macroeconomy is given by a single elegant diagram that shows a simultaneous equilibrium in the national goods market and financial markets. Unfortunately, intermediate macroeconomics students have so much difficulty with the technical details of this model that they rarely appreciate and understand the results or the policy implications. For many students each of these markets is a mystery and they manipulate the model mechanically based on the dichotomy between monetary and fiscal policy: the US central bank shifts one curve with monetary policy, and Congress shifts the other curve through tax and spending programs. Due to the widespread use of this model, the erroneous lasting impression students have is that government can engineer desirable economic results without much difficulty. Perhaps even more problematic is the fact that the standard model uses such a dramatically oversimplified view of financial markets that students do not gain a good understanding of the investment process and how it affects the economy as a whole. This project will allow for the development of a macroeconomic model for teaching intermediate macroeconomics that provides more realistic financial market underpinnings: bond markets are essential, while different classes of investment securities have different effects on spending in the economy. Whether savings becomes part of investment spending depends on whether the savings is put into a risky asset (used by business to fund expansion) or a risk-less asset (currency or government bonds). By focusing on a more realistic representation of commercial banks and the central bank, this model provides an institutional basis for students' understanding of the macroeconomy.

During this three-year project, my collaborator and I will coordinate efforts to test this new macroeconomic model and develop textbook level material to be taught at the intermediate macroeconomic level. The final product will be one coauthored academic article for journal publication, one single-authored academic article, and coauthored textbook materials equivalent to three textbook chapters related to the original model and the two subsequent academic articles. In addition, I will produce homework problems, exam questions and other course materials to go along with the three textbook chapters.

MARTHA RAINBOLT

Professor of English

The Response to the "Complexions of Race" in Eighteenth-Century Periodicals:
The Oroonoko Story and Its Commentators

Aphra Behn's 1688 narrative, *Oroonoko or The Royal Slave*, was a very popular story, which was shortly rewritten in dramatic form by Thomas Southerne (1696). This play, and its subsequent adaptation by John Hawkesworth in 1759, continued to be very popular throughout the eighteenth century (315 productions in London alone from 1696 to 1800) and, indeed, became a rallying cry for the abolitionist movement. Behn tells the story of an African Prince, Oroonoko, and his beloved princess, Imoinda, whose tragic love story begins in a royal court in West Africa and ends in a slave colony in Surinam in the West Indies. In this study I will examine the ways in which the story in its dramatic form was received by the popular press of that time. Through a reading of the *Gentleman's Magazine*, the *Critical Review*, and other popular periodicals of the period, I will analyze the British public's response to the Oroonoko story and the ways in which those responses reveal British attitudes to skin color and its place as a signifier of race and culture.

During the first year of the fellowship I will focus on the presentation of race and skin color in the dramatic criticism in these periodicals. In the second year I will focus on the responses to race and slavery, both in the periodical literature and in the Hawkesworth version of the Oroonoko story. In this portion of the project, I will look especially at the concept of slavery: how it is defined and how, or if, it is connected to racial differences in the British periodical literature. In the final year I will write a preliminary draft of an edition of the previously unpublished Hawkesworth version of *Oroonoko*.

CARL P. SINGER

Professor of Computer Science

A 21st Century Facelift for the Computer Science Core Curriculum

An examination of the interplay among the four computer science core courses, Computer Science I (CSC121), Computer Science II (CSC122), Computer Organization (CSC221), and Data Structures and Algorithms (CSC222) will result in the design, implementation, and evaluation of new versions of CSC121 and CSC122 and the facilitation of a process to incorporate the effects of these changes on CSC221 and CSC222. CSC121 and CSC122 will be recast using a combination of object oriented programming and design, event driven programming, modern interface design, and information processing, while retaining an overview of the discipline of computer science, the fundamental principles we currently study, and our successful pedagogical approaches. All changes will be coordinated with members of the Computer Science faculty through formal and informal dialog and cooperation. This is an innovative and pioneering approach that will have a broad and far reaching positive impact on the computer science curriculum.

FREDERICK M. SOSTER

Professor of Geosciences

Development of Technology-Enhanced Courses in the Geosciences

Geology is a visual science that requires students to think three-dimensionally to visualize and understand geologic structures, landforms, and processes. Geoscience courses use a variety of images in the form of graphs, drawings, photographs, and animations to illustrate key terms and concepts. This multimedia approach to teaching geoscience is an effective means of engaging students in course content; however, some students do have problems related to (1) organizing and synthesizing a large amount of information, (2) taking good notes while trying to listen to and participate in class discussion, (3) understanding how concepts and terms relate to particular images, and (4) having access to images used in class that are not in the textbook. Recent research suggests that the use of PowerPoint presentations in the classroom, coupled with course web pages where students have access to the class notes, course materials, and electronic images, significantly improves student understanding of course material.

In this project, I will convert course content in three geoscience courses, GEOL 111 Physical Geology, GEOL 112 Historical Geology, and GEOL 316 Sedimentology & Stratigraphy to PowerPoint format and to create web pages for each course where students can access class notes, course materials, and electronic images via the Internet. The PowerPoint presentations will incorporate figures, labeled digital images, and video animations, which will give students access to more examples than are presented in the textbook. The PowerPoint presentations and course web pages will help students to organize course content better and to understand more readily how terms and concepts relate to particular images. It is hoped that the provision of these technology-enhanced courses in the geoscience curriculum will result in better student engagement with the course content and better understanding of the material that is presented to them.

M. SCOTT WILKERSON

Associate Professor of Geosciences

Virtual Landforms and Digital Maps

The construction and interpretation of topographic and geologic maps is difficult both to learn and to teach. Student conceptual issues commonly arise because 3-D map relationships must be visualized from, or represented by, static, 2-D, paper maps. In this project, I will work to enhance student understanding of topographic and geologic maps at all course levels (beginner, intermediate, and advanced). Three types of materials will be created: (1) GPS (global positioning system) exercises and data conversion bridges between software packages in order to create high-resolution digital maps from student-collected data; (2) a library of 3-D computer "virtual landforms" derived from actual topographic data, consisting of (a) images of individual topographic landforms formed by a wide array of geologic processes and (b) large regions (e.g., significant portions of topographic quadrangles) consisting of related landforms formed by similar geologic processes; and (3) a library of 3-D models depicting the intersection of various geologic structures with a topographic surface, including animated slices through the models to simulate erosion. This work will be incorporated into various introductory, intermediate, and advanced courses in the geoscience curriculum. In particular, the Map Interpretation course will be completely re-created from scratch to incorporate these materials into interactive, computer-based lectures and exercises.