

Capstone Portfolio
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Sarah Eshelman

Introduction to Capstone Portfolio

I was sitting in Dr. Valens's office, learning about Salem State's graduate program and mapping out the next two years of my academic life. After explaining how I can complete my degree with a thesis paper or capstone portfolio, she asked me if I had a thesis in mind.

Nonplussed, I shrugged and said, "Oh, I don't have any idea at all! Just a little joke thesis I've been kicking around in my head - like, what does the found family trope in TV comedies like *The Good Place* reveal about us as a society? Does it reflect our experiences or our desires?"

I didn't expect her response: "That's fantastic! Yes, that's a thesis!"

From that point, I decided to weave my interest in community as depicted in literature in all of my studies at Salem State University. While the topic did not fit in every course I took, I learned enough to help me process the ideas more deeply and discover new connections that I did not otherwise know.

Community of a nation as formed by literature

In my Literature of the American Dream class, I was struck by the connections between John Winthrop's "Model of Christian Charity", Joy Harjo's *American Sunrise*, and Martin Luther King Jr.'s "I Have a Dream" speech. From my own reflections on what has shaped our national identity and how evangelicalism has played a part in this, I saw the threads of our culture today sown in Winthrop's words. His words shaped a national community that drew a line around itself, that marked off who could be a part of the community and who cannot. The works of King and Harjo sought to create new visions of what a national community can look like. Their words of speeches and poetry set forth hope for communities, a hope that communities who once caused harm can transform into ones that honor and allow healing and connection.

In my analysis of Winthrop's Puritan dream and King and Harjo's counter-voices, I saw how literature can shape communities and how our national community impacts the local and personal communities. In the revision process to change the paper into one that fitted the theme at the Irish Association of American Studies conference, I found ways to communicate these ideas to a new community of scholars.

Community as source and subject of healing in *Ceremony*

In my Native American Literature class, I fell in love with Leslie Marmon Silko's *Ceremony* and found her depiction of healing and community compelling. When I started to brainstorm for the paper, my professor suggested either focusing on how the community is healed or how the community does the healing. I saw a connection between both ideas, a kind of circle where Silko depicts the involvement of the community in the act of healing and the reception of the act of healing from the community.

This flow of healing, this give-and-take within a community that needs healing, reveals an egalitarian vision of community that is not divided between the helpers and the helped but rather united in a mutual care and mutual need. Silko also offers the community of readers a new way to approach healing in the light of the difficulty to reconcile the harm done. Her novel allows us to be a part of the healing, showing how literature can shape community towards healing.

Community formed over shared meals in Young Adult Literature

In my Young Adult Literature class, the opportunity to create a project like a cookbook intrigued me. Ever since reading and teaching the chapter on food in literature from Thomas C. Foster's *How to Read Literature Like a Professor*, I have been interested in the ways that meal

scenes depict community in literature. With this in mind, I created a cookbook based on the community scenes in nine of the twelve books we read for the class.

By analyzing how meals create connections between the characters, I found that the authors use these specific food scenes to reveal how the adolescent search for identity is made in community. For the young readers of these books, the authors reveal how the meals in their lives are also moments of connection and community. The process of making the cookbook also created a community in my life, as I had friends and family act as my taste-testers for most of the meals. In this way, literature holds up a mirror to our lived experiences.

Community as found family in television shows

After learning about podcasting in my Audio Storytelling class and learning in more detail the rhetorical theory behind podcasting in my Digital Writing class, I decided to revisit my original thesis idea and create a podcast series on the found family trope. In defining and breaking down the elements of the trope, I explored how community outside of the family unit is portrayed in TV comedies and dramedies.

In these shows, community built through choice allows the characters to become better people, giving the community of people who watch a show hope and affirmation as they consider the found families in their lives. The shows are compelling because we find this kind of community compelling, and I sought to explore that in my podcast episodes.

Community and perspective in the classroom

In my Introduction to Graduate Studies class, I wanted to apply the theories we learned in class to the work I do as a high school English teacher. I then revamped an existing unit on John Steinbeck's *Of Mice and Men* to include ways of critiquing the text through Feminist Theory,

Critical Race Theory, Critical Disabilities Studies, and Marxist Theory. A few weeks after submitting the project, I implemented the lessons I created in January 2021.

While this project may not seem as connected to community as my other projects, this actually strikes on the core value of my studies: that the depiction of community in literature mirrors reality and guides readers into a new understanding of their own communities. In the unit, tenth graders engaged with a classic text through the lenses of different communities. This allowed them to take on the perspectives of communities other than their own. Through taking on these perspectives and discussing them with each other, a kind of community was formed within the class. Students felt empowered to question a classic text and to offer a critical reading based on the theories I provided for them. They were able to see how this text holds up a mirror to our world and then question the systems in place for our own communities.

Community seeking its own thriving in literature and social media

My interest in community as it has been shaped by my studies, specifically in Native American Literature and in Digital Writing brought me to the topic of my final paper: how the work of *Dawnland Voices 2.0* and its related social media pages connect to survivance, activism, stewardship, and sustainability. Through writing and revising this paper, I found new points of connection between both fields and how community connections can be facilitated through online literary anthologies and social media. Analyzing community in the real world as facilitated by literature allowed me to see the other side of my initial exploration of literature and community. Instead of exploring how literature reflects our realities and aspirations, I explored how communities in the real world use literature as a means of connection.

Sarah Eshelman

The Puritan Dream and Its Counter Voices:

Winthrop's American Exceptionalism and Harjo's *American Sunrise*

Introduction

With the colonization of what is now called the United States of America came a vision for how the settler community is supposed to operate. This vision, which will be referred to as the "Puritan vision", was articulated by John Winthrop in 1630 when the Puritans first left for the Massachusetts Bay Colony. As his speech, "A Model of Christian Charity," gained currency, its ideals shaped the development of American exceptionalism, which later led to the American Dream. Yet by using the Puritan vision as a foundation for the American Dream, the Dream became hypocritical and exceptionalist, with those in power such as the English colonists creating barriers as to who can access it. Counter voices have stepped in to refute the colonists' vision, and these voices speak in resilient hope despite historically being prevented from pursuing the Dream. Indigenous artists such as Joy Harjo speak from the perspective of those whose land was stolen and who were then further barred from any of the riches of the land. In her collection, *American Sunrise*, Joy Harjo creates a new vision that removes hierarchies in the Puritan vision and grounds the community in mutualism, in a common care without exceptionalism.

By responding to the Puritan vision, Harjo addresses Winthrop's words that allowed exceptionalism, paving a new kind of vision that looks forward with resilient hope to a new kind of America.

John Winthrop and the Puritan Vision in "A Model of Christian Charity"

In "A Model of Christian Charity," John Winthrop grounds his vision by equating the

colonization of the land with the biblical story of the Israelites taking the land of Canaan. The use of covenantal language has shaped the development of the American Dream by creating the sense that the Dream is limited to the rich and the select racial, ethnic, and religious groups. This sense of limitation in the Puritan vision is developed by a deliberate interpretation of the Christian Bible that allows for power to maintain this unequal dynamic.

The idea of a covenant that Winthrop develops is steeped in both biblical literature and legal language; the quote is here on the screen. [[[“We are entered into covenant with Him for this work. We have taken out a commission. The Lord hath given us leave to draw our own articles. We have professed to enterprise these and those accounts, upon these and those ends.”]]] The word “covenant” is from the Bible, while the phrases “taken out a commission,” “draw our articles,” and “enterprise...accounts” are legal phrases from his time. Considering that Winthrop was originally trained as a lawyer, this blend is deliberate; he is grounding the vision of covenant on both God’s terms and his terms. Winthrop’s description of the covenant is that if God “bring[s] [the colonists] in peace to the place we desire,” then God has agreed to the terms and “will expect a strict performance of the articles contained in it.” This last part means that the colonists will have to obey the rules based on the Christian Bible to get the blessing and avoid the punishment. By focusing on outward behavior as a basis for seeing success, the achievability of the Puritan vision (and by extension the American Dream) can be evaluated on outcomes that can ignore the instances where it fails people. As long as success can be identified or justified, the blessing from God is with them and they do not need to change their actions.

What is telling is who is allowed in this covenant; the language develops the exceptionalism that marks the Puritan vision. Winthrop spends significant time on how the community is supposed to be formed; he says that “love among Christians is a real thing, not

imaginary” and that “We must not look only on our own things, but also on the things of our brethren.” Implicit in this vision is that only Christians are covered by this covenant; the Indigenous people of colonized America are not. This sets up a sense of exceptionalism for the colonists, allowing xenophobia to develop within it and limiting the American Dream in racial, ethnic, and religious terms.

Winthrop connects the covenantal language with his economic vision in his paraphrase of Moses.¹ The ways that Winthrop departs from the text of Deuteronomy 30:15-18, whether by addition or by omission, are telling. [[[He adds “our pleasure and profits” as a specific example of the kind of “idol” that the colonists may turn to. Based on this addition, his attention to the economic structure of the new community can be a warning against the tendency towards self-enrichment. He still hopes that the colonists would obey God’s rules in the covenant and be generous with each other, yet provides no specifics as to how to achieve this.]]]The last phrase, “whither we pass over this vast sea to possess it” leaves out the context: Moses was speaking to Israelites about crossing the Jordan river to take the land. Based on the context of the Biblical verse, the Israelites were going to take the promised land that was from God. This land was already occupied, and the book of Joshua chronicles the ways that they waged war to take possession of it. By making this connection between the colonists and the Israelites of the books of Deuteronomy and Joshua, Winthrop is emphasizing that the colonists are special and any acts of violence to take the land are already approved by God and would not keep them from the blessing of the covenant.² This view of the land feeds into the belief that the American Dream

¹ Full quote from Winthrop here: “...the articles of our Covenant with him, that *we may live and be multiplied, and that the Lord our God may blesse us in the land whither we go to possess it. But if our hearts shall turn away, so that we will not obey, but shall be seduced, and worship and serve other Gods, our pleasure and profits, and serve them; it is propounded unto us this day, we shall surely perish out of the good land whither we pass over this vast sea to possess it*” (emphasis his).

² Winthrop’s interpretation does not line up with the common interpretation of these passages. Typically, the trajectory of the covenant as expressed in the Christian Bible follows how the bounds of who is included expands eventually to all people. My point here is that Winthrop ignores this trajectory in favor of a more exclusive covenant.

should be pursued at any cost. The notion of Manifest Destiny also comes from this idea, as the belief posits that land has already been given to the colonists by God. Even though it is already occupied by Native Americans, Winthrop's covenant does not extend to them, and therefore the land, and the Dream, belongs to the chosen few.

Joy Harjo's New Vision in *An American Sunrise*

Joy Harjo, in her collection of poems *An American Sunrise*, calls out this exceptionalism, both in revealing the genocidal fruits of Winthrop's words and envisioning a new kind of covenantal community. In "Advice for Countries, Advanced, Developing and Falling", the call and response structure creates a sense of competing visions: Harjo's vision in plain text and American exceptionalism in italics. Lines like, "*I was given this position by cunning, by money, by sex, by family, by God*" and "*God gave us these lands*" (9, 14) directly recall the vision that Winthrop had. Harjo evokes the covenantal language by twice describing how the land was given by God, an assertion of divine Providence that colonists used to justify their actions against the Indigenous people. Her vision that prefaces these lines is a new imagining of what community encompasses: "Power...is meant to be shared" and "We cannot own anyone else, people, the lands, or resources" (7-8, 11). In creating a vision of a community rooted in true equality, Harjo upends the hierarchies expressed in Winthrop's vision and expands the sense of community beyond people to include animals and land. This expansion is a crucial reframing from Winthrop's covenant that implicitly excluded others and perpetuated top-down hierarchies.³ By moving away entirely from covenantal language, the language of ownership and transaction, to ground the new vision in the land, Harjo refutes the xenophobia in the Puritan vision and

³ The covenantal arrangement that Winthrop evokes was one that often took place between two people or countries, one of whom was significantly higher in status than the other. A transaction was set up where the lesser party would perform services in return for protection by the greater party, and often the punishment of a broken agreement fell on the lesser party. There is more to this theologically, but a fuller discussion is beyond the scope of this paper. Thank you to Derek Baker and Nathaniel Lee who confirmed that this idea came from the work of Meredith Kline.

includes the natural world in the access to blessing.

This movement towards a vision for America that is inclusive and just continues in “Bless This Land.” While “Advice for Countries...” sets up her vision in opposition to the ideologies America was built on, “Bless This Land” looks forward in resilient hope for what America can become. Harjo uses kinesthetic language to illustrate how a community should operate, in contrast to how Winthrop used the same imagery. Winthrop uses biblical imagery comparing a community of people to a single body; while he seeks to convey the same mutualism that Harjo describes, the image maintains hierarchies as some people may have a more important “place” in the body. In contrast, Harjo personifies the land, not the community, granting the land a head, feet, eyes, and so on for each of the blessings she offers. By personifying the land, Harjo extends the idea contained in her first line of “Advice to Countries...”: “The country is a person” (1). While Winthrop contained his vision of the body to just people (specifically, Christian Europeans), Harjo reveals an interconnectedness of the land and the people, pushing against the parameters of blessing that Winthrop established. This vision is further driven in by the lines, “Bless us, these lands, said the rememberer. These lands aren’t our / lands. These lands aren’t your lands. We are this land” (47-48). The land is not only a body, a person, but it is also a source of blessing and a part of who we are. It is not to be owned or used for profit. By centering the land as her foundation for the blessings, Harjo creates a vision that is based on common humanity and respect for all living things, a vision that can redeem the American Dream from the inequality and xenophobia that originated in its Puritan foundation.

In these blessings, she recognizes the tragedies of the American past while still expressing hope for redemption. Her blessings are for the land, for “[witnessing] cruelty and kindness” and for “[hearing] cries of heartbreak and shouts of celebration” (3-4, 6-7); such

blessings acknowledge the past while still looking forward in hope. This hope is exemplified in her blessings for the arms, for “they remake and restore the beauty of the land” (16-17). Here, Harjo speaks of the resilience not only of the community but of the land itself. It is not only a recipient of Harjo’s blessings, but also a source of blessing; the lack of hierarchies allows blessing to flow in and out equally as all are blessed and blessing. This resilience and healing comes from remembrance of history, as the land “is a speaker, a singer, a keeper of all that happens here, on this land” (10-12). Harjo evokes a new figure at the end of the poem, the “rememberer”, to emphasize that this need for reckoning that leads to renewal must include a full remembrance of the land’s history.

