

APPLICATION CHECKLIST

Presidential Faculty/Student Collaboration and Publication Grant

Deadline February 15th (or following Monday if a weekend)

Please print and complete this checklist and attach it as the cover page of your grant application. For more information about Presidential Faculty/Student Collaboration and Publication grants, please see <http://gustavus.edu/facdev/GrantOpportunities/PresidentialGrant.php>.

Faculty information

Name: _____ Laura Behling _____ Dept: _____ English _____

Email: _____ lbehling _____ Rank: _____ Associate Professor _____

Student Information

Name: _____ Chelsea Kramer _____ Year: _____ Sophomore _____

Email: _____ ckramer _____ Major: _____ Environmental Studies/English _____

Checklist

Project Details

- ☐ Brief description of the proposed project including its collaborative nature
- ☐ Clear statement of anticipated outcomes
- ☐ Likely placement for publication or performances
- ☐ Anticipated research completion date

Participant Details

- ☐ Names and brief biographies of all participants
- ☐ Explanation of how this project fits into the career of the faculty
- ☐ Explanation of how this project fits into the educational trajectory of the student
(include year of graduation; student eligibility is limited to full-time returning students)

- ☐ **Presidential Budget Proposal Form attached as last page of application**
- ☐ **Eight copies of completed application (including this checklist) to be submitted to the John S. Kendall Center for Engaged Learning (SSC 119)**

**If successful, my proposal can be used as an example to assist future faculty applications.
This decision will not in any way influence the evaluation of my application.**

Yes / No (please circle one)

BUDGET PROPOSAL FORM

Presidential Faculty/Student Collaboration and Publication Grant

ITEM		AMOUNT
Equipment (not to include computer hardware)		\$
1:	Cost:	
2:	Cost:	
3:	Cost:	
Materials		\$ 1,400
1: Framing/Mounting supplies	Cost: \$ 1,400	
2:	Cost:	
3:	Cost:	
Personnel		\$ 3,200
Student Stipend @ \$400/week:		
Other Rate:		
Travel Costs		\$ 75.75
Airfare:		
Mileage: Number of miles__150__ @ \$0.505/mile		
Lodging		\$
Number of days _____ @ \$_____/day		
Other Expenses (check the faculty book white pages for excluded items)		\$
1:	Cost:	
2:	Cost:	
3:	Cost:	
Faculty Stipend		\$ 1,324.25
TOTAL EXPENSES		\$ 6,000
AMOUNT REQUESTED		\$ 6,000

Have you applied for, or received funding from, another source to help support this project?

Funding Source: I am using \$1,000 of the eligible faculty stipend and \$400 in materials costs to assist in the costs of mounting and framing the posters for display; the Hillstrom Museum will provide the remaining funds to mount the exhibition.

Amount: Approximate total costs for framing are \$3,000. Materials purchased will be the property of the Museum.

Please explain how the Presidential or RSC will be used in addition to the other funding.

Project Details

Description of Proposed Project and Collaborative Nature

Come On!:
American Posters from World War I
Hillstrom Museum of Art
November 24, 2008-January 30, 2009

QuickTime™ and a
TIFF (Uncompressed) decompressor
are needed to see this picture.

Brief description of proposed project

Sometimes, you just get lucky.

Several years ago, Bruce Johnson (Economics/Management) and I decided to offer a Faculty Forum (a now defunct series of evening lectures) on our love of poster art (he: French theater and opera posters from the 1890s; me: World War 1 images of women). As a result of the publicity for this Forum, several Gustavus librarians became aware of my interest in American posters and one of them tracked me down one day and nonchalantly said: “do you know the College archives has about 30 posters from World War I?” I quickly scheduled an appointment to see them--they’re up in a map drawer in the storage room of the third floor of the library--and sure enough, the College owned some vintage posters—42 in all—in various states of condition. All from World War I. Sadly, the archive has no record of where these posters came from, although the content of some and the condition of them suggests they may have been placed on the campus bulletin boards or kiosks during the War, imploring people to buy war bonds, and one, even imploring students to enlist. Quite frankly, it seemed a shame to that these posters hadn’t seen the light of day in decades (although the darkness did preserve them) and so I approached Don Myers, Director of the Hillstrom Museum, about exhibiting them in the Hillstrom Museum of Art on campus. I’m thrilled that a couple of years ago he agreed, and now the exhibition is scheduled for November 24, 2008-January 30, 2009.

