

A Fire in Her Mind: Medicine, Gender Identity, and Strindberg's *Miss Julie*

A Research Community Proposal for the LARC grant, Summer 2016

Jonathan Cole
Monique Bourque

Mary Rose Branick
Will Forkin
Victoria Mohtes-Chan
Jesse Sanchez

Community Proposal

A Fire in Her Mind: Medicine, Gender Identity, and Strindberg's *Miss Julie*

This LARC group will examine some of the biggest questions that underlie modernity: the nature of human nature, the role of “the natural” and scientific/medical authority in dictating and defining normal behavior, particularly in regard to sexuality; and the emergence of psychiatry as one of the human sciences.

These emerging scientific ideas found an immediate home in nineteenth-century experimental theatre. Theatre artists, tired of the contrived plotlines and moralist, one-dimensional characters of the Melodrama, began to turn to the emerging tenets of behaviorism, genetics, and Social Darwinism in order to bring experiments in human behavior to the stage. Led by European artists-thinkers like Emile Zola, Andre Antoine, Otto Brahm, Henrik Ibsen and August Strindberg, experimental theatre strove to create a theatre praxis that utilized the theatre as an experiment: a way to observe human behavior. This artistic movement, loosely organized under the mantle of “Naturalism,” birthed Strindberg's greatest work, *Miss Julie*. While the play itself fails as a piece of Naturalist theatre, Strindberg's obsession with the inner workings of the human mind, with behavior, with heredity, bloodline, sexuality and fealty/fidelity created in Jean and Julie two of the most fascinating characters in theatre literature. These characters are inexorably linked to Strindberg's understanding of the science of the time. With *Miss Julie* he creates a hostile, tightly controlled environment into which his characters are released; the audience, then, is to observe, learn, and analyze how these characters' fates are altered by free will, or damned by their social contracts.

As a means of locating Strindberg's play in its original context, this group will approach the play by investigating both the play's connection to specific scientific/medical ideas, and contemporary theatrical practices to guide us toward production.

In June, the group as a whole will meet weekly to explore the late nineteenth- and early twentieth-century medical and scientific discussions that influenced Strindberg's work: understanding of human nature, the natural, sexuality, and psychology. We will closely read a range of works in an exploration of the larger cultural framework for Strindberg's psychological issues. Texts (selected for the group by Monique) might include Freud and Darwin on instinct and social behavior in animals; psychologists like Havelock Ellis on ‘sexual inversion’ and modern gender identity; physicians like S. Weir Mitchell on women's sexual and moral nature and the effect of education on their physical bodies, psychological health, and intellectual and domestic capacity; and more recent secondary works on shifting gender roles and the medicalization of social behaviors.

Jon, Mary Rose, and Will will then approach the playscript itself from a variety of analytical models: Aristotelian, Stanislavskian, as well as contemporary production-based analytical models. Analysis and discussion will be focused on using our newly-informed understanding of the science of Strindberg's time, and will apply those thoughts to a practical approach to the play, with particular emphasis on production. Finally, we will engage in concept development work and avant-garde theatre processes in order to bring some portion of the script to new life. Monique, Jesse, and Victoria will shift their focus to individual research projects that examine the application of scientific and medical models and concepts to understanding individual identity and experience: institutionalized mental patients around the turn of the twentieth century (Monique); the construction of queerness in the early twentieth century (Jesse); and current slippage in definition and treatment of depression and anxiety in young adults in academic institutions (Victoria).

The group will convene several times in July and August to compare progress; it is expected that the insights each participant gains from their own work will contribute to the

group's understanding of the construction and experience of modern (clearly labeled) identity. The project will provide benefits for students in two areas: first, by allowing each student to take responsibility for both envisioning and implementing a substantial project; and second, by giving students exposure to other disciplines and experience collaborating with others on complex, shared intellectual goals. Throughout the project, Cole and Bourque will model transdisciplinary inquiry and conversations.

Jonathan Cole, Theatre

Research Project: New Adaptation of Strindberg's *Miss Julie*

Project's Stage of Evolution and Work with Mentees:

A major focus of my work as an artist-scholar is adaptation of existing works (*Woyzeck*, *Antigone*, *The Trojan Women*, *The Country Wife*, et al) and group creation of new works (*Brightly Dawning Day*, *Any One Could See*, et al).

This June, I will begin work on a new adaptation of August Strindberg's 1888 play, "*Miss Julie*." Part of the process of writing this new adaptation involves delving into the cultural attitudes of late nineteenth century Europe to understand how Strindberg viewed the subjects of his work: desire, sexuality, gender roles and the science of his time. Once completed, this adaptation will be proposed for production in Portland, as well as submitted for publication.

This adaptation will transplant the play from late nineteenth century Sweden to the stifling bowels of a New Orleans hotel on Midsummer Night in 1888. The Countess Julie will become the spoiled daughter of a luxury hotelier in the heart of the city. The three levels of dialogue in Strindberg's play — the real, the poetic, and the subtextual — resonate with new life in the steamy American South, where the supernatural tricks of *Midsummer Night* are given greater power in a voodoo-tinged world. The three main characters take on essential qualities: Julie is the hard, sharp-edged bone over which Jean, as skin, is stretched. Christine's fleshy opulence serves as stark contrast to the poignant violence of the two antagonists.

This play is "hot" right now, the world over. With the intersection of femininity and violence a prevalent concern world wide, and especially in the United States, this play's exploration of class struggle, the death of aristocratic sensibility, and the pitched battle between essential qualities of the masculine and the feminine are particularly pointed. Violence between and among the sexes has broken into the American mainstream consciousness: this play takes on new life and significance when contextualized by our nation's continuing discussions of women in war, of trans-gendered soldiers, of the continual erosion and re-definition of what it means to be (an American) "woman" and "man."

My early time this summer will be spent in collaboration with Dr. Bourque, whose command of the history of science and medicine of this period will shape my inquiries. I will spend significant time in cultural and visual research of late nineteenth century New Orleans. I will also examine the other significant adaptations of Strindberg's play, from the *Miss Julie* films (1951, 1999, 2013, 2014), other theatrical adaptations (*Mies Julie*, *Cattywampus*, et al) and the significant translations of Strindberg's script - particularly Neil LaBute's controversial adaptation.

Together with my student collaborators, Ms. Branick and Mr. Forkin, I will engage in devising sessions aimed at finding a voice, tone, language and rhythm for the new play, with both students bringing their own research into gender and psychology into the mix. Finally, my work in studio with Ms. Branick and Mr. Forkin will give me the opportunity to engage in scene work on Strindberg's core text as a way of further examining these characters.

Available Internal and External Funding:

I do not plan to seek additional funding.

Regarding resources, I plan to apply to the Theatre Faculty at Willamette to secure the use of rehearsal, classroom and studio space during the summer. I expect that request to be granted.

Monique Bourque, Pre-Health and SAGA
Research Project: American Nervousness and the Negotiation of Authority in Oregon
Institutions

My research will connect my training in the history of medicine and a longstanding interest in nervous disease (specifically, the gendered and class-framed discussion of neurasthenia between 1860 and 1920), to my work on institutionalization in the nineteenth century. I will examine the records of the State Hospital and existing records from the Marion County Poor Farm to explore the experience of women, particularly those admitted with conditions in the gray area between mental disorders and physical ailments: postpartum depression, nervousness, etc. Working with students will help me add transdisciplinary perspective to my treatment of the structuring and performance of identity in institutional settings.

My previous work studies the interactions of administrators and inmates in county poorhouses before the Civil War, which housed a wide range of people including the sick and insane. My research illuminated the social and economic relationships between institutions and communities, to argue that antebellum poorhouses in particular were not monolithic instruments of middle-class social control, but rather complex entities that recognized their dependence on their communities and in which inmates were able to exercise some influence on their experiences. My LARC project will return to some basic questions about inmate agency, scientific and medical categorization of social problems, and identity (race, class, gender) as a factor in determining institutional experience. I will bring these questions to a new group of institutional records to focus more closely on the classification and treatment of a particular group—those exhibiting mental aberration—in a period when science and medicine were rapidly gaining social and political authority. I hope to illuminate patients' participation in the diagnostic process, and how patients' experience was shaped by their categorization; and to better understand administrators' perspectives on the success of therapeutic measures, their intentions in adopting specific practices, and their vision of the institution's role in healthcare.

The records for the State Hospital in Salem are rich and extensive: more than 50 linear feet, they comprise an unusually complete record of the institution's functions between its founding in 1883 and the mid-twentieth century. Historians of institutionalization have generally focused on older institutions in the Eastern United States to examine the adoption and administration of institutions and the experience of their inmates, so these records are a resource almost entirely untapped. My earlier work on antebellum mid-Atlantic institutions required careful work with statistical analysis to work around gaps in surviving records; here, I will be able to work with virtually no gaps for the period in which I am most interested.

I plan to focus on the years from 1883 (when patients were shifted from the private Hawthorne Asylum in Portland to the new State Hospital) to roughly 1940; a list of these records is appended. I want to better understand the relationships between administrators and patients. Most aspects of inmates' experiences were shaped by decisions about classification made at the time of admission, but some negotiation was possible with administrators over the specifics of their housing and care, additional

privileges such as food, movement in the institution, and access to visitors-- it is these moments of negotiation that I hope to capture and interrogate.

Oregon State Hospital Records

(n.b. the collections include other records; this lists records I expect to find most informative)

Hawthorne Asylum register (admissions and discharges), 1870-1880

Admissions books, separated by gender, for 1883-1959

Discharge records covering 1883-1949

Daily log books, 1896-1960

Daily Medical Records, 1885-1904

Day Books, 1896-1928

Death Book, 1883-1959

Eugenics book (which documents sterilizations), 1918-1945 (restricted; may not be able to use)

Commitment Records

Patients' property records, 1883-1926 (describes property brought on admission)

Personal Histories, Female, 1883-1912 (reasons for admission, some information on background and treatment)

Personal Histories, Male, 1883-1893 (reasons for admission, some information on background and treatment)

Statistical Data, 1883-1959

Superintendents' Letters, 1888-1891

Visitor's registers, 1897-1959

Ward Book, 1889-1898

Other records of the Addiction and Mental Health Division:

Study of patient rehabilitation (including scientific papers, research files, minutes of committee meetings, and patient records)

Mary Rose Branick
Junior, Theatre; working with Jonathan Cole

For this collaboration, I will conduct research on 19th century psychology as it applies to Strindberg's play *Miss Julie*. Through works by theorists like Freud, Jung, and others, I will explore the pathologies represented in the character of Julie, particularly in regard to the 19th century female disorder of "hysteria". I will also investigate criminologist and psychiatrist Nils Bejerot's definition of Stockholm syndrome (feelings of trust/sympathy toward a captor/abuser) and how it applies to the relationship between the characters Julie and Jean.

I will begin my character research with Strindberg's views on sadism and feminine masochism. Theorists and psychologists like Alexander Bain, Herbert Spencer, and Charles Darwin will shed light on the development of psychology as an accepted field of study at the turn of the 19th century. I will focus on Jean Martin-Charcot and Sigmund Freud's research on hysteria as well as a woman's experience following a hysteria diagnosis.

Furthermore, I will research strategies of devising theatre from artists and companies as varied as Split Britches, the Wooster Group, SITI company, Grotowski, and others as a way of developing tools to interweave Strindberg's text and my psychological research into a performance piece.

I will then begin work on an original theatrical piece that explores Julie's psychological journey. I hope to honestly portray the experience of a woman labeled as "hysterical" and how that twists relationships in her life. I also want to explore the hypothetical experience of a modern-day Julie and what her relationship with Jean would look like today. How far have we come concerning Strindberg's misogynistic views on the psychology of women? I want to exploit current social injustices to defy the "crazy, hormonal, broken-down woman" stereotype. The image of Julie's birdcage will be a continued metaphor in this piece, representing not only her relationship with Jean, but also the emotional abuse she endures because of her experience of the modern concept of Stockholm syndrome.

Finally, with collaborator Will Forkin, I will engage in traditional scene work from the text of *Miss Julie* along with with Professor Jon Cole's adaptation. Through this third piece, we hope to focus on 19th century acting technique that developed from a new focus on behaviorism in the field of psychology.

I will draw from my experiences and curriculum as a theatre major at Willamette. That work has instilled in me an interest in how the themes of entrapment and emotional distress after tragedy can be conveyed in an avant-garde/movement-based piece. With every piece I work on, I am interested in how theatre can be a means to empathy, especially regarding characters considered "abnormal" or "outcast" in the modern world.

The final product will be an honest piece of partially movement-based theatre backed with significant reading, research, and experimental movement work. I think that collaboration between the social science community and the theatre community will create a final product more relatable, more tangible, and with more depth than theatre artists could create without scientific inspiration and ideas.

William Forkin

Freshman, Theatre; working with Cole

As a member of this research team, I will explore the construct of masculinity as a common theme in Strindberg's works. I see this project as an excellent opportunity to isolate gender as a theme, specifically to historicize the construct of gender and to focus on this early moment where the human body is physically working out its relationship to its new identity. Students from the field of theatre and students from the social sciences would rarely otherwise work so closely together, and a collaboration where the expertise of one field is applied so directly to the subject matter of another gives us an opportunity to see how we can use performance as a medium to investigate the human psyche, and vice versa.

By analyzing characters from Strindberg's plays who display hostility towards women and soliloquize about male dominance, I hope to nuance the understanding of how masculinity, and thus, the masculine ego and masculine identity was developed and transformed by the new social conditions and demands at the turn of the 19th century. My research on gender and identity will include not only an exploration of the socio-cultural conditions of late 19th century Europe as understood by historians such as Marx or E.P. Thompson, but also readings of works by significant literary, intellectual, and theatrical figures of that era, including Freud, Pavlov, Zola, Stanislavski, Chekhov, and of course, Strindberg. I will also approach the issue of gender from a contemporary angle, utilizing theories of gender construction and power relations by queer and gender theorists including Michel Foucault, Judith Butler, David Halperin, and John D'Emilio.

Out of this research and character analysis, I plan to work with my colleagues to produce a solo performance. Ideally, this piece will explore gender in the specific way that it is expressed through the body (violence, abuse, self-harm), during this period when it is first being codified. To foreground gender as something that is *performed*, I could envision collaborating on a performance that challenges, or "queers" it. To that end, Professor Cole, Mary Branick and I will spend significant studio time working with the basic precepts of devised theatre creation as defined by Split Britches, the Wooster Group, SITI company, Grotowski, and other significant players in the postmodern performance tradition. Moreover, my involvement with Willamette Theatre's Fall semester will assist me in approaching the creation of this devised work. I will draw on the experience I gained taking theatre 140, acting in *bobrauschenbergamerica*, and working on the premiere of *My Case is Altered*, all of which have helped me to understand the process of using theatre to express and educate.

I envision the text of this piece as a collage of cultural artifacts that could include naturalist plays, excerpts of psychoanalytic literature, period propaganda, stage directions, news clippings, and my own personal journals. This performance would be the first of three, followed by a solo work by Mary Rose Branick, and then Mary Rose Branick and my presentation of selected scenes from Jon Cole's adaptation of *Miss Julie*, drawing on the acting techniques of Strindberg's contemporary, Constantin Stanislavski, directed by Professor Jon Cole.

Victoria Mohtes-Chan
Sophomore, Sociology; working with Bourque

Miss Julie investigates 19th century questions about deviance, gender performativity and biological sex that I would like to compare to contemporary 21st century issues of deviance, gender performativity and sex explored through a Queer perspective. Creating the LGBTQ community as “deviant” to gender roles and sexuality has created mental health issues for many queer identified individuals. Studies show that people in the LGBTQ community are more prone to experience mental health issues of anxiety and depression because of stigma and or bullyingⁱ. A NCHA 2015 survey of Willamette students found 34% of students felt anxiety affect their academic performance and %50 of students felt so depressed it was hard to functionⁱⁱ. I would focus on how the “deviant” nature of the LGBTQ community contributes to mental illnesses for queer identified college students given mental health is a serious issue affecting Willamette students. People from marginalized identities typically have a harder time finding resources to help with mental illness. This project would include interviewing mental health services staff and students in order to understand how resources are available to LGBTQ students with mental illness.

I would compare Strindberg’s devaluing portrayal of Julie as “crazy,” which reinforces negative stereotypes for women’s roles in media, to Lorber’s theory of gender performativityⁱⁱⁱ that questions the gender roles assigned to women. Then I would use Dozier and Butler’s theories^{iv} on gender and sex from a queer perspective to understand the development in female and male characteristics of identity. In order to follow the relationship of mental health and deviant queer identities, I would study the theory of heterosexuality as a “modern invention” used for mental illness services in medical institutions^v.

Group discussions would enhance the exploration of gender and sex in relation to mental health from different perspectives. Mary Rose and Will would help generate new ideas about mental illness’ psychological effects on women and men. I would collaborate with Jesse’s research of mental illness therapeutic practices for queer identified individuals to inform my interview questions.

My research would examine changes in definitions for mental health; queerness as a mental illness; and development of ideology in mental health treatment and programs for LGBTQ members. I would conduct around 10 qualitative interviews with counselors and administration in college mental health as well as students. The interviews would begin with local mental health services staff and willing students who identify with the LGBTQ community experiencing depression and/or anxiety. I would submit my proposal for Institutional Review Board (IRB) approval to ensure integrity of the group project. Some of the questions include the following.

1. How does society influence mental health for those who deviate from “normal” sexuality (sexuality defined broadly in terms of LGBTQ or “deviant” female behavior)?
2. Tell me about a time you experienced depression and/or anxiety because of your identification with the LGBTQ community. What influenced these symptoms?
3. Why do you believe there has or has not been more available resources in the recent years?

4. How have people's attitudes changed towards the LGBTQ community in the last few decades? What factors have contributed to these changes?

My Sociological Theory and Qualitative Methods courses will sufficiently prepare me for this type of research and data collecting. My research and interview findings would inform a final paper, which I would share with Bishop and LGBTQ clubs at Willamette to help them better serve members of the LGBTQ community experiencing depression and/or anxiety.

ⁱ Haas, Ann, Mickey Eliason, Vicky Mays, Robin Mathews, and Susan Cochran. "Suicide and Suicide Risk in Lesbian, Gay, Bisexual, and Transgender Populations: Review and Recommendations." *Journal of Homosexuality* 58.1 (2010): 53-106. *Taylor and Frances*. Web. 8 Jan. 2016.

ⁱⁱ NCHA 2015 survey of Willamette students, provided by Don Thomson, Director of Bishop Wellness Center

ⁱⁱⁱ Butler, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *John Hopkins University Press* 40.4 (1998): 519-31. *Journal Theater*. Web. 17 Jan. 2016.

<https://www.amherst.edu/system/files/media/1650/butler_performative_acts.pdf>.

^{iv} Dozier, Raine. "BEARDS, BREASTS, AND BODIES Doing Sex in a Gendered World." *University of Washington, Seattle* (2005): n. pag. *Academia*. Web. 17 Jan. 2016. <file:///C:/Users/Leah/Downloads/Beards_Breasts_and_BodiesDoing_Sex_in_a.pdf>.

^v Katz, Jonathan. *The Invention of Heterosexuality*. Chicago: U of Chicago, 2007. Print.

Jesse Sanchez

Sophomore, History & English; working with Bourque

August Strindberg's *Miss Julie* presents the gendered pathology of behaviors that defy social conventions. In Strindberg's play, the male character, Jean, repeatedly labels Julie's expressions of sexuality and masculinity (as defined by Halberstam) as "crazy." The work also engages a conversation about patriarchal structures, with Jean establishing himself as counsel to Julie and ultimately suggesting suicide as the solution to her "illnesses." The context of *Miss Julie* is the late 19th century, in which psychopathology emerged as a science. Other characters pathologize Julie as they do not understand her expressions of hatred of men and describe her as "half-man, half-woman."

I will explore the pathology of queer identity in the late 19th and early 20th century Salem. I will use archival research methods to study patient records of those committed to the mental institution for conditions related to gender and sexuality.

My questions include:

Why were certain behaviors or characteristics related to sexual and gender expression labeled as mental illness?

How did authorities identify queerness in order to make arrests or commit inmates to the State Hospital?

Why did State Hospital practitioners choose certain treatments including eugenics and conversion therapy as a solution to the perceived social problem of homosexuality?

In relation to the theatre work, we hope to explore how perceptions of gender presentation and expression of sexuality can inform the performance of a character described as a "half-man, half-woman" onstage.

Methodologies for this project will include archival research analyzing documents using social and cultural theories. Dr. Bourque and I will search the accessible hospital records from the opening of the hospital to the 1950s in the Oregon State Archives. I will also explore the arrest records for those charged with sodomy held at the Oregon Historical Society. Dr. Bourque's preliminary research indicates the existence of numerous records on patient intake and eugenic practices. Previous work by the Gay and Lesbian Archives of the Pacific Northwest indicates available records for well over a hundred cases of eugenic treatments at the State Hospital.

The inspiration for this project is the culmination of my previous coursework. This work includes the analysis of dramatic literature drawing from psychoanalytic, gender, and sexuality theory as taught in Introduction to Literary Theory and my colloquium, Queer Drama. History courses including Oral History and Michel Foucault and Critical History emphasized critique of

conventional narratives surrounding gender, sexuality, and pathology. In *Gender, Race, and Empire*, we studied use of pathologies created by colonizers in order to subjugate the indigenous and/or queer body. Nayan Shah observes similar processes in the settler colonialism of western North America. In Michel Foucault, we engaged Foucault's work on the development of the mental institution and the persistence of moral judgment therein throughout its development. I am currently enrolled in History in the Archives course, which is devoted to developing social history research skills through an independent project in the Salem area archives.

This work will relate to my previous research project sponsored by the Fred Wert grant analyzing perceptions of Palm Springs, CA region as both a queer-inclusive and colonial space.

This research will eventually be developed into a senior thesis focusing on queer history.

Works Consulted

Bailkin, Jordanna. *The Afterlife of Empire*. Berkeley: Global, Area, and International Archive, University of California, 2012. Print.

Foucault, Michel. *The History of Sexuality: An Introduction*. Vol. 1. New York: Vintage, 1990. Print.

Foucault, Michel. *Madness and Civilization: A History of Insanity in the Age of Reason*. New York: Vintage, 1973. Print.

Halberstam, Judith. "Female Masculinity." 1998. *Literary Theory: An Anthology*. Ed. Michael Ryan and Julie Rivkin. 2nd ed. Malden, MA: Blackwell, 2004. 935-56. Print.

Painter, George. "The History of Sodomy Laws in the United States - Oregon." *Northwest LGBTQ History*. Gay and Lesbian Archives of the Pacific Northwest, 2001. Web. 9 Jan. 2016.

Shah, Nayan. *American Crossroads, Volume 31: Stranger Intimacy: Contesting Race, Sexuality and the Law in the North American West*. Berkeley, CA, USA: University of California Press, 2011. ProQuest ebrary. Web. 9 January 2016.

Community Budget

<i>Travel</i>	
Research, Archive and Interview sites	\$235
Museum of Mental Health admission	\$25
Portland theatre trip (tickets and mileage)	\$290
<i>Compensation for Interviewees</i>	\$50
<i>Books and supplies (\$200 per student)</i>	\$800
<i>Offsite copies and printing costs</i>	<u>\$100</u>
TOTAL	\$1500



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900 State Street
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January 7, 2016

Dear LARC Committee,

I am pleased to write a letter of recommendation for Mary Rose Branick.

I have known Mary Rose for the past three years as she has taken the following four courses that I teach: Acting One, Voice for the Stage, Acting Two and Voice and Speech. In each of the four courses there is a combination of research, collaboration and risk taking involved to successfully complete the course and Mary Rose was consistently a leader in class.

As her professor, I have had an opportunity to observe her participation and interaction in class and to evaluate Mary Rose's knowledge of dramatic texts and the dramaturgical research that goes along with the performative elements of Acting. She is an outstanding student in all respects. Mary Rose has proven that through hard work, follow through, and team work, she can accomplish tasks in a timely manner, she has also demonstrated the ability to work extremely well on her own and is very self-motivated. The project that she has proposed to work on with my colleague Jon Cole and fellow student Will Forkin will prove to be a wonderful exploration into the elements of "stagecraft" on which our department bases its pedagogical philosophy, and I am very excited to see how the work develops.

Mary Rose is well equipped to grow from the challenges that she is will encounter working on this LARC project, she is a strong communicator and a talented and imaginative student of theatre and I recommend her without hesitation.

Sincerely,

Susan Coromel, Professor
Department of Theatre
Willamette University
503-370-6910



Rachel Kinsman Steck, Ph.D.

Associate Professor of Lighting Design &
Production; Women's and Gender Studies

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January 11, 2016

Dear Professor Hobgood and the LARC Committee,

It is with great pleasure that I recommend William (Will) Forkin for the LARC summer research collaboration. I have worked with Will in production, the lighting studio, and as a theatre scholarship student. I have also had a couple of conversations about his project proposal. In all circumstances, I have found Will to be well prepared, intellectually and artistically curious, and an eager collaborator.

Will had a productive first semester at Willamette. He managed to balance the rigorous expectations of the theatre scholarship with his course work, mainstage production roles (including a lead role in *bobrauschenbergamerica*), and a work-study position. He also participated in several master classes and workshops for audition preparation, on-camera work, and portfolio reviews. In each circumstance, he came prepared for the work at hand. For example, during the on-camera workshop, Will was the only student fully memorized, or off-book, and his audition and workshop work was by far superior to his colleagues, many upperclass students. Taking the time to prepare meant he could really work with the material and the technology because he understood the text. It is clear that Will is hungry for the work. Each time he was assigned a task in the lighting or sound studio, he asked smart questions when necessary while also willing to seek the information, synthesize from his other tasks, and work with other students to complete tasks within the limited resources given (time, money, people). As a collaborator, he is generous while maintaining positive working boundaries. He is an active listener, he comes prepared, he understands the larger picture and how his role works with others, he supports his collaborators to achieve the goals of the company.

I have spoken to Will about his proposed project. I have no doubt he can achieve his goals and that the project will be rigorous and creative. He has already begun to read masculinity texts and I am excited about the possibilities.

If you have any further questions or concerns, please do not hesitate to contact me.

Sincerely,

Rachel Kinsman Steck



900 State Street, Salem, OR 97301
willamette.edu

January 16, 2016

Liberal Arts Research Collaborative
Willamette University
900 State Street
Salem Oregon 97301

To Whom It May Concern:

I am writing this letter of recommendation on behalf of Victoria Mohtes-Chan whom I have known for approximately six months. I am a Visiting Assistant Professor of Sociology at Willamette University and Victoria was a student in my *Fundamentals of Sociology* class. The class met two times each week over the course of sixteen weeks and during this time I came to know Victoria Mohtes-Chan as a very dedicated and competent student.

Victoria has many strengths and talents as an individual and as an academic. As an individual, Victoria is able to work openly with a variety of different people. I recognized this particular strength in Victoria in my SOC 201 class when students were required to form groups and facilitate discussion for a day. The group Victoria was a part of presented information on the theory of symbolic interactionism and the group examined the way in which race intersects with social class when it comes to securing housing. The group successfully analyzed how unconscious and conscious biases influence interactions. Victoria and her group members developed a PowerPoint presentation and engaged their classmates in a discussion about discrimination that marginalized groups experience.

The central writing assignment students complete in SOC 201 is a research proposal where they situate their research question within relevant theoretical perspectives and provide evidence for the use of a particular research methodology. Victoria successfully completed this project and her work demonstrates a particularly solid understanding of the research process. For the assignment, Victoria proposed to study the experiences of people of color who identify as Jewish. Victoria constructed a well organized literature review within which she situated her proposed project. In addition, Victoria provided sufficient evidence for using qualitative research methods to answer her research question. This assignment revealed Victoria's creative, interpretive, and analytical independence. I am confident that Victoria would be successful as a student researcher working independently as well as in collaboration with faculty.

I highly recommend Victoria as a student researcher in the LARC program. Victoria proposes to examine the role that the medical community plays in assigning stigma to particular groups of individuals. In my Fundamentals of Sociology course, Victoria studied the topic of deviance including the process of medicalization which often serves as a form of social control, especially among marginalized groups such as those who do not identify as cisgender. Due to these academic experiences, Victoria is well prepared to embark on a study that explores individual's experiences with mental illness and deviant sexuality and/or sexual orientation.

Overall, I highly recommend Victoria Mohtes-Chan for LARC project. Please contact me if you need any additional information.

Sincerely,

A handwritten signature in black ink, appearing to read "Amy C. Miller". The signature is fluid and cursive, with a prominent initial "A" and a long, sweeping underline.

Amy C. Miller, Ph.D.



WILLAMETTE
THE FIRST UNIVERSITY IN THE WEST
900 STATE STREET
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13 January 2016

LARC Program
Willamette University
ATTN: Monique Bourque

RE: Jesse Sanchez

I am pleased to write in support of Jesse Sanchez as he applies to participate in the LARC program at Willamette University during the summer 2016. My primary contact with him has been through my course, Michel Foucault and Critical History, during the fall semester 2015. We have also had conversations outside the classroom.

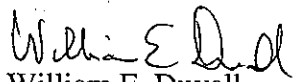
Mr. Sanchez is an unusually bright and insightful person. He demonstrated in my course that he is able to read difficult and challenging materials (we read a good bit of Foucault!) closely, with good comprehension, and with a careful, critical eye. It was clear from the contributions he made to class discussion that he had indeed understood what he read, had digested it, had thought about it, and had appropriated it for his own understanding. There were other quite talented students in the class, but none of them could say the kinds of things Jesse had to say; his perspective is unique because of the way he sees and understands himself and the world around him. His written work is also very strong. He has developed a style of brief, closely worded sentences that follow upon one another without transitions but nevertheless accumulate into an insightful explanation of the topic he is exploring. His writing is free from irritating grammatical error; and he has the ability to formulate and sustain an argument. In sum, his academic and intellectual abilities are such that he will be able to make a substantial and original contribution to the work of his LARC group.

In that group, Mr. Sanchez will be a "team-player" and easy to work with. He listens to others well, and while he is articulate and able to express himself very well, he is not intimidating to his peers. This is in part because his manner is gentle and sensitive. But he is also strong and very much his own person. He works well independently and has self-imposed high standards for his work. If there is an aspect of his academic work that needs improving, it is his ability to meet deadlines. This is something his LARC group/team can work on with him.

A number of the courses he has taken here at Willamette have prepared him to be very self-conscious about how he works as an historian. From my perspective specifically, he will bring

to his group a solid grasp of the analytical strategies and tactics of Michel Foucault through which he explored subjugating and constituting flows of discursive power in the modern world. One of Foucault's primary interests was how selves or subjects are produced by discourses, and how those discourses tend to produce binaries, in one form or another, of normal and abnormal. Mr. Sanchez has worked closely with Foucault's explorations of this process as it pertains to discourses about madness and about sexuality in the modern world. All of this will help him think with his LARC group about the Strindberg play, *Miss Julie*, it will be considering. But it will also greatly assist him as he pursues his individual project on the way queer behavior was seen, categorized and responded to in nineteenth and early twentieth century Salem, Oregon. Foucault will enable him wonderfully to link turn of the century culture in Europe and Oregon. For all these reasons, I am delighted to recommend him. He will be an asset to the program.

Sincerely,



William E. Duvall

(Retired) Professor of History

Willamette University