Conclusion

This idea of the “rememberer” brings us to the significance of Harjo’s words in the light of Winthrop’s legacy: the need to fully remember our history so that we can make something new of our country. Winthrop’s “Model” became not a model of love but a model of exceptionalism, the belief that white Christian Europeans were divinely set apart to do to the land whatever they will. Winthrop’s rhetoric makes me think of the biblical phrase of judging a tree by its fruit; the fruits of exceptionalism are seen in continued violence of white supremacy, systemic inequality, and pollution of the land, all impacting the accessibility of the American Dream. Harjo’s call to remember our history and to give up our power to share with others is a radical departure from Winthrop’s exceptionalism. By releasing our grip and learning to listen to others and work for healing and redemption, we can reckon with our history as we renew our relationships with the land and with each other.

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Portfolio Revision Reflection

December 18, 2021

My revision of the essay, “The Puritan Dream and Its Counter Voices: Winthrop, King, and Harjo,” took several rounds of revisions to become the paper that I presented on November 5, 2021, at the Irish Association of American Studies conference. The first round of revising was simply addressing the comments that Dr. Valens left on my draft. Between her comments and our subsequent discussions, I learned how much I needed to articulate the intertextual details of Winthrop’s Biblical allusions. I’ve absorbed these details over many years learning about the Bible in a variety of religious settings, and it was a good challenge for me to make more explicit the connections that I sensed implicitly. I also checked with local pastors about the source of the ideas, as I did not want to accidentally plagiarize or assume that what I had heard over the years was commonly held by most Christian theologians.

As the IAAS conference focused on exceptionalism, I had to rephrase my sections on Winthrop to more clearly meet this theme. This part was easy, as the term “exceptionalism” was one that I was probably reaching for when I used terms like “specialness”. However, my Winthrop section was long, and I had to cut it down to about two pages. I decided to focus my discussion on covenantal language and cut out the analysis on the economic vision. My analysis on his economic vision for the community more closely related to King’s use of economic language in his speech, and as I was not including my section on King, I was able to easily remove that part of my Winthrop analysis. The discussion on covenant was closely connected to the ideas of exceptionalism, so that revision came quickly.

However, the changes I made for the Winthrop section and the need to focus on resilience made revising my Harjo section a little more challenging. I did not want to lean too heavily on the idea of “resilience” since that term can be used to overlook the experiences of historically oppressed people; instead, I wanted to focus on the hope that Harjo expresses in her poetry. In this vein, I framed my revision around the idea of resilient hope, not just resilience. Originally, I found ways that Harjo agrees with Winthrop and then disagrees; for this revision, I had to remove the moments she agrees to make the contrast between the two sharper. This shift gave me space to examine other lines in her poems, such as the words of American exceptionalism in “Advice for Countries, Advanced, Developing and Falling” and the kinds of blessings in “Bless This Land”. Drawing new conclusions in these poems in the light of exceptionalism and resilience took more significant revisions but yielded a stronger analysis than my original paper had.

Not only was my Harjo analysis stronger, but my conclusion also became more impactful through the process of revising. While I was able to make a conclusion in my original draft, I did not draw out the ways that the ideas intersect with our lives today. Making the leap from text to life grounded my analysis in a more vitally significant way.

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Dr. Keja Valens

Native American Literature

July 6, 2020

Community and Healing in Leslie Marmon Silko's *Ceremony*:

How a Community Needs and Enacts Healing

Introduction and Context

To read Native American¹ literature requires an understanding of the larger historical context within which the writers work. The history of Indian tribes in the United States is marked by physical and cultural genocide that accompanied the colonization of the Americas. Not only were tribes brutally killed, but those many of those who survived were driven off their lands or had their children taken away to be indoctrinated by Western culture, thereby stripping them of their language and heritage. The continued existence of oral storytelling and Native writing in the twentieth and twenty-first centuries point to what Joseph Coulumbe describes as “the use of the enemy’s language [as] a powerful weapon in the fight for self-determination and sovereignty” (Coulombe, 19). Crucially, some of these writings create a space for healing, a surprising but necessary response to a long history of oppression that continues today. Native writing that focuses on healing reveals how such healing can be achieved, a healing that requires participation and involvement from the community that is in need itself.

Leslie Marmon Silko’s novel *Ceremony* tracks how Tayo, a World War II veteran

¹ I will use the terms “Native American”, “Indian”, and “Native” interchangeably in this essay. While “Native American” is often seen as the politically-correct term, it is also an over-generalization that ignores the differences between tribes and the differences between indigenous people in North, Central, and South America. When I am discussing the specific tribe in *Ceremony*, I will use the term “Laguna”.

suffering from posttraumatic stress disorder, finds true healing, a healing that goes beyond the physical to address mental, emotional, and relational ills. However, to only see the healing at an individual level in the text is to miss a wider healing, to ignore the significant role of community in the story and for the Laguna people. Unlike most Western cultures, “[s]tories in Laguna culture bind people - and the world - together as a means of preserving life, for if stasis is death so is the atomization or dissolution of the community” (Piper, 484). As such, readers must view the healing ceremony at the center of the novel through the lens of a community-centered culture.

The trauma that Tayo experienced in war is not only found in his life and experience; rather, Silko makes it clear that the sickness began generations before and echoes across multiple timelines. In one of the embedded texts, Silko describes an act of witchery that creates white people who “...destroy what they fear...” (Silko, 125), an act of witchery that both summarizes the atrocities of colonization and points to the weight of the communal sickness. As the sickness extends so widely, the community must be intimately involved in the ceremony led by the medicine man Betonie²; in this sense, the definition of community is pushed wider than the immediate family or geographic location to include past, future, and other timelines.

In this ceremony, Tayo is not the sole object of the healing; rather he is a focal point through which wider healing can take place. Similarly, Hummingbird, the main character in a retelling of a Laguna story, is also a focal point in the parallel story in the lower worlds, and the ways he is used as the primary actor for healing points to how Tayo is also used as the primary actor.

² The ceremony Tayo participates in extends before and after Betonie’s ceremony, including the recovery of Tayo’s Uncle Josiah’s cattle and his time with Ts’eh, but for this essay I will only focus on Betonie’s specific ceremony.

Through these two parallel stories, Silko reveals that community is required for healing because it is the community that needs healing in the first place; the novel *Ceremony* uses individuals as focal points for the healing, not as sole objects of the healing.

Hummingbird and Fly: Setting the Pattern for Tayo

The story of Hummingbird and Fly serves as a microcosm of the story that Tayo is connected to; within that pattern Silko points to the circular nature of community and healing as it orbits around a single actor. In compact poetry, she shows how healing is both directed towards the community and requires the community's involvement. Nelson points out how "These fragments of story, or embedded texts, remind such an audience that the long story of the people contains precedents for everything that happens in the life of any one of the people" (Nelson, 249). In this way, Hummingbird's role as the focal point through which healing passes serves as a precedent to the role that Tayo also fulfills in Betonie's ceremony.³

Community in need of healing

Hummingbird

The story of Hummingbird starts with the community falling under deception and collective suffering. The Ck'o'yo medicine man promises to teach those who care for the mother corn altar a new form of magic. As the poetry describes, "he struck the middle of the north wall" (Silko, 43) and water poured out, then struck the west and east walls, and a bear arrived. The people were amazed, and:

"From that time on / they were / so busy / playing around with that / Ck'o'yo magic / that they neglected the mother corn altar. / They thought they didn't have to worry / about anything / They thought this magic / could give life to plants / and animals. / They didn't know it was all just a trick. / ... So [Nau'ts'ity'i] took / the plants and grass from them. /

³ Robert L. Berner's article, "Trying to Be Round: Three American Indian Novels", also notes the parallels between Hummingbird's journey and Tayo's journey, but views it as a spiritual journey and arranges the structure differently than what I'm attempting here. It is a good resource to note additional connections between the two stories.

No baby animals were born. / She took / the rainclouds with her” (Silko, 44-45).

The deception ran deep as they believed “this magic / could give life”; they expected that the magic could fulfill needs that were already being met through Nau’ts’ity’i and her care.

Arguably, only Ma’ssee’wi and Ou’yu’ye’wi were deceived by the magic, as they were the primary tenders of the corn altar and their dereliction of duty is what causes the sickness.

However, this incident must be viewed as a communal deception, for “when a few people misbehave, the whole community pays a price” (Goebel, 109). While Ma’ssee’wi and

Ou’yu’ye’wi are named specifically as being deceived by the Ck’o’yo magic, the text also makes it clear that the whole community is equally culpable and thus pay the price through droughts, famine, and barrenness. The community as a whole is in need of healing.

Tayo

In Tayo’s world, the sickness of one man (Tayo) is revealed to be a communal malaise. The sickness that Tayo feels is never satisfactorily explained until Betonie links it to witchery that was set in motion long ago, allowing Tayo to realize that “[h]is sickness was only part of something larger, and his cure would be found only in something great and inclusive of everything” (Silko, 116). In order to see how the community is in need of healing, the reader has to start at the ending.

Silko does not reveal the all-encompassing nature of the disease until Tayo is at the uranium mine at the end of the ceremony. This specific site is a scene of ecological devastation, where the drinking waters of the community were poisoned by the radiation from the uranium. Even though the mine is closed when Tayo arrives, it remains a desolate and ruined place. Yet the local destruction is not what impacts the wider community; Silko has a purpose behind this

setting, as “the effects of nuclear development must be included in the story” (Piper, 484). Here the ingredients for the nuclear bomb, a symptom of the “witchery” that threatens the global community, were first mined. Tayo recognizes the threat when he sees where he is: “There was no end to it; it knew no boundaries; and he had arrived at the point of convergence where the fate of all living things, and even the earth, had been laid... From that time on, human beings were one clan again...” (228) His realization of how wide the witchery reached links back to how he mistook the Japanese soldier to be his uncle Josiah earlier in the text; he had already known the link between the different communities before he was confronted with the unifying threat. By setting her climactic scene at this mine, Silko emphasizes Betonie’s point that the witchery affects everyone, and all communities, regardless of boundaries, are in need of healing.

Community turns to a specific actor as a focal point for healing

Hummingbird

In the story of Hummingbird, the response to the illness that plagues the community is to quickly recognize the problem for what it is: a rescinding of the blessing of Nau’ts’ity’i. As such, “...the healing ceremony requires a community and cooperative response. The people must work together to determine what is wrong, to enact the ceremony, and to seek assistance from Fly and Hummingbird. In this way, the process of the ceremony helps rebuild the broken community” (Goebel, 110). Significantly, they turn to Hummingbird when they notice that he is not suffering under the same punishment:

“‘We better send someone / to ask our forgiveness.’ / They noticed hummingbird / was fat and shiny / he had plenty to eat. / They asked how come he / looked so good. / He said / Down below / Three worlds below this one / everything is / green / all the plants are growing / the flowers are blooming. / I go there / and eat.” (Silko 49-50).

Hummingbird is the best choice to be the key actor for the healing as he is one who can go

between worlds, who can straddle the multiple timelines and pass between different worlds. He and Fly are known to be “messengers in time immemorial” (Todd, 163). This ability to move in different circles allows him to be able to collect the necessary ingredients to appease Nau’ts’ity’i and lift the sickness caused by the communal deception.

Tayo

Unlike Hummingbird, Tayo does not receive a call or a request to be the focal point for the wider community’s healing, as he himself is in need of healing also. However, he is like Hummingbird in that he is the perfect actor through which the healing can take place because his identity crosses multiple communities. Just as Hummingbird can move between worlds, Tayo can link his Indian, Mexican, and white identities into the act of healing, thereby experiencing healing himself. Jude Todd addresses this connection in their essay “Knotted Bellies and Fragile Webs: Untangling and Re-Spinning in Tayo's Healing Journey” when they comment on the ability for Tayo to make the necessary transitions that Hummingbird also enacts:

For [the Night Swan], Tayo's green eyes mark him as kin to the green bottle fly and to the hummingbird, whose role as messengers in time immemorial is crucial to help the people communicate with the Goddess and thus end the drought. Precisely because of his "half-breed" status, Tayo can be an effective messenger... Though painfully acquired, Tayo's adaptive skills are valuable because they are transferable to more important tasks. When he is called upon to intercede with the Goddess to end the drought, Tayo can make the necessary transitions. He can be a messenger on behalf of the people, a messenger between them and the Earth Goddess to help restore balance and harmony to the land. (Todd, 163)

Tayo’s multi-ethnic identity was always a point of pain, particularly in the ways his aunt and war buddies reject him. Yet as Todd points out, Tayo is able to be in the same position as Hummingbird and be the best focal point of the community’s need for healing. In the ceremony that Betonie enacts for Tayo, Betonie uses objects that are both traditional and modern,

incorporating Tayo's Laguna and white sides of himself. It is not only that this inclusion of multiple identities allows Tayo to be healed himself; the inclusion also allows the healing to flow out to multiple identities and communities.

Additionally, Tayo is keenly aware of ways that the sickness has infected these multiple communities, from recognizing the Japanese soldier to seeing the nuclear threat at the mine, Tayo's knowledge of the communal sickness and deception, even before learning this from Betonie, sets him to be the best focal point for healing. Jin Man Jeong argues in their essay "How and What to Recollect" that: "...Tayo's awakening to the values of boundarylessness and hybridity as the origins of the repressed allows him to accomplish the... ceremony of undermining Euro-American geographical and racio-ethnic forced boundaries while... acquiring regenerative powers from the re-creation of personal and communal stories" (2-3). Just as the ending of the novel points to the whole earth as a single community in need of healing, Tayo's unique positioning as the focal point of the healing is emphasized by his realization and acceptance of this wider community.

Community needed to enact healing

Hummingbird and Fly

A smaller community is formed by the introduction of Fly, who was born to help Hummingbird carry the necessary ingredients for the healing ceremony. While the healing must take place through a single focal point, this key actor (Hummingbird) requires community to take the necessary steps in healing.

The journey undertaken by Hummingbird, accompanied by Fly, required him to move in between worlds and times to finish the healing ceremony. In short verses broken up within the

novel, Silko uses the “sequential segments... throughout the text of *Ceremony*, [to show] how difficult it is to correct the insidious and lingering effects of witchcraft as well as how carefully this must be done.” (Swan, 316). The first circle of community was to fly to old Buzzard in the east, only to be told, “[y]our offering isn’t / complete. Where’s the tobacco?” / (You see, it wasn’t easy.)” (Silko, 104-105). To find this tobacco, Hummingbird and Fly had to “[fly] / all the way up again. / They went to a place in the West. / (See, these things were complicated. . . .)” (Silko, 167) to retrieve tobacco from Caterpillar. This reliance on advice and supplies from multiple worlds and ranging from east to west points to the need for ever-widening circles of community for the healing to take place.

Moving across time and space to include these circles is not easy, as the text reminds us repeatedly. In these short spurts, Silko draws out the struggle and the reliance on the community for healing to counteract the sickness. While the sufferings of the community deceived by the Ck’o’yo magic appear to be confined to that specific group, the nature of the witchery of which the magic is a part is an insidious evil that has spread to all worlds and across all times, thus requiring assistance from communities across all worlds and times.

Tayo and Betonie

Silko emphasizes Tayo’s need for the community to enact healing as she traces the ceremony that Betonie guides Tayo through. Just as Hummingbird needed Fly to carry the necessary ingredients for the healing ceremony, Tayo needed Betonie’s guidance to join the ceremony that the community had started many years prior.

In Betonie’s ceremony, community across time and cultures is embedded in the healing, something that Tayo recognizes and is overwhelmed by. The objects in the ceremony include

both items that may be found in a traditional healing ceremony and modern-day objects that Betonie is newly incorporating into a new ceremony. In the room where Betonie holds the necessary supplies, Tayo sees boxes of newspapers and "...the layers of old calendars, the sequences of years confused and lost as if occasionally the oldest calendars had fallen or been taken out from under the others and then had been replaced on top of the most recent years" (Silko, 111). These calendars incorporate the white culture into a Laguna healing ceremony, having been purchased from Phoenix, Albuquerque, and Santa Fe, particularly from train stations. The fact that Betonie uses calendars from the train stations reveals an act of subversion of the witchery, as the development of the railroad contributed significantly to the destruction and colonization of the land. The subversion points to the inclusion of white culture, even aspects used for destruction, into the healing ceremony, revealing that this wider community is also needed for true healing to take place. By using objects from white culture, Betonie is carrying forward the Mexican captive's advice, "It cannot be done alone. We must have power from everywhere. Even the power we can get from the whites" (Silko, 139).

Moreover, the detail that the calendars are mixed up and not in sequence points to how the community across time is needed to be included in the ceremony. Time is literally mixed up, at least in the Western sense of the word, and the healing process has to take place during multiple years, simultaneously. The inclusion of time points to the stories that Betonie tells of his grandfather, Descheeny, who worked ceremonies to confront the witchery. Like the repeated idea in Hummingbird and Fly's travels, this work is not easy; even the Mexican captive who worked the ceremonies with Descheeny knew that "[we] have to depend on people not even born yet. A hundred years from now" (Silko, 139). Noting that his uncle Josiah also used to bring the same

calendars home every year, Tayo's personal connection closes the loop, as the circle of community needed in the ceremony narrows back down to his immediate family.

The ceremony also includes the community that Hummingbird seeks to help. Betonie's song in the first night of the ceremony recalls the actions of the Ck'o'yo medicine man who first struck the north wall as he began the magic that pulled the community away from Nau'ts'ity'i. Betonie sings, "Whirling darkness came up from the North" (132), which is also where the witchery ceremony first took place. Edith Swan notes how the Betonie's ceremony ends in the north, driving the witchery back where it came from.⁴ Similarly, Buzzard purifies the town that Hummingbird and Fly helped by ending in the north. By paralleling the healing ceremonies, Silko shows how the worlds of Hummingbird and Tayo are finally linked, and their actions as focal points for communal healing come together, revealing that they needed each other's communities for healing all along.

Conclusion: We are included in the community

In Silko's novel *Ceremony*, the story of Hummingbird sets a pattern repeated by Tayo to demonstrate how the community is involved in the act of healing because the community itself is in need of healing. In the case of Tayo, the individual healing is wrapped up in the communal healing, particularly in the light of the witchery as the true source of Tayo's illness.

Embedded in the healing act is the power of story, which Tayo is able to use at the end to extend the healing into the future through a retelling of the story to the medicine men. As Annette M. Krizanich argues in her article, "The Pen is Mightier than the Dominant Discourse":

For Marmon Silko, words are also weapons against illness, evil, and death. Whoever controls words has the power to create or destroy. By taking back the words of his people,

⁴ For a deeper look into the significance of the cardinal directions and the order in which the ceremonies take place, refer to Edith Swan's "Healing via the Sunwise Cycle in Silko's *Ceremony*". The depth of Swan's analysis is beyond the scope of this essay, but the ideas are invaluable in understanding the significance of the steps in the ceremony.

as he does when he takes the speckled cattle back from the white rancher's land, Tayo reconstructs the story of his people. At the end of the novel, with his well-earned agency of language, he sits in the kiva with the medicine men and tells them his story, sharing it with his community and becoming a healer himself. (Krizanich 417).

This significance of storytelling and using words to heal the community points to a meta-narrative where Silko herself is in the position of Hummingbird and Tayo as the focal point through which healing flows.

Therefore, the novel itself acts as an actor or focal point for healing in our world, addressing the sickness that we experience. Krizanich's point about how Silko sees words as "weapons" extends to the words she wrote. The novel opens with a few epigraphs, one of them focused on the concept of "ceremony". Silko writes, "I will tell you something about stories... / They are all we have, you see, / all we have to fight off / illness and death" (Silko, 2). This weaponizing of stories as a defense of life and wholeness is not only for the sake of the narrative; it is also directed to us, the readers. Silko expands the definition of community in her text to include the readers in our world. Just as the healing ceremony required the participation of Hummingbird and Tayo in the multiple worlds, it also now falls to us.

The inclusion of the readers into a healing ceremony that expands to our world is briefly touched on in remarks from Carol Mitchel and Robert Bell in a panel discussion on *Ceremony*:

Carol Mitchell: Silko intends the novel itself as a curing ceremony just for Indians but for anybody who reads it... We are participants in the ceremony as we read it. You can't read it passively...

Robert Bell: We shouldn't lose sight of the fact that even Aristotle, a Western man, talked about the purgation of pity and terror in the drama. Yes, all literature is curative in some way. It does try to bring about some kind of catharsis, not only in the characters in the drama or the characters in the novel, but also in poetry. (Sands and Ruoff, 63-64)

Just as Tayo and Hummingbird were full participants and actors through which the healing took place, we too are now participants and recipients of the healing that Silko envisions for our

world. This inclusion of the reader in the healing ceremony is also noticed by Piper, who states, “Silko also shapes a communal identity through a complex system of incorporating white signification back into the narrative. In this sense, the reader - who may be white - is forced to participate in a Laguna narrative, thus disarming the ‘witchery’ itself” (Piper, 484). Piper notes that this inclusion of the reader in the ceremony is also a re-creation of oral storytelling, where audience members are vital participants and there is no separation between the speaker and the listeners.

Just as the ceremony Tayo participates in uses elements of white culture such as Cola bottles and calendars, Silko uses the Western conventions of novel-writing to allow healing for those who are outside of her culture. In her writing, she challenges the Western values of individualism and invites white readers to see themselves as a part of the global community, both communally ill and communally able to heal each other.

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based on the following texts:**

With the Fire on High by Elizabeth Acevedo
Simon v the Home Sapien Agenda by Becky Albertalli
SHOUT by Laurie Halse Anderson
A Heart in a Body in the World by Deb Caletti
Darius the Great Is Not Okay by Adib Khorram
Aristotle and Dante Discover the Secrets of the Universe by
Benjamin Alire Sáenz
Orbiting Jupiter by Gary D. Schmidt
On the Come Up by Angie Thomas
The Sun is Also a Star by Nicola Yoon

**May you be inspired to go forth and create community
with the people around you over these meals.**

1-2	<i>On the Come Up's</i> Apple-Cinnamon Pancakes
3-4	<i>Darius the Great Is Not Okay's</i> Sekanjabin
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In the mood for pancakes but want to add something extra? Need to sneak some fruits onto your guest's plates? Try this delicious spin on a classic recipe and add apples to your pancakes.

Sweeter apples may be best for this as they do not cook long (as opposed to the kind of apples you bake in a pie), but there really isn't a wrong way to go about it. Use a tarter apple and top with lemon sugar - have fun and play with the flavors!

As Bri seeks to express herself as an artist and avoid being pigeon-holed by the people around her, she is surrounded by a close community of people who support and challenge her. Her mom, Jay, and her brother, Trey, are the main pillars of this community for Bri, as well as her friends, her grandparents, and her church. A key part of building community is using rituals in our relationships. Rituals provide structure, a structure that can ease the way for deeper connections to occur. In this case, I chose to highlight a moment where Jay continues the tradition of apple-cinnamon pancakes for Christmas. While it's a hard Christmas because of their financial situation, the Jacksons are able to bridge over this difficulty through their love and familiar traditions. Considering the work Jay had to do to win back custody of her children after becoming addicted to drugs, her continuation of this tradition speaks to the deep love and care she has for them, even as Bri struggles to regain trust in her mother. This scene could be fraught with conflict but the characters are given a reprieve in the story and a chance to rest and reconnect.

Christmas manages to be Christmas.

Even though it's Sunday and we kinda owe it to Jesus to go to church on his birthday, none of us wake up until around eleven so we miss service. I've never understood those movies that show families up at the crack of dawn, all cheerful because, "Yay, Christmas!" For us it's, "Yay, sleep!" Seriously though, sleeping in is the best part about Christmas. Wearing pajamas most of the day is the ultimate bonus. My Pikachu onesie feels like perfection.

It's noon before we start breakfast. Jay always makes apple cinnamon pancakes on Christmas, and today is no different

thanks to the bag of flour from our community center box. We're supposed to have bacon, too, the thick kind that I would marry if it was legal, but there wasn't any bacon in the box.

We take plates to the den, and the three of us sit on the couch, slathering our pancakes in jelly and butter. After breakfast, it's usually time for presents, except this year there's absolutely nothing under the tree. Jay couldn't afford Christmas, and Trey obviously couldn't either. Besides, I'm used to it. If there are three gifts under our tree, it's a miracle. Zero isn't far from that.

It's fine.

(Thomas, 174-175)

Apple-Cinnamon Pancakes

Recipe from *Better Homes and Gardens' Anyone Can Cook*

Taste-tested by Megan and Laura

Ingredients

- 1 3/4 cup flour
- 2 tablespoons of sugar
- 1 tablespoon baking powder
- 1/4 teaspoon salt
- 1 egg, lightly beaten
- 1 1/2 cups milk
- 3 tablespoons melted butter
- 1/2 cup of diced apple (about half an apple)
- Cinnamon

Taste-tester notes:

Replace some of the flour with whole-wheat or buckwheat flour for a nuttier taste.

Want to use up your buttermilk? Just replace the milk with buttermilk, reduce the baking powder to 2 teaspoons, and add 1/2 teaspoon baking soda.

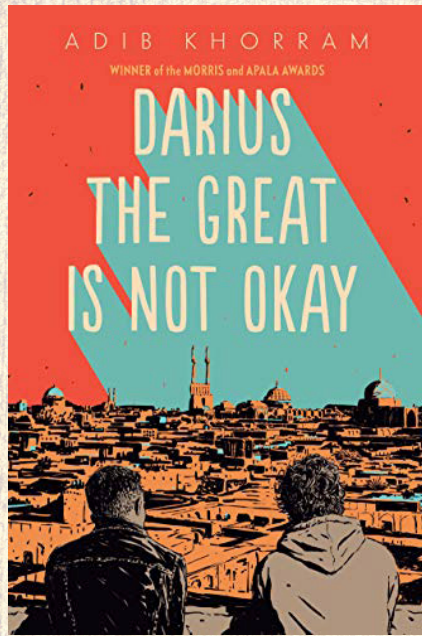
Directions

- 1) Dice the apple and set in a small bowl. Dust with cinnamon.
- 2) Melt the butter and set aside to cool slightly
- 3) In a large bowl mix together the flour, sugar, baking powder and salt. You may add more cinnamon to taste.
- 4) In a small bowl, beat the egg and add the milk. Temper the egg by slowly adding the melted butter into the wet ingredients (See page 6 note on tempering the egg).
- 5) Form a well in the middle. Slowly pour the milk mixture into the dry ingredients. Lightly combine and add the diced apple. Stir until just combined, leaving lumps of flour.
- 6) Heat a griddle or pan and add 1/2 tablespoon of butter. Pour about 1/4 cup amount of batter for each pancake.
- 7) Cook until the tops are bubbly and flip over for another few minutes.
- 8) Set the cooked pancakes on a plate or cooling rack. Top with butter and powdered sugar or jelly (whatever you'd like!)



Oh no! My first pancakes barely looked cooked! I failed! Fear not! The phenomenon of the first pancake is well-documented. It simply comes down to the griddle's temperature - in this case, that the griddle wasn't hot enough when you first added the batter. You can always wait a few more minutes for the griddle to heat up, or you can embrace the imperfections of this life. Your pancakes will still be delicious!





Need something both sweet and light to entertain your guests? Take them on a cultural journey and make some sekanjabin! It is very easy to make, though a bit time-consuming if you really want to cook the syrup down (I didn't really manage my time well with this one, but my taste-testers still enjoyed it!).

The recipe has the original proportions but I cut it down to one-fourth. Should you have leftovers, you can add some to your iced water for a refreshing drink!

There are many moments where Darius is experiencing connection and community over food, a powerful repetition for a teenaged character who is self-conscious about his weight. I chose this scene to highlight a significant moment of connection with his friend Sohrab, as well as a moment where he learns more about his grandfather. In our discussion one person pointed out how they finished all the lettuce, and for once Darius was eating healthy without considering that he was eating healthy. The community he formed with Sohrab banished those self-conscious thoughts altogether. He is also able to join in on the community of his culture through the meal. This allows him to slowly chip away at his feelings of unease and unbelonging in his time in Iran.

But then Sohrab looked back at me as I watched him from the doorway, and his eyes squinted up again. His smile was a supernova.

"Darioush, you like sekanjabin?"

"What?"

"Sekanjabin. You've had it?"

"No," I said. "What is it?"

He pulled a short, wide-mouthed jar out of the fridge, said something quick to his mom, and came back outside. "It's mint syrup. Here." He unscrewed the jar, shook the water off a piece of lettuce, and dipped it in the sauce.

If his face was a supernova before, it became an accretion disc—one of the brightest objects in the universe—as soon as he tasted his lettuce.

I loved that Sohrab could be transported like that.

I took a tiny leaf and tried the sauce. It was sweet and minty, but there was something sour too.

"Vinegar?"

"Yes. Babou always adds a little."

"Babou made this?"

"Yes. You never had it?"

"No. I never heard of it before."

How did I not know my grandfather made sekanjabin?

How did I not know how delicious sekanjabin was?

"He is famous for it. My dad . . . He always grew extra mint, for Babou to use when he made it." He gestured out to the garden. "You saw our mint?"

"Yeah."

"Now it grows too much. Babou hasn't made it for a while."

"Oh."

Sohrab dipped another leaf and then passed me the jar.

It was perfect.

"Thank you for coming over, Darioush."

"It's tradition to visit your friends the day after Nowruz." I took another leaf to dip. "Right?"

Sohrab squeezed my shoulder as he inhaled another piece of lettuce. He nodded and chewed and swallowed and then squinted right at me.

"Right."

Sekanjabin

Recipe from AllRecipes

Taste-Tested by Lillian, Beth, Lily, Ann, Megan, and Laura

Ingredients

- 8 cups orange blossom honey
- 5 cups water
- 2 cups white wine vinegar
- 12 large sprigs fresh mint

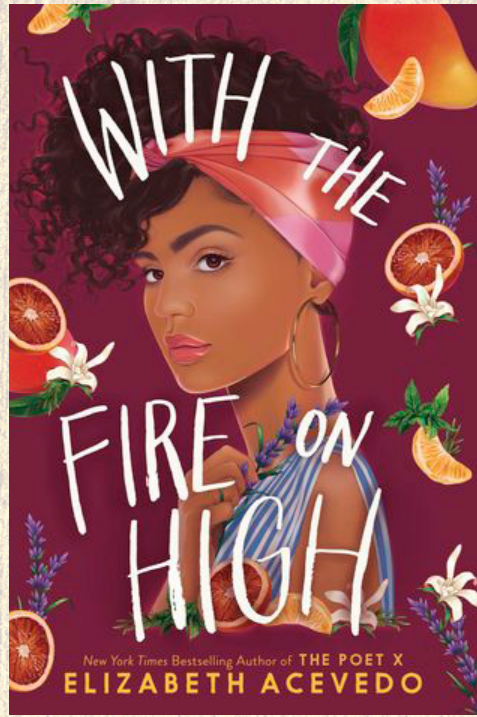
Directions

1) Stir honey and water together in a pot; bring to a boil and stir constantly until honey dissolves.

2) Add vinegar, reduce heat to low, and simmer until syrup flavors combine, about 20 minutes. Remove from heat.

3) Submerge mint in hot syrup and cool to room temperature. Remove and discard mint. Chill in the refrigerator.





In the mood for some bread-making but have no yeast on hand? Try this easy, homey recipe that uses the fermentation of beer as a rising agent! You can use any type of beer; I tried it using a porter for a richer taste.

Below is the originally published recipe from the text, while on the right is the same recipe with more specific measurements.

Ingredients:

Three double scoops of flour
 Four thumbs of white sugar
 Half a stick of melted butter
 Two bottles of beer
 A sprinkle of sage
 A sprinkle of island oregano

Directions:

1. Preheat the oven to 400 degrees. Mix all the ingredients except herbs until it's a smooth mixture. Mix sage and island oregano into the batter.
2. Spread the mixture into a greased bread pan. Spread some more butter over the top.
3. Bake the bread for the entirety of Bad Bunny's last album.
4. Take the bread out of the oven and let cool.

Of all the texts we read in our course, this one had the strongest connection to my focus on literature, food, and community. I could have highlighted any number of recipes: the meal Emoni made for her best friend, the lasagna she made for herself, any of the dishes she cooked in class or in Spain. The list is endless! Yet I chose to highlight a moment at the end of the text, where she finally has a real conversation with her father addressing his long absence in her life. In literally breaking and sharing bread together, father and daughter are able to reach an understanding of one another. Her father is able to share the deep pain of her mother's loss and finally eat a bite of her food, symbolically revealing his vulnerability and his willingness to reconnect.

There's a long pause. "Emoni, don't you ever wonder why whenever I visit I don't eat your cooking?"

Of course I wondered. I was just too in my feelings to ever say anything.

"Your grandmother says your food reminds her of Puerto Rico. But for me? Your food doesn't make me think of back home, it makes me think of the home I had here. Every single one of your dishes makes me think of your mother. It kills me to see memories of her face every time I take a bite of something you made. It kills me to be here in Philadelphia, and every street corner reminds me of her. I always think with time it will get easier. But it hasn't."

I'm stuck. Julio and I have never talked about my mother, and although my appetite for the bread is crushed beneath his words,

my hunger to say the thing I've never said blossoms.

I walk to the sink and wash my hands. I look at my father. "I should be so angry at you. You abandoned me over and over. Why haven't I ever been enough to make you stay?"

He stuffs his hands in his pockets again. His long locs swing as he shakes his head. "It was never you, Emoni. I tried. Every year

I came I said this would be the year I stayed and helped to raise my daughter. But you didn't need me. Moms did such a good job while I was gone and I wasn't built for a place like this. I miss the ocean. I miss the warmth. I miss having a real purpose. There are so many tough reminders for me here."

"But wouldn't there have been good memories, too? If you stayed long enough to make some?"

He nods. "Quizás, Emoni. Quizás. I want to keep on trying even though you are too grown to need me. I know you got a lot of changes coming, and I was thinking maybe I could stay for a while this time and help you with Emma and the bills. That could work, right? While you get used to what's coming next?"

And maybe the trying has to be enough. I take the bread out the oven and slice a piece for myself. I sit down at the table and take a bite. My father watches me closely for a moment before he reaches over and breaks off a corner. He closes his eyes. For a moment I think he'll set the bread back down. But after a long pause he pops the bread between his lips and begins chewing. I reach across the table and cover his hand.

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(Acevedo, 378-379)

EMONI'S "When the World Tries to Break You, Break Beer Bread with Those You Love" RECIPE



Serves: Your strength when you feel alone.

Ingredients

- 6 cups of flour
- 2 tablespoons of sugar
- 4 tablespoons of melted butter, (plus an additional 2 tablespoons for later)
- 2 12-oz bottles of beer (any type)
- A sprinkle of sage
- A sprinkle of island oregano

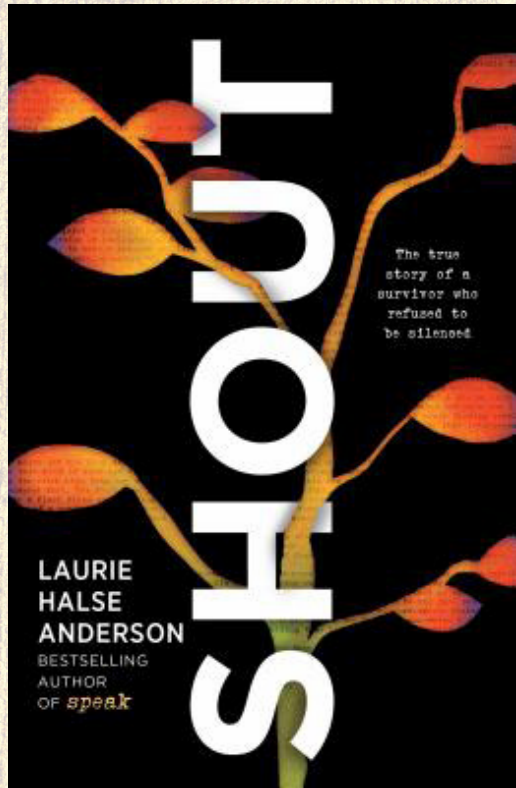
Directions

- 1) Preheat the oven to 400 degrees Fahrenheit
- 2) In a large bowl, pour the beer and temper the batter when adding the melted butter, blending the liquids together
- 3) Add the sugar
- 4) Add the flour one cup at a time, mixing it until completely blended. As this is a batter bread, the consistency should resemble what you may see in a banana bread or any muffin recipe. Blend in the herbs.
- 6) Pour the batter into a greased bread pan. Spread the additional 2 tablespoons of butter on the top of the bread.
- 7) Bake for 45-60 minutes, until bread looks done. Wait a few minutes before placing on a cooling rack. Enjoy!

Temper the batter?? Temper an egg?? What's that?

Melted butter is a common ingredient in many recipes, from bread to waffles to muffins. However, if you have to combine hot melted butter with cold eggs, you may inadvertently cook the eggs and end up with bits of cooked egg in your otherwise lovely baked good. To avoid this, allow the butter to cool slightly and very slowly pour it into your batter while vigorously mixing the batter. The thermodynamics will allow the egg to adjust the warm butter, enough so it won't cook too soon.





Want to whip up a quick, delicious meal?
Interested in serving guests a unique dish?
Try making the classic Danish dish - smørrebrød!

This is an open-faced sandwich, traditionally topped with fats and any toppings you want, usually smoked fish, egg, cheese, or fruit. Since rye bread is the base, the flavors run more savory than sweet.

but is much, much more; hygge is sitting on a dark winter's night with friends or family, the room candlelit, everyone knitting or crocheting sipping coffee or beer, eating pastry or smørrebrød talking, talking, listening, talking, enjoying the pleasure of kindred spirits with the winds howling outside

tak means "thanks," but that's like saying Mount Everest is a hill Danes express gratitude sincerely, reflexively, constantly thanking their parents for every meal, thanking teachers for help, friends for last night's party, the butcher for a good cut of meat tusind tak / "a thousand thanks" is the variation that I like most it comes closest to expressing my boundless gratitude to min danske familie

(Anderson, 112)

Laurie Halse Anderson's memoir tackles difficult times in her life, yet her time in Denmark is the first moment she begins to experience and create community. Her family is largely disconnected, further distanced by Anderson's experience of sexual assault.

However, her visit to Denmark is constantly marked by depictions of community around her, and in many ways this is a time of healing. She is in a safe space, and the people around her welcome her in myriad ways. It's telling then that this is the time she really describes the food she is eating. As the cuisine is Danish, not her own, she may be more alert to the new tastes and textures. Yet her descriptions also reveal the deeper connections she was able to build with her Danish family. For the first time, she was able to connect and commune with others, and the food they shared served as a natural bridge.

Smørrebrød

Recipe from Savour

Taste-tested by Megan, Peggy, and Eli

Ingredients

- Rye Bread
- Whatever you want for toppings, including:
 - Smoked herring or salmon
 - Cheese
 - Boiled egg
 - Apple
 - Butter or cream cheese

Directions

- 1) Slice the rye bread into thin slices
- 2) Arrange your chosen toppings on your bread, leaving the sandwich open and consuming with a fork and knife



Homemade Rye Bread

From Sunset's Breads: Step-by-Step Techniques

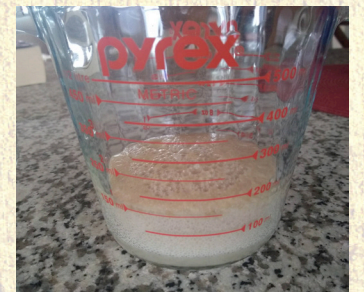
Taste-tested by me - originally served rye bread unsuccessful and overly-complicated

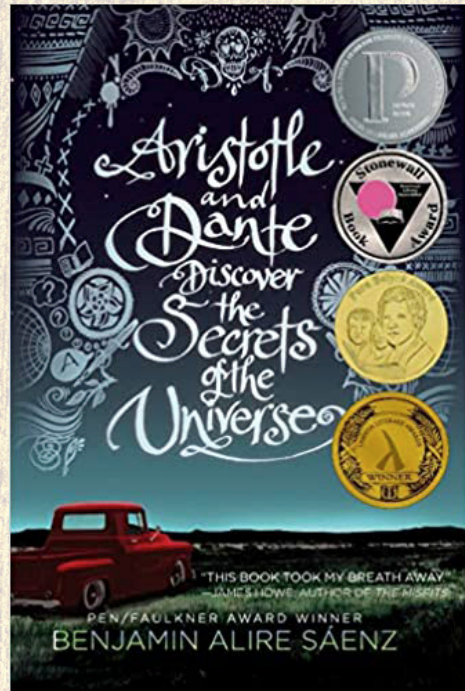
Ingredients

- 1/4 cup warm water (about 110 degrees)
- 1 tablespoon white sugar
- 1 package of active dry yeast
- 1/2 cup light or dark molasses
- 1 1/2 cups milk
- 2 tbsp oil
- 2 tsp salt
- 3 cups rye flour
- 3 cups all-purpose flour

Directions

- 1) Pour the warm water into a measuring cup. Dissolve the white sugar and the yeast. Let stand for about 15 minutes until bubbly and bread-smelling
- 2) Pour the milk, molasses, oil, salt, and yeast mixture in a large bowl. Stir until combined.
- 3) Add the flours one cup at a time, stirring until the flour is fully absorbed. By the 5th cup you should be about ready to turn the dough out and knead.
- 4) Sprinkle the last cup of flour, a quarter at a time, on a flat surface. Knead the dough, adding the flour as you go until it is not sticky (about 10-20 min).
- 5) Put dough in a greased bowl and flip so the outside is slightly greased. Allow to rise until doubled (45-90 minutes)
- 6) Punch the risen dough down, knead lightly, and split into two halves. Form them into loaves and place in two greased loaf pans, seam-side down. Allow to rise for another 45 minutes.
- 7) Bake at 375 for 35-45 minutes. Turn loaves out to cool.





Need to make a warm meal but don't have a lot of time to huddle over the cooktop? Try whipping up some enchiladas!

This is a very adaptable recipe - I recorded a simple version here but you can use anything for your filling. I have had success in the past with using a can of refried beans and dicing up bell peppers for the filling. You can also make your own enchilada sauce by sauteing and pureeing onion and two large cans of diced tomatoes (with additional spices)

Aristotle and Dante's relationship grows by fits and spurts; between Dante's temporary move to Chicago and Ari's own reserved, stand-off nature, it takes significant time for their connection to grow. This moment in the text, over halfway through, is a key moment where they begin to feel more connected to each other. Naturally, they mark the occasion with a meal of enchiladas and menudo. Here, they chose to share not just any meal, but a meal that is specific to their shared culture. They are able to be more open with each other and strengthen their relationship through a shared culture and community over the meal.

Dante and I got out of the truck. We didn't say a word. He lit the joint, inhaled, then held the smoke in his lungs. Then finally, he let it out. Then he did it again, and handed the joint to me. I did exactly as he did. I have to say I liked the smell, but the pot was harsh in my lungs. I fought not to cough. If Dante didn't cough, then I wasn't going to cough. We sat there passing the joint until it was gone.

I felt light and breezy and happy. It was strange and wonderful and everything seemed far away and yet kind of close. Dante and I kept looking at each other as we sat on the tailgate of my truck. We started laughing and couldn't stop.

Then the breeze became a wind. And the thunder and lightning was close and closer and it started to rain. We ran inside the truck. We couldn't stop laughing, didn't want to stop laughing. "It's crazy," I said. "It feels so crazy."

"Crazy," he said. "Crazy, crazy, crazy."

"God, crazy."

I wanted us to laugh forever. We listened to the downpour. God, it was really raining. Like that night.

"Let's go out there," Dante said. "Let's go out in the rain." I watched him as he took off all his clothes: his shirt, his shorts, his boxers. Everything except his tennis shoes. Which was really funny.

"Well," he said. He had his hand on the handle of the door. "Ready?"

"Wait," I said. I stripped off my T-shirt and all my clothes. Except my tennis shoes.

We looked at each other and laughed. "Ready?" I said.

"Ready," he said.

We ran out into the rain. God, the drops of rain were so cold.

"Shit!" I yelled.

"Shit!" Dante yelled.

"We're fucking crazy."

"Yeah, yeah!" Dante laughed. We ran around the truck, naked and laughing, the rain beating against our bodies. Around and around the truck, we ran. Until we were both tired and breathless.

We sat inside the truck, laughing, trying to catch our breaths. And then the rain stopped. That was the way it was in the desert. The rain poured down, then stopped. Just like that. I opened the door to the truck and stepped out into the damp and windy night air.

I stretched my arms out toward the sky. And closed my eyes.

Dante was standing next to me. I could feel his breath.

I don't know what I would have done if he had touched me.

But he didn't.

Beef Enchiladas

*Recipe adapted from Joy of Cooking
Taste-tested by me; makes 4 small enchiladas*



Ingredients

- 1/2 pound of beef
- 1 onion
- 1 can enchilada sauce
- 1-2 teaspoons oil
- 4 corn tortillas
- Cheese
- Spices (garlic, cumin, chili, paprika)

Directions

- 1) Preheat the oven to 400.
- 2) Chop the onion and add to a heated pan with the oil. Open the can of enchilada sauce and pour into a small sauce pan to gently heat up.
- 3) After a few minutes of sauteing the onion, add the spices.
- 4) Once the spices are aromatic and the onions are soft, remove from the pan and set aside.
- 5) Add the beef to the pan and saute until fully cooked.
- 6) Pour some of the warmed enchilada sauce into a baking casserole dish, just enough so that the bottom is covered.
- 7) Add the onions and most of the enchilada sauce to the beef. Simmer for a few more minutes.
- 8) As the mixture is simmering, take a few corn tortillas and wrap them in a damp paper towel. Place them on a microwavable plate and



heat for about 10-15 seconds on high. This will make them soft enough to use for wrapping. You may also pop them into the warm oven for a few minutes.

- 9) Spoon some of the meat into a tortilla and roll up into a cylinder. Lay each rolled tortilla seam-side down into the sauce-covered dish.
- 10) Pour the remaining enchilada sauce over the rolled tortillas and top with cheese. Put into the oven until the cheese is bubbly (about 10 minutes). Serve and enjoy!



(Sáenz, 172-173)

GARY D. SCHMIDT

orbiting jupiter

★ "A powerful story
about second chances."
— *Abdus Wahid, starred review*



Need to feed a whole family on a budget and warm up the house to boot? Try this classic dish, this time with corned beef, though you can use any tough meat like a plain brisket.

In the cold, long winters of Maine, this dish is guaranteed to warm up your home and your body.

While there is no specific scene of food and community, it is clear that Jack's family has formed a community not only with themselves but also with Joseph. There is a sense of purpose in how Jack's family connected with Joseph. They were not merely giving him shelter; they provided a place for him to belong and feel safe. Since the story is in Maine, I decided to bring out the classic boiled dinner. After all, a farming family living in rural Maine would probably have this meal several times a winter. It is easy, inexpensive, and warm.

[Joseph] put the paper back into the envelope. He slipped the envelope between the pages of Walden. And no kidding, watching him, I thought he was going to start bawling, just like Reverend Ballou.

He walked over to my mother and she put her arms around him and he put his arms around her and he leaned into her -- the way he did with Rosie.

Then my father came up behind him. He put his hand on Joseph's back.

Christmas is a time for miracles, you know. Sometimes they come big and loud, I guess -- but I've never seen one of those. I think probably most miracles are a lot smaller, and sort of still, and so quiet, you could miss them.

I didn't miss this one.

When my father put his hand on Joseph's back, Joseph didn't even flinch. (Schmidt, 114-115)

New England Boiled Dinner

*From SimplyRecipes
Taste-tested by Meg and Bradford*



Ingredients

- 3 1/2 pounds corned beef brisket
- 15 peppercorns
- 8 whole cloves
- 1 bay leaf
- 2 medium sized turnips, peeled and quartered
- 4 red new potatoes, peeled and quartered
- 3 large carrots, cut into thirds and the thickest pieces quartered lengthwise
- 1 small head cabbage, cut into fourths

Directions:

1) Put the corned beef with the seasonings (including the seasoning packet) in a large, heavy stock pot and cover with water, making sure there is about an inch of water above the corned beef.

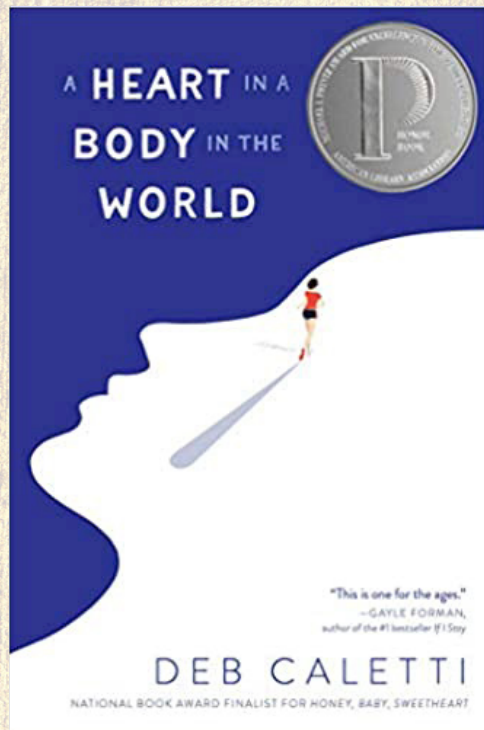
Bring all of this to a simmer, then slightly lower the heat and cover. Cook this for about three to four hours (depending on the directions on the packaging)

2) After the time is up, remove the meat and add the vegetables. Set to a high simmer until the vegetables are done (15-30 minutes, depending on how they were cut. Should be soft enough for a fork to pierce through)

3) Slice the meat against the grain.

4) Serve the broth and vegetables in bowls. Top with slices of meat. May want to add mustard or horseradish to taste.





Need to feed a hungry athlete? Want to make sure your loved ones are getting their daily recommended amount of vegetables? Then it is time to whip up some eggplant parmesan!

Some purists may take umbrage at my store-bought ingredients and lackadaisical time-keeping, but this is a forgiving recipe. Follow what I did or make your own lovingly-tended sauce and fry the eggplant slices. The end result will be delicious no matter what.

Annabelle may have felt alone in her journey towards healing from trauma and survivor's guilt, but she was never truly alone with Grampa Ed around to feed her some good Italian food. Their shared culture allowed these moments of feasting to become a nourishing connection. There are many instances where they connected over such meals (miraculously made from a RV kitchen), but I chose to highlight one of the first of their meals. Here, Grandpa Ed is attempting words of wisdom and comfort for Annabelle, whose toast forcibly reminds her of her loss. Yet though the words fail, the meal still completes the sense of connection, the sense of a shared understanding. Grandpa Ed may not know exactly what to say, but the food he makes says exactly what Annabelle needs.

He sets the pan of eggplant parmigiana on the small laminate table between them. It looks amazing. There's a sourdough loaf and butter, and a salad in a Tupperware bowl. He's gone all out. Grandpa slides a big cheesy slab from the pan and slaps it down on a Chinet plate.

"You haven't mentioned my hair," Annabelle says.

"Hair, shmair. Give me your glass." He pours her a small amount of red wine. "Don't tell your mother." Grandpa Ed believes in red wine. His father and his father's father lived to be ninety-six because of a glass of vino a day, he says.

She shouldn't drink it. Not only because she's underage. It'll be dehydrating.

"It'll help you sleep," Grandpa Ed says.

This is an excellent selling point. She used to just close her eyes and sleep hard all night long, but that hasn't happened in a while.

He lifts his glass. She lifts hers. "To—"

There's only one thing that should follow "to." Forevermore, this will be the case. Annabelle's face

squinces up. She puts her head in her hands.

"Bella." Grandpa Ed puts one old hand on her arm. "In San Francisco, back in the day? After Gino Maserelli—" He stops. Tries again. "After your Grandma Luna—" He's going for wisdom, but the real wisdom is knowing there sometimes isn't any.

She peeks at him and, God damn it, his old eyes are watery with tears, and then he takes out his grandpa handkerchief and honks his nose into it loudly. They just sit there in silence across from each other at the laminate table of the RV, which has traveled the country and seen better days. Viewed from above, it is a glowing capsule of aluminum, with two astronauts inside. She wishes she were one, anyway, an astronaut. She wants to propel herself into the dark and terrifying universe. Being that unanchored and that much in peril seems preferable to being here, grounded on the earth that wrecked her.

(Caletti, Chapter 4)

Eggplant Parmesan

Recipe combining BonAppetit and AllRecipes recipes
Taste-tested by me

Ingredients:

Eggplant (2-3, I just cooked with 1)
Egg (about 2)
Flour (roughly 1/2 cup or so)
Breadcrumbs (1 cup or more)
Tomato sauce (1 jar)
Mozzerella
Parmasan
Salt
Spices like garlic powder or basil

Directions:

- 1) Preheat oven at 350
- 2) Peel and slice the eggplant into 1/2 or 3/4 inch-wide slices.
- 3) Dredge the slices in flour, then the egg, then the breadcrumbs. Bake on a sheet, turning once, for ten to fifteen minutes on each side.
- 4) While that bakes, shred the mozzarella and combine it in a bowl with the parmesan cheese. Add spices to the cheese mix.
- 5) Once the eggplants are done cooking, spread sauce on the bottom of a 9x13 inch pan. Layer one layer of eggplant slices on the sauce. Add cheese. Then add more sauce, eggplant, and cheese later. The top layer should be of sauce and cheese on top.
- 6) Bake at 350 for 35 minutes until golden brown.

Optional step between 2 and 3: Lightly season eggplant slices all over with salt; place in a single layer on several layers of paper towels inside a rimmed baking sheet. Top with another layer of paper towels and more slices; repeat as needed. Top with a final layer of paper towels, then another rimmed baking sheet; weigh down with a heavy pot. Let eggplant sit until it has released excess liquid (note: Bon Appetite said to do this for 45-60 minutes. I just did it for 20. It's all good, and optional anyway).

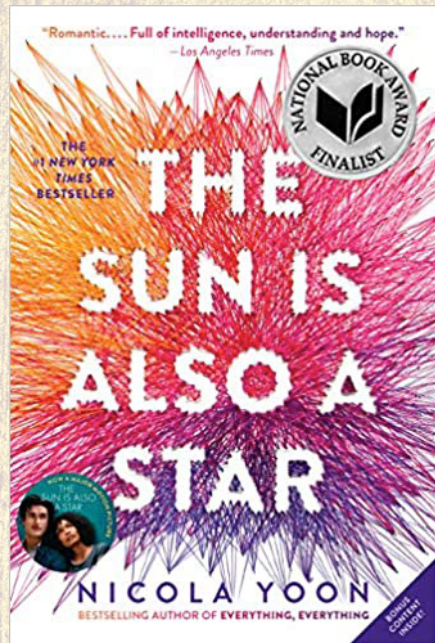


AH! I have no breadcrumbs!

Fear not - you can make your own!

Cut up bread that you have on hand and toast bread in the oven or toaster. It should be quite brown and dry. Run it through a food processor or crush it by hand. (Note: the more finely you can crush the breadcrumbs, the better - I may have learned this the hard way)





Want a warm, filling stew but bored of the ordinary options? Try making the classic Korean soft tofu stew known as Sundubu jjigae.

This does take a few specific ingredients that you should be able to find in your local grocery store (if they have a well-stocked Asian foods aisle!). You will end up with a particularly delicious dish!

“What’s this called?” Natasha asks, when the waitress is out of earshot.

“*Soon dubu*,” I say.

She watches me crack my egg into the soup and bury it under cubes of steaming tofu and shrimp and clams so it will cook. She does the same and doesn’t make a comment about whether it’s safe to eat.

“This is delicious,” she says, sipping a spoonful. She practically wiggles with pleasure.

“How come you call yourself Korean?” she asks after a few more sips. “Weren’t

you born here?”

“Doesn’t matter. People always ask where I’m from. I used to say here, but then they ask where are you *really* from, and then I say Korea. Sometimes I say North Korea and that my parents and I escaped from a water dungeon filled with piranhas where Kim Jong-un was holding us prisoner.”

She doesn’t smile like I expect her to. She just asks me why I do that.

“Because it doesn’t matter what I say. People take one look at me and believe what they want.”

Over the course of twelve hours, Natasha and Daniel form an intense community between them, to the point of almost unrealistic YA sappiness. However, they are each a part of a larger community, one of their culture, yet they approach it differently. Natasha sought to assimilate herself into American culture, to forget her Jamaican heritage. Daniel, however, embraces his Korean heritage and finds joy in sharing it with others.

This moment when they eat soon dubu together in a Korean restaurant is couched in a conversation about their respective cultural identities. The contrast between their different approaches toward their cultures is fully revealed here. What is not revealed, however, is that their legal status may have much to do with their attitudes. Natasha wants to blend in as a defense mechanism, while Daniel feels free to be different.

It is the moment they bite into the cooked egg together and share a moment of joy in good food when the differences and fears are set aside and all that remains is the pure pleasure of good food.

(Yoon, 44% in ebook)

Soon Du / Sundubu Jjigae (Korean Soft Tofu Stew)

*Recipe from MyKoreanKitchen
Not tested; see “Acknowledgments”*

Ingredients

- 1 tbsp cooking oil
- 1 tbsp Korean chili flakes
- 1 tsp minced garlic
- 1/2 tsp soy sauce
- 4 oz littleneck clams, cleaned
- 3 oz shrimp (such as banana prawns), cleaned
- 12 oz of Kelp and Anchovy stock (known as Dashima Myeolchi Yuksu)
- 1/4 teaspoon salt (or more, depending on preference)
- 12 oz Korean Soft Tofu
- 3.5 oz Enoki Mushrooms, rinsed and separated (long and skinny-looking)
- 1.5 oz Oyster Mushrooms, rinsed and separated
- 2 shiitake mushrooms, cleaned and thinly sliced with stem removed
- 1 Egg
- 1 stalk of Green onion, thinly sliced diagonally
- Black pepper
- 1 tsp sesame oil



Image by Azlin Bloor from Pixabay

Directions

1) In a cooking pot, add the cooking oil, chili flakes, garlic and soy sauce into a pot. Heat the pot on the stove on medium heat and stir the spices well for 1 min. Make sure not to burn the chili flakes.

2) Add the clams and shrimps and stir quickly to coat them with the chili sauce.

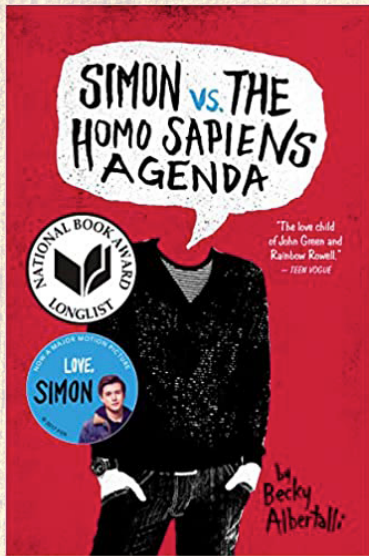
3) Add the dried kelp and anchovy stock and boil it on medium to medium-high heat until it starts to boil rapidly (2 to 3 mins). Add the salt and stir.

4) Add the tofu, in big chunks, mushrooms, and egg and cook them for another 1 to 2 mins.

5) Top up with the green onion, black pepper and sesame oil. Serve hot with Korean steamed rice.



Image by HeeKyun Abn from Pixabay



Want a quick sweet treat to whip up on a warm afternoon or impress an adorable date? Or want to serve guests a delicious, fancy-yet-easy dessert? Take a cue from Simon and use Oreos! Both of these desserts put the chocolatey-creamy cookie in the center, delighting people of all ages. There is a fair amount of flexibility in the recipes, so feel free to play around!

Bram's gone too. How strange. ;)

But there's Bram, carrying a grocery basket, and his curls are damp and his eyes are luminous. "Twenty-seven minutes until the end of lunch," he says. "Maybe we should divide and conquer."

"You got it. Where to, boss?"

He directs me to the dairy aisle for a pint of milk.

"So what did you get?" I ask, when we reconvene at the checkout.

"Lunch," he says, tilting his basket toward me. Inside, there are two plastic cup containers of miniature Oreos and a box of plastic spoons.

I almost kiss him right there in front of the U-Scan.

He insists on paying for everything. The rain has picked up, but we make a break for it, falling breathlessly into the seats and letting the doors slam shut. I rub my glasses against my shirt to dry them. Then Bram twists the ignition, and the heat kicks back on, and the only sound is the tap of raindrops against the window. He looks down at his hands, and I can see he's grinning.

(Albertalli, 275)

Oreos are a favorite treat of Simon, and the fact that Bram remembers this and chooses to serve homemade Oreo milkshakes for their first date highlights a key part of forming community: knowing each other. Bram showed his love and care for Simon by picking out Simon's favorite food. Not only is this a vital step in building their relationship, it also has a double-sense in that they are able to know themselves well in publically acknowledging their love for each other. The text tracks Simon's growth in accepting himself and his sexuality, so Bram's knowledge and acceptance of Simon in the preparation of the Oreo milkshake drives this point deeper.

Oreo Milkshake

Taste-Tested by Freddi and Brian

Ingredients

- One cup of milk
- One cup of Oreos, crushed

Directions:

After crushing the Oreo cookies, blend them with the milk in a blender. Pour into a glass and enjoy!

Note: Taste-testers suggested adding ice to make it extra-cold. Ice cream would also work!



Oreo Balls with Peanut Butter

Recipe made with consultation with AllRecipes

Taste-tested by Freddi, Brian, Megan, and Laura

(TWO recipes? Well, Simon's mom makes them and they are delicious, so here's the recipe!)



The peanut butter is completely optional, but you cannot have a Nick Eisner cookie without peanut butter!

Ingredients

- 1 package of cream cheese, room temperature
- 1 package of Oreos, crushed
- 1 cup of peanut butter (creamy would be best for this recipe)
- 8-12 oz of semi-sweet chocolate (may use some bittersweet!)

Directions:

- 1) Take out a few cookie trays and line them with parchment paper. Set aside.
- 2) Cream together the cream cheese, Oreos, and peanut butter thoroughly until the mixture is evenly blended.
- 3) Pinch off equal-sized amounts of the mixture and roll into balls in your hands. Set the balls on parchment paper on a cookie tray and place in the fridge for a hour or two (or the freezer for about 15 minutes).
- 4) Melt the chocolate and let cool a bit. Coat the oreo balls in the warm melted chocolate. Place back on the cookie sheet and in the fridge to set.
- 5) Once the chocolate has hardened (about 15 minutes), you can eat them! Enjoy!



Note on the chosen texts

It may be noted that three of our texts were left out of this project: *Fun Home*, *Long Way Down*, and *Charm and Strange*. This exclusion is in no way indicative of my opinion of the texts; rather, I left them out because they either had no specific food scenes or no community.

In the case of *Fun Home*, Alison Bechdal does not capture a moment of community formed around food; in fact, I would argue that there is very little community at all in her story. The disconnect that she has with her father and with the rest of her family permeates through the text. Community is simply not her focus.

In *Long Way Down*, there is a powerful sense of community around Will, yet this is a community formed and fostered through generational tragedy. I could have, and briefly considered, tapping into that sense of generational messages by using a recipe passed down in my own family. However, I decided against this as it felt too cheap and cutesy, considering the seriousness of the subject in *Long Way Down*.

There are a few food scenes in *Charm and Strange*, but these scenes demonstrate a brokenness in the community, not a togetherness. Like *Long Way Down*, shoehorning a recipe with this text would cheapen the power of the story.

Literature uncovers much in our desire and need for community, yet that is not always the focus of the creators. I sought to honor the stories and characters here, not degrade them.

Acknowledgements

At the beginning of this project, I put out a call on Facebook: “Do you like eating food? Are you really good at eating food? Then I need your help!” A number of people volunteered to taste-test these recipes, despite being several hundred miles away, but the ones who have been able to try the food and give me feedback were indispensable. What I did not realize until partway through this project was that, in having people come and taste-test my food, I was creating community like the characters in the books we read.

Unfortunately, the disruption of the pandemic ended these opportunities, both in community and in shopping for recipes, and the last few recipes I produced were either only tested by me or not at all.

Nevertheless, I am deeply thankful for the following people whose company, ideas, and adventurousness only improved this project: Laura Smith, Megan Reichmann, Peggy Hennings, Eli Donis, Freddi Triback, Brian Walfield, Meg Rusick, Bradford Rusick, Ann Smith, Lily Souza, Beth Newman, and Lillian Eshelman.

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Photos and Art

All photos unless otherwise noted here were taken by the author

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Sarah Eshelman

Dr. Roopika Risam

ENG 830 - Digital Rhetoric

August 22, 2021

Pop Culture Rambles:
Show Notes

[Link to all five episodes in one file](#)

[Episode 1:](#)

“Alexis Rose - ‘David’ Compilation (Schitt's Creek 1-3).” *YouTube*, uploaded by Riffy Beats, 5 November 2017, <https://www.youtube.com/watch?v=5xAzHsnlhEg>.

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[Episode 2:](#)

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Episode 3:

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“April Becomes Leslie Knope - Parks and Recreation.” *YouTube*, uploaded by Parks and Recreation, 26 May 2020, <https://www.youtube.com/watch?v=vDVo1TIhwRk>.

“Ice Rink Campaign - Parks and Recreation.” *YouTube*, uploaded by Parks and Recreation, 10 September 2018, <https://www.youtube.com/watch?v=SSq-M9chVAc>.

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Theme music: Me and My Story from Freeplay under Education license

Break music: Safety Explosion from Freeplay under Education license

Episode 4:

“Character Journey: Tahani - The Good Place.” *YouTube*, uploaded by The Good Place, 15 November 2019, https://www.youtube.com/watch?v=iRw_D2RKM1c.

“Chidi's Mind Is Blown by the Time-Knife - The Good Place (Episode Highlight).” *YouTube*, uploaded by The Good Place, 21 January 2019, https://www.youtube.com/watch?v=mhII8J_4Y1g.

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“The Good Place - Chidi Finally Does It (Episode Highlight).” *YouTube*, uploaded by The Good Place, 1 February 2018, <https://www.youtube.com/watch?v=7d23qYFHIPQ>.

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Pratchett, Terry. *Men at Arms*. HarperCollins. 1993.

“Viewing Each Other As Sexual Prospects - Community.” *YouTube*, uploaded by Community, 6 November 2019, https://www.youtube.com/watch?v=nq_-Lqs22UE.

Theme music: Me and My Story from Freeplay under Education license

Break music: Safety Explosion from Freeplay under Education license

[Episode 5:](#)

“Chidi's Mind Is Blown by the Time-Knife - The Good Place (Episode Highlight).” *YouTube*,
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<https://www.youtube.com/watch?v=0wRC2ZFcEi4>.

Theme music: Me and My Story from Freeplay under Education license

Break music: Safety Explosion from Freeplay under Education license

Sarah Eshelman
Dr. Roopika Risam
ENG 725: Introduction to Graduate Studies in Literature
December 21, 2020

Unit Plan:
Of Mice and Men and Literary Theory

**ESSENTIAL QUESTIONS OF THE COURSE: ADVOCACY THROUGH
STORYTELLING**

- Why is it important to question the idea?
- Whose story is it?
- What cultural assumptions are conveyed through this perspective?
- How do we find hidden perspectives and acknowledge their significance?
- How do we change the narrative and work toward a more inclusive and just society?

STANDARDS

READING:

CCSS.ELA-LITERACY.RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

CCSS.ELA-LITERACY.RL.9-10.2

Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

WRITING

CCSS.ELA-LITERACY.W.9-10.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

SPEAKING AND LISTENING:

CCSS.ELA-LITERACY.SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

LANGUAGE

CCSS.ELA-LITERACY.L.9-10.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

CCSS.ELA-LITERACY.L.9-10.2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

ASSESSMENTS

- [Reading journal](#)
- [Literary analysis essay](#)

SAMPLE LESSONS:

LESSON 1: Introduction to Canonicity and Reading with or against a text

- [Lesson Plan Slides](#)
- Articles for jigsaw activity:
 - Canonicity Article 1 - [In Defense of a Literary Canon](#)
 - Canonicity Article 2 - [Canon Fodder: Denouncing the Classics](#)
 - Canonicity Article 3 - [Literary canons exclude works no matter how selective canon makers are](#)
- [Slide show for group discussion](#)

LESSON 2: Introduction to Critical Theories

- [Lesson Plan Slides](#)
- Resources for introducing the theories:
 - [Disability Studies](#)
 - [Social-class theory](#)
 - [Gender theory](#)
 - [Critical race theory](#)
- Exit ticket [form](#)

LESSON 3: Reading With and Against the Text (Chapters 1 + 2)

- [Lesson Plan Slides](#)
- [Character Chart](#)
- [Group Discussion Slides](#)

CALENDAR

5-week unit

- 68-minute long classes on Monday, Tuesday, Thursday, and Friday.
- 40-minute classes on Wednesdays
- I see each class either on Monday/Wednesday/Thursday or Tuesday/Wednesday/Friday

<p>January 4 // January 5 (Week 15 Lesson 1) ~ 10 minutes Digital Portfolio update due Thursday/Friday</p>	<p>January 6 POL Semifinals for every period <i>(essentially no class)</i></p>	<p>January 7 // January 8 (Week 16 Lesson 1) Re-intro to text Jigsaw exploration of reading against a text with:</p>
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<p>Intro to text and Canonicity</p> <p>Have to read chapters 1 and 2 with discussion questions complete by next week</p>	<p>Hopefully intro vocab unit 4 to be due on the 20th for honors (no vocab for CP)</p>	<p>Disability Studies Gender Theory Social Class Theory Critical race theory</p>
<p>January 11 // January 12 (Week 16 Lesson 2)</p> <p>Reading with the text: Review of basics (having met all the characters at this point)</p> <p>Reading against the text: Small group overview of characters and start critical lenses on the characters</p> <p>Wrap-up reading journal</p>	<p>January 13 PD - no class</p>	<p>January 14 // January 15</p> <p>Have chapters 3 and 4 completed</p> <p>Reading with and against the text</p> <p>Wrap-up reading journal</p>
<p>January 18 // January 19</p> <p>No School on Monday</p> <p>Honors extra lesson on Tuesday: Applying lenses to new situations OR social-emotional lessons</p>	<p>January 20</p> <p>Have last two chapters completed Debrief on the ending (reactions, opinions, etc) Initial reading with the text</p>	<p>January 21 // January 22</p> <p>Revisit characters and story arc with critical theories and small group discussions (reading with and against the text)</p> <p>Circle back to canonicity questions (reading against the text)</p>
<p>January 25 // January 26</p> <p>Midterm during class: update Digital Portfolio with reflections on narrative and argument and year-in-review update (common assessment = all sophomores)</p>	<p>January 27 PD no class</p>	<p>January 28 // January 29</p> <p>Last day of Quarter 2 on the 28th. Revise and submit their reading journals In-class planner for essay</p>
<p>February 1 // February 2</p> <p>In-class essay development Time for feedback</p>	<p>February 3</p> <p>Submit rough drafts for specific feedback</p>	<p>February 4 // February 5</p> <p>Final draft of essay due end of the day Begin opening work on <i>Fences</i></p>

Sarah Eshelman

Dr. Keja Valens

Capstone Portfolio

December 19, 2021

Survivance, Literature, and the Internet:

The example of *Dawnland Voices 2.0* for Indigenous creators in the 21st century

Introduction

In the NBC sitcom, *Rutherford Falls*, a white journalist from NPR is interviewing a leader of the fictional Minishonka tribe. The leader owns and operates a casino, a fact that the reporter is trying to prove as incompatible with the values of his tribe. In response, the character, played by Plains Cree actor Michael Greyeyes, lays out the significance of what he is achieving with the casino:

“Have you ever heard of the seven generations? It’s a practice to ensure that the Earth, and our language, and our people will not only exist, but thrive, seven generations from now. That the decisions we make today will have an impact long after we’re gone. Everything I do and every move I make, is to ensure the success of my nation.”

The core of this powerful speech, notable in a TV comedy show, is the idea of survivance.

Gerald Vizenor, writer and scholar enrolled in the Minnesota Chippewa tribe, coined the term to “have a broader meaning than survival—that is, as a conditional experience rather than a mere response to domination or victimization...[a term that] provides a way to accept this condition, reverse what's been imposed upon us—and play with that!” (McCaffery, Marshall, and Vizenor, 54). For the character of Terry Thomas, survivance looked like running a profitable casino where he can use money as a means towards power in his interactions with the settler community of the town around him. This form touches on the physical, spiritual, and psychic means of continued

existence; that is, survivance that works towards creating ways for Indigenous people to live in the communities of their choice, continue their traditions, and engage in work of their choosing.

The 2014 publication of the anthology, *Dawnland Voices: An Anthology of Indigenous Writing from New England*, created a means for Native American writers of New England and the North East to have their work read more widely. By creating an anthology for Indigenous writers of this particular region, the editors push back against the myth of “the vanishing Indian” as the tribes NorthEast region, being the first ones in contact with settlers, are believed to not have survived at all. Editors not only anthologized contemporary Indigenous authors, but also worked with the tribal leaders to publish older works from the eighteenth, nineteenth, and twentieth centuries. By drawing on both historical and contemporary writings, the editors and curators of *Dawnland Voices* reveal a narrative of survivance in how traditions and storytelling continued.

Increasingly, there has also been a space for survivance to take place in the virtual and digital worlds. Indigenous communities have engaged in the development and capabilities of digital writing as a means to make sure that their communities and traditions can continue. Shortly after the publication of the physical anthology, editors established what they called *Dawnland Voices 2.0*, a website where archives and literary journals can be published for an even wider digital audience. It is designed like an online magazine, with a place to submit work for consideration and ten separate issues focusing on either poetry or prose. Issues were published about twice a year with separate pages for each of the entries and photographs of the writers. Editors focused on regional Indigenous writers such as Joseph Bruchac and Carol Bachofner. They also have a section called “Indigenous New England Digital Collections” where they digitally archive historical documents and photographs of artifacts for visitors of the site to

view. The website has used the affordances of digital writing to create an online community, to provide a platform for local Indigenous writers to be published, and to establish a space for survivance, activism, stewardship, and sustainability.

These terms will be used throughout this paper, so the working definitions are:

- Community is defined as a group of people linked by commonalities such as location, occupation, interests, religion, heritage, and so on. When discussing *Dawnland Voices 2.0*, the community is both local (as in geographic and tribal) and beyond (as in anyone who has Internet access) as the digital publication reaches anyone worldwide who can access the *Dawnland Voices 2.0* website and social media pages. Community then can be intratribal, intertribal, and also including settler communities.
- Identity is defined as how a person considers who they are, which can be based on a wide variety of categories; here, identity is also the expression and curation of self-identity through digital spaces.
- Survivance is defined as any action or activity that moves toward Indigenous thriving and continuance of Indigenous culture, language, traditions, history, and identity.
- Activism is defined as any work that pushes forward Indigenous concerns. These concerns often align with the Indigenous values of community, care for the land, and cultural practices, and the work of activism is bound up in the work of survivance.
- Stewardship and sustainability are terms that overlap significantly; originally, they each relate to how most Indigenous tribes shaped their interaction with the land in how they aim to keep the land healthy and to allow it to continue to thrive. Siobhan Senier, one of the editors of *Dawnland Voices*, applied them to digital writing in how to approach publication, curation, and archiving in a way that respects the objects, words, and art and how to consider the longevity of the work. This last piece overlaps with survivance, as both sustainability and survivance look forward to a future with Indigenous people living and thriving.

In all of these areas, the work of *Dawnland Voices 2.0* acts as an example of how Indigenous creators use digital writing and rhetoric to continue the work of survivance.

Part 1: Digital Writing and Publication of *Dawnland Voices 2.0* website

Before diving into the work of *Dawnland Voices 2.0*, an exploration of digital writing and rhetoric is necessary, particularly in how the capacities of digital writing align with the values of

Indigenous communities.¹ Suffice to say that digital writing is any kind of writing that is published on the Internet in a way that can be accessed by an audience as narrow as the author's followers or as wide as the whole Internet. Unlike print or alphabet writing, digital writing uses affordances such as hyperlinks, networking, visuals, audio, and more to express ideas. Douglas Eyman notes in his book, *Digital Rhetoric: Theory Method, Practice*, that such capabilities of digital writing "are leading to the development of textual forms that synthesize and enact multiple technologies and media, expanding the notion of text" (Eyman 24).

Senier notes that integrating new forms of communication (such as digital writing) is not new for Indigenous creators; she describes how Indigenous scholars and artists Cheryl L'Hirondelle and Ahasiw Maskegon-Iskwew "see newer media iterations as continuations of their oldest communicative practices— practices that have for millennia helped their communities survive and that are embedded in much larger ecosystems (Senier 150). Interestingly, she uses the word "ecosystem" to evoke the attitude and approach that Indigenous people use in engaging in digital writing. That is, "interestingly" because this is the same language that Eyman uses to describe an effective framework for a theory of digital rhetoric.

The complexity in digital writing—in the interplay of audience and rhetor, in the interchange of modalities, in the context-specific language—all require a term that evokes a similar kind of complexity. As Eyman describes it, "Ecology is also a useful framework for a theory of rhetorical circulation because it provides a systems-based view of both the environments and relationships that take place through digital circulation mechanisms" (Eyman 86). Digital writing as a system allows us to view the evolving nature of the interactions between audience and rhetor as afforded by the modalities of technology. Such evolving interactions

¹ Definitively defining digital rhetoric is beyond the scope of this paper, as the definition has morphed and shifted according to the perspectives of rhetorical theorists.

create a decentralized space in digital writing, as the position of “writer” (and thereby the person who communicates knowledge and holds power) shifts.

The language of “ecosystem” in digital writing as it conveys the evolving interactions of speaker and audience, of who holds power in telling a story, also mirrors the practice of orality that is a significant form of storytelling for many Indigenous communities. In oral storytelling, the speaker shares a story that shifts with the interaction of the audience; the presence of the audience is a vital component of orality. Digital platforms allow a similar interaction where a story can develop based on the interaction of the audience. In describing this overlap of orality and digital rhetoric in her introduction to the issue on digital studies in *Studies in American Indian Literatures*, Joanna Hearne observes that “Transmission and dissemination of knowledge across shared spaces privilege interactivity, simultaneity, and transformation, values that are also highlighted in certain kinds of traditional stories” (Hearne 11). By viewing digital rhetoric as an ecosystem, as a system that is inherently evolving and rooted in relationships, we are better able to ascertain the ways that Indigenous writers develop and navigate digital writing in a way that mirrors their traditions of orality. Similarly, this approach toward digital writing is rooted in the Indigenous values of stewardship and survivance, and the practices have been going on for much of Indigenous history. Hearne notes that “The survival of traditional stories, histories, and contracts has long depended upon shared responsibility for generational transfer through both oral transmission and mnemonic systems” (11). That is, survivance is bound up in using whatever modalities are available to continue the traditional practices of storytelling and communication.

That the word “ecosystem” is originally linked to nature adds a level of aptness when considering how Indigenous people value nature. This idea may be what brought Senier to

describe how Indigenous people “deploy digital expression only as part of much larger media ecosystems—as part of larger human-natural ecosystems, period” (Senier, 151). This view of systems and connections predated the internet. Hearne describes how in 1996, Jolene Rickard asks on CyberPowerWow, a site created by the artist collective Nation to Nation, the question “Wasn’t it the Hopi who warned of a time when the world would be circled by a spider’s web of power lines?” (Hearne 11). Gabriel Estrada furthers this image, connecting the idea to Leslie Marmon Silko’s evocation of Spider Woman and commenting how:

[The internet] is like an electronic extension of Spider Woman’s knowledge on the World Wide Web where all perception is interrelated and rapidly evolving beyond our comprehension. Silko reminds readers that “human identity, imagination and storytelling were inextricably linked to the land, to Mother Earth, just as strands of the spider’s web radiate from the center of a spider’s web” (21). In referencing American Indian websites as enhancing tools in teaching American Indian literatures, I am conscious that I am utilizing what I call Spider Woman’s World Wide Web, which links back to American Indian oral traditions, lands, and contemporary Nations. (Estrada 49).

The imagery of Spider Woman linked to all knowledge as we determine it on the internet brings up another aspect of digital rhetoric besides its overlap with orality: the way that information can be preserved and disseminated through digital archiving. This capability of archiving, making objects and documents accessible for viewers regardless of their location, aligns well with the core values of community, survivance, and sustainability as Indigenous tribes have another way to preserve their stories for future generations as well as for those outside the tribe. Yet this affordance of digital archiving runs into the same issues as physical archiving as many objects have been stolen, lost, destroyed, or otherwise difficult to read or interpret. Without the objects to archive, nothing can be posted digitally for others to view or learn about; here, digital archives are limited by the same barriers that physical archives are.

In the eyes of many western thinkers, the potentialities of the Internet lie in the ease of making all human knowledge accessible; both digital writing and digital archiving reveal these

possibilities. However, the idea that all information should be available for all people is not the same as the values of community, survivance, and sustainability. Many Native American tribes believe that some information should be restricted to only tribal members or even only tribal elders; those who are part of the settler community do not have the permission for such knowledge. Rather, the value of stewardship reveals that not all information is meant for all people. This stewardship “means respecting Native protocols for what should and should not be published, consulting with elders and community members, remaining mindful of traditional values” (Senier 137). To treat the traditions with respect requires limiting the archival reach and open access that the Internet has. This respect looks like listening to tribal leaders and Indigenous writers as to what can be published or posted, whether on paper or online.

The practice of engaging in publication, both in print and digital, while resisting the values of settler communities is evident in publications of both the anthology *Dawnland Voices* and the website. The system of publication remains to be a system built on power and on hierarchies; as companies rely on consumers to purchase works, they can fall back on perpetuating existing power structures instead of upending them. In contrast, Indigenous publications such as Bowman Books work to create a publishing company that resists practices that perpetuate hierarchies.² In the introduction to *Dawnland Voices*, Senier describes the detailed, collaborative process of creating an anthology while still respecting the communities and work of creators. As important as this collaboration with tribal communities was, it proved time-consuming, and in order for the anthology to be published, deadlines had to be met and editorial trimming had to be made. This is why editors began to develop the website that would become *Dawnland Voices 2.0* as early as 2014, the same year that the anthology was published; they wanted a new way to extend these practices of respecting Indigenous work and publishing

² For *Dawnland Voices* to be published, editors worked with the University of Nebraska Press.

curated poetry, fiction, and non-fiction without the added timelines and pressures that print publication creates.

In viewing digital writing as an ecosystem that evolves, the flexibility in digital publishing allows wider sharing of Indigenous work that is not possible in book publishing. The intention was to create a space to “emphasize continuous presence—the reality that indigenous people have written, and written in English, since very soon after European arrival and have counted to do so” (*Dawnland Voices* “Introduction” Senier 8). By establishing a website where publication can take place twice a year without needing to go through a publishing company, editors can publish work under a variety of themes and provide Indigenous writers multiple opportunities for their work to be selected and published. In this vein, both the printed anthology and the *Dawnland Voices 2.0* website join in the work of Indigenous communities in “[taking] care of their writers, and been taken care of by them, when the mainstream mechanisms of literary curation and prestige have failed them” (Senier 134).

The last point regarding prestige highlights a specific way that *Dawnland Voices 2.0* can step into arenas of accolades: by creating opportunities for recognition that is otherwise denied through mainstream publication. Senier laments how no writers from New England or the Northeast were included in the *New Poets of Native Nations* collection. This omission was likely the result of editor Heid Erdrich limiting the collection to just twenty-one poets; yet for a collection that focused on poets whose first books were published after 2000 to highlight the increase in Indigenous poetry publications since that year, it remains significant that a large geographical area was left out. Even as opportunities for recognition and publication seem to remain limited, *Dawnland Voices 2.0* is able to create a space nevertheless. Editors of *Dawnland Voices 2.0* curate the literary works and archival collections, a curation that lends the digital

space a prestige for publication alone. They further create a space for accolades by dedicating their tenth issue to a Youth Writers Contest, soliciting work from young Indigenous writers and highlighting the best works they receive.

The decision to create a digital resource for *Dawnland Voices* after the physical publication allows the mission of survivance to continue through digital affordances. The easy accessibility for both publication and consumption allows for histories, traditions, and literary works to be shared more easily, both strengthening the community and creating intersections across many communities. Senier quotes Bernard Perley who defends digital rhetoric from accusations of community-breaking: “we are faced with the irony that [these media forms] may actually provide the community with viable options for promoting language revitalization and cultural identity’ (Perley 191), precisely because they are disembodied and available to anyone who wants to access them” (Senier 140). Disembodiment in this case is an avenue for greater connection and reach.

Part 2: *Dawnland Voices 2.0* as a Mode of Survivance

Senier describes the possibilities of creative writing for Indigenous people in her chapter, “Sovereign Poetics and Sustainable Publishing”. She notes that “poetry presents itself as a short(er) form, lower-capital way of exploring aesthetic concerns and values alongside the political” (124) and that “Indigenous people tell each other stories that help them make sense of the world and their place in it, that help them exercise their fiduciary duty of care toward that world” (133). This recognition of the significance of stories for Indigenous stewardship and survivance is a core value of the *Dawnland Voices* anthology. The website continues the work in elevating Indigenous creative work, creating a throughline from the printed anthology to digital spaces.

Stewardship and survivance are integral to the development of the last issue of *Dawnland* 2.0, Issue 10, where editors published the winners of the Youth Writers Contest, published June 25, 2021. Under their “How to Submit” page, editors looked for work by writers up to the age of 25; while they were focused on writers from the North East, they were open to accepting work from writers of any Indigenous tribe in Turtle Island. Winners of the poetry prize and prose prize were given \$500 each as well as having their work as lead articles to the issue. By highlighting young Indigenous writers and creators, the editors are supporting the work of the next generation. By holding a contest, the editors are creating a space for prestige, for Indigenous writers to receive honors, recognition, and awards for their work.

In terms of web development and presence, “Issue 10” is easy to navigate. Each winner’s work is published on a separate web page accessible through hyperlinks. The issue’s home page is in grid form, with the images of the writers prominently featured. The large images make the faces of the writers stand out and, in terms of accessibility, allow the user to easily click on the page they want to explore. In terms of digital writing, “Issue 10: Youth Writers Contest” utilizes the visual and hypertext affordances of the medium effectively.

Each web page is also accompanied by a brief biography of the writer, including their tribal memberships and affiliations. By centering their Indigenous background in their biography, the publishers and editors of the digital issue highlight the continued existence of these tribes. While it is not explicit, it appears that these biographies were written by the authors themselves; this assumption rests on the variety of perspectives used in the biography. Some are written in third-person such as Madeleine Hutchins, while others, like Sage Neptune’s biography, are written in first-person. By having the writers craft their own biographies and include their Indigenous heritage, the editors create a space in their digital issue for identity expression. This

self-assertion of their identities aligns with *Dawnland Voices 2.0*'s focus on survivance by making a space on the digital platform for Indigenous writers to identify themselves.

In the opening letter of introduction, Maliseet writer and visual artist Mihku Paul describes the process of the issue's creation and how they navigated through the constraints of the COVID-19 pandemic. She then analyzes the work of the winners, Passamaquoddy writer Nolan Altvater (prose) and Mi'kmaq writer Mui'n Sewell Sattler (poetry), critically describing the writing choices and the ways the authors weave their cultural backgrounds into their approaches. This critical analysis furthers the prestige of the award and of the work of the young writers by treating their work as worthy of analysis. That is, by critically analyzing their work, she takes their work seriously and recognizes their work as a part of a broader literary canon.

The content of the Youth Writers Issue is not linked by any central theme, but rather addresses Indigenous concerns of survivance and activism. Altvater's persuasive essay on improving the implementation of the Wabanaki Studies Law, where students in K-12 classrooms are educated about the Wabanaki people of Maine, uses rhetorical strategies of logos and ethos to push forward an argument rooted in survivance and activism. The call to action grounds his argument in actionable steps to follow through, steps that ensure not only that the law is followed but also that the history and cultural practices of the Wabanaki people are properly taught to new generations of both Indigenous and settler communities. Sattler's poetry also addresses the values of survivance in her poem, "We Are Mountains" as she uses nature imagery to explore the connection she has with the earth and the pain of the history of colonization.

Along with the Indigenous values of survivance, activism, stewardship, and sustainability, the rest of the issue's entries work as expressions of the young authors' exploration of identity and how they intersect with their community. Cassidy Anderson, a

member of her father's tribe, the Coquille, writes deeply personal explorations of her emotional life, using extended metaphors and short lines to express her ideas. Penobscot writer Sage Neptune crafts a short story of the end of a high school romance intersected with lyrics from The Beach Boys "Wouldn't It Be Nice?" and through the perspective of an Indigenous teenager. Neptune's use of details such as "I let my raven-black locks down, allowing them to flow freely in the wind" and "to try and make a deal with the ancestors" focus on the identity of the main character as more than a stereotype.

Dawnland Voices 2.0 is not only a space for Indigenous writers of New England and the North East to have their work published; it is also a place to digitally archive Indigenous artifacts to educate a wide audience of the history and traditions of the tribes. This section of the website is arranged more like a straightforward archive of documents, stories, tribal newspapers, and images of objects like baskets. A visitor can navigate by items or by collections; the latter are grouped by tribal nations. This digitization of archives allows the stories of the tribes to be read by a wider online community and connects to the value of stewardship and sustainability in the treatment of the objects themselves. Under "Exhibits", the curators note that the tribal newspapers have been digitized with the permission of the tribal leaders. The goal is for "ALL visitors to consider the untold histories of Indigenous survival in New England that [the tribal archives] represent" ("Indigenous New England Digital Collections"). For example, an artifact featured on December 19, 2021, was a PDF of a book called *New familiar Abenakis and English dialogues* by Joseph Laurent and published in 1884. It is a dictionary, created to teach English and to preserve the Abenaki language. Archiving this reveals the continuous presence of the Abenaki tribe as well as the scholarship of tribal members. The creators of the website provide

the background and citation for the object, establishing the collections as objects for scholarship and analysis and providing the necessary information to understand the objects.

By creating a digital platform to continue the work of the physical anthology, the editors of *Dawnland Voices 2.0* are able to expand the audience of their work and create a more nimble publishing avenue. Instead of needing to follow one set deadline when publishing a book, the editors can create multiple deadlines that allow for more opportunities for Indigenous work to be published. However, publication does not always mean permanence; just as physical books can go out of print, websites can be lost and links broken. While writing this paper, the *Dawnland Voices* website ceased to work. While the home page and collections page were still viewable, the links to the literary issues were broken. Visitors are met with a “404 Not Found” message, indicating that the server that hosts the website could not find the specific link the user was looking for. This is the nature of digital writing: the impermanence of the technology and coding that support digital writing makes the very existence of the writing temporary. All access to the website now must be done through the Internet Archive, also known as the Wayback Machine, which is a nonprofit digital library aiming “to provide Universal Access to All Knowledge” (“About the Internet Archive”, capitalizations theirs).

This impermanence seems to go against the aims of *Dawnland Voices 2.0* in providing a space for Indigenous writing to be published and accessed by a wide audience. However, going back to Senier’s comments on “ecosystem” and how Indigenous creators see the potentialities of digital writing, it can be said that this impermanence is met with a shift of their own to other forms of publication. Senier argues that “[Native communities] are exceptionally intentional about the interrelations among their communication media, their larger communities, and their land bases” (*Sovereignty & sustainability*, 151). By using a variety of digital writing sources to

communicate, build connections, and publish their work, Indigenous creators can adapt to the shifts in technology to continue the work of survivance, activism, stewardship, and sustainability. This work includes engaging with audiences through social media.

Part 3: Social Media as a means of Survivance and Stewardship

Social media can be defined as a kind of digital writing where the affordances allow for a high level of audience-writer engagement and for the creation of groups that engage in similar posts. Even this definition can be limiting; social media is always evolving, but it centers on the communication and connection of people. The reach of this communication can be called “social scalability” from most private to most public and from smallest groups to largest groups (Miller, et. al., 3). The affordance of this ease of communication and connection, where ideas are shared widely and people can communicate either dyadically (between two people) or broadcast to a larger group.

This affordance of scale in terms of connection creates another way for *Dawnland Voices 2.0* to engage with a wide audience and further the goals of survivance and stewardship. Linked on the homepage of the *Dawnland Voices* website are their Facebook page and Twitter page. Both Facebook and Twitter are established social media sites, though increasingly the user base of these sites are older generations, particularly for Facebook. For *Dawnland Voices*, both pages are public, allowing anyone to access the posts, even if they do not have an account for either platform. The posts and engagement on both platforms can be split into self-promotion, which acts as a form of stewardship and sustainability, and cross-promotion, which acts as a form of survivance and activism.

The *Dawnland Voices* Facebook page, called “Dawnland Voices: Indigenous Writing in New England”, focuses on the anthology work, with links on the “About” page to the Goodreads

group website where discussion boards have been created for members to discuss the work of Indigenous writers. Their most recent posts are about the ease of communicating with them one-on-one through Facebook Messenger, a link to the *Dawnland Voices* Facebook group, and posts about the #sealeychallenge.

Providing an easy way to communicate with the folks who run the page through Facebook Messenger allows for dyadic communication to take place on a broadcast-style social media page. However, it is not the most efficient mode of communication, as responses seem to be automated with little human-written follow-up. This could be a constraint in maintaining a public page, as navigating messages from strangers can be difficult to follow. The link to the *Dawnland Voices* Facebook group, however, uses the structure of the platform to allow people other than the administrators of the Page to post and share anything. The “About” page describes the group as “an open forum for sharing information about Native American literature from New England” with a link to order the printed anthology. Posts on this group page seem to be a mix of Native community news, information about events such as protests against Line 3, and requests for help in local tragedies or emergencies.

Here, *Dawnland Voices* has crafted a digital community outside of their page; as group members can post, react and comment, there is a stronger sense of connection among the members. As the writers and audience of the group overlap, there is both self-promotion and cross-promotion at work. For example, on March 30, 2021, Suzanne Rancourt posted about her new book being published; her ability to promote her work on the page shows that this digital platform is used as a means of stewardship, for people to learn more about Native American work. It is also a place of activism, as seen in Dan Osgood Sr’s post about Line 3, an oil pipeline that threatens the Mississippi River.

The Dawnland Voice's Facebook Page is another way for the work of anthology and archiving can take place. By taking up the #sealeychallenge, where participants "read a book each day, engage with diverse voices and be an active member of an online community of poetry lovers" (Levin, et. al.). By posting their daily poetry readings with the hashtag and websites of the authors, the administrators of the page highlight the work of Native American poets and make their posts findable by anyone who searches through the hashtag. In this way, they continue the act of survivance in showing people where they can read the works of Indigenous writers for themselves, widening the audience of the poets and creating a demand for their work.

Unlike Facebook's capacities for groups and community-building, Twitter is more like a broadcast-style of social media, where the owner of the Twitter handle can tweet or retweet for anyone who follows them to see. This ability to broadcast lends the *Dawnland Voices* Twitter page to continue the work of promoting Indigenous authors and sharing Indigenous history. The affordance of retweeting also allows them to use their platform for supporting and promoting authors through their Twitter pages. For example, @DawnlandVoices retweeted Morgan Tally, a citizen of the Penobscot Indian Nation, when he posted about an event where he read from his new collection of short stories. The format of Twitter allows any followers of @DawnlandVoices to see the Twitter pages of the folks they retweet; this kind of promotion can boost the number of followers that Tally has on his Twitter page.

Twitter also has a unique affordance of identity-building in the ways that people can change the name that shows up on their tweets and retweets, even as their handle stays the same. This kind of identity-building allows "activists [to] integrate multiple aspects of their identity in a way that doesn't happen easily in compartmentalised, offline protests" (Petray, 25).

@DawnlandVoices retweets from Senier, who changed her name to “#DropLine3Charges”, allowing her activism to remain in focus even as she tweets about Indigenous humor.

Through their Facebook and Twitter pages, administrators³ of the *Dawnland Voices* social media are able to push forward the concerns of Indigenous people of New England and the North East, promoting their creative works as well as their traditions. The affordances of the social media platforms allow for more nimbleness in focus and publication than even the website possessed. Through posts, groups, retweets, and replies, *Dawnland Voices* is able to support the work of activists, creators, writers, and tribal members in a way that allows all communities to engage and learn. Even as, according to the Facebook page, the web host of the website is going out of business, the social media pages continue to promote the work of Indigenous writers. The Twitter page in particular seems to be the more active one, as the administrators continue to retweet news of new books and online stores. It is difficult to know in the long-term what the impact of the website’s possible end will have, yet the continuance of the social media pages reveals how the ecosystem of digital writing allows Indigenous creators the flexibility to shift accordingly as they continue to work towards survivance, activism, stewardship, and sustainability.

Conclusion

To go back to the beginning, the character Terry Thomas from Rutherford Falls states that, “Everything I do and every move I make, is to ensure the success of my nation.” The editors and *Dawnland Voices 2.0*, both on the website and on the social media pages, seek to ensure that the cultural practices, traditions, and literature of Native people of New England and the North East continue. In their engagement, they are seeking the survivance of these communities

³ The term “administrators” is used here as it is difficult to know who is running the Facebook and Twitter pages. They may be the same people who worked as editors for the book or editors for the website, or they may be run by someone who is not an editor yet otherwise affiliated with *Dawnland Voices*.

through the practices of stewardship and sustainability. Even as one form of publication comes to an end, others will come to replace it. The mission stays the same.

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