QuickTime™ and a
TIFF (Uncompressed) decompressor
are needed to see this picture.

This introduction to the project does suggest the very personal nature of this scholarship. It’s also the most Gustavus-affiliated scholarship I’ve ever done—no posters up in the archives, no project. I think it would be remiss not to celebrate and indeed, make public, unique archival collections at an institution. And this project, for a professor of literature and culture who has worked hard

to create collaborative research opportunities with students, seems tailor-made for such shared scholarship, more than anything I've come up with yet.

But before I explain the *how* of the collaboration, let me explain the *what* of the posters in the Gustavus collection.

Vintage posters are public cultural artifacts advertising historical events, documenting socio-historical movements, or propagandizing political or economic views. Posters contain brief, to-the-point slogans, and attractive and eye-catching graphics—and were the perfect tools to utilize when the product to be sold was American involvement (and money) in World War I, particularly to a skeptical public. And they are, like all art, political, commenting on several areas: they are texts of the American mindset regarding the role of women and men in American life, particularly intriguing since the woman suffrage movement, is, in the mid nineteen-teens, gaining momentum for the eventual ratification of the 19th Amendment; they are texts that imply American imperialism, given their plea to save the starving Armenians or other impoverished groups; and they are texts about the capital engine of war, when the American public was asked to both conserve and to buy in order to fund the war. Theodore Roosevelt identified the politics, and political potential, of posters when he once explained to his secretary of war, William Howard Taft, how to wage a campaign to succeed him as president: "I told him," Roosevelt said in a comment that sounds particularly prescient given our age's reliance on superficial sound bites that spell out foreign and domestic policy, that "he must treat the political audience as one coming not to see an etching, but a poster."

Give the heightened political year of 2008-2009 and the ongoing history of the war in Iraq and Afghanistan, an exhibition of political war propaganda is remarkably timely. That the collection belongs solely to Gustavus, and therefore Gustavus can celebrate a unique resource on campus also is important, particularly since these posters have not been publicly exhibited. And the fact that the posters are art—popular, to be sure, but art nonetheless—also matters, as do their images of economics and women, social justice causes and demographics. As sometimes only images can do, these World War I vintage posters embody the kinds of connections we ask students to make as they sit among seemingly disparate courses each week.

Here is how Chelsea Kramer ('10) and I will work together:

1. First, we'll examine the philosophical and theoretical issues confronting museums and curators. To assist us in our own education, we'll visit several museums locally and in the Twin Cities to study the framework of exhibitions and written materials that accompany them.

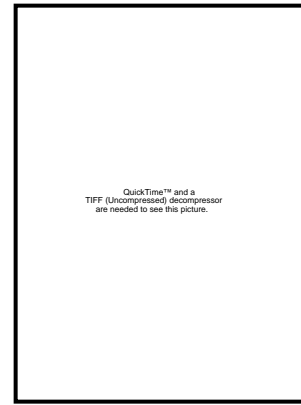
2. Second, we'll study the posters in the Gustavus collection and identify major themes that connect the works. This will allow us to group the 42 posters in an order that moves thematically through the entire exhibition, leading visitors on a cohesive tour. In my preliminary

thinking about the posters in the collection, there are three significant themes emerging: economics and the war bond movement; the role of women in World War I; and varied ways Americans are invited to be involved in the war.

3. Third, we'll research each poster—the artist, the agency sponsoring the poster, the printing house, and the message. For example, for the posters asking Americans to buy war bonds, we'll have to research the war bond movement during World War I.

4. Fourth, we'll use this research on each individual poster to create a brief explanation to be hung next to each poster, identifying the significance of the poster or historical or cultural reference.

5. Fifth, this exhibition will have an accompanying essay that places the posters in the collection within their cultural context. Together, Chelsea Kramer ('10) and I will write the essay. We also will prepare an essay for use in the *Gustavus Quarterly* and a press release for the opening of the exhibit (to be sent to local newspapers). Finally, our exhibition will have an opening gallery talk and Chelsea and I will prepare that and deliver it when scheduled.



Clear statement of anticipated outcomes

Since I have committed to the Hillstrom Museum of Art to curate this exhibition and since the Hillstrom has committed to me to host this exhibition in the late fall, all of the outcomes delineated above will be met.

Just as importantly, however, is the outcome that I think Chelsea will have. This kind of archival research is a remarkable experience for professional cultural studies scholar and will certainly be for an undergraduate student, as well., particularly one interested in historical narratives, archival research, and nonfiction/journalistic production of ideas. I hope Chelsea comes to understand how research is done, how museums decide what to put up on their walls, and how these texts—both visual or verbal—communicate political messages that still resonate now decades later. It's also very experiential—we'll learn about preservation of paper artifacts and framing, we'll learn how to make art accessible to a diverse audience. We'll also learn, I think, just how much work it takes to stage an art exhibit.

Likely placement for publication or performance

The exhibition will open November 24, 2008 and run through January 30, 2009 in the Hillstrom Museum of Art. Accompanying the exhibition of the posters will be several types of

written materials: an exhibition program, an essay that is part of the exhibition, and an article in *Gustavus Quarterly* that provides an overview of the exhibition and collection. Chelsea and I will co-write these materials. In addition to this exhibition and these publications, there also are several outlets for the critical essay on the posters. Cultural studies journals often publish work on graphic arts, and publications devoted to libraries and small museum exhibitions may provide opportunities, and previous exhibitions in the Hillstrom Museum that have relied on faculty expertise have resulted in publications.

Anticipated research completion date

With the exhibition opening November 24, 2008, the research completion date is set. Working backward from this date, I can anticipate the following schedule:

June, July, August, 2008: We will research the posters, consider their place in the United States' cultural context, specifically the context of war and war propaganda, and develop the brief explanations that will accompany each poster in the exhibition. These weeks will require significant critical thinking and writing time as we determine the scope of the exhibit, the placement of images in the gallery, and overall theme we will suggest via this exhibition.

September, 2008: We will have completed the essays for the exhibition and for the *Quarterly*, and prepared the press release as well as written the copy for the explanations to accompany each poster.

October, 2008: The posters will be sized for framing.

November, 2008: In-gallery work to hang the posters.

Since the posters are part of the Gustavus archives collection, they will be returned to the library after January 30, 2009.

Participant Details

Names and brief biographies of all participants

- Laura L. Behling, Associate Professor of English

Laura Behling is Associate Professor of English and chair of the English Department; she earned her Ph.D. in English from The Claremont Graduate University, an M.S. in Journalism, Science and Medical Reporting from Boston University, and graduated with a B.A. in English and Biology, Kalamazoo College. Areas of expertise include twentieth-century American literature, modernism, and literature and medicine. Behling teaches American literature courses at all levels, as well as general education courses for non-majors, all of which have a significant cultural studies component. Publications include *The Masculine Woman in American, 1890-1935* (Illinois 2001), *Hospital Transports: A Memoir of the Embarkation of the Sick and Wounded from the Peninsula of Virginia in 1863* (SUNY Press 2005), *Gross Anatomies: Fictions of the Physical in American Literature and Culture* (Susquehanna UP 2008), and *Reading, Writing, and Research: Undergraduate Students as Scholars in Literature and Language Studies* (forthcoming from CUR 2008/09); she's also published journal articles on modernism, sex/gender theory, and literature and medicine and numerous presentations at national and international conferences.

- Chelsea Kramer ('10)

I am an undeclared sophomore at Gustavus Adolphus College exploring my interests in the areas of Biology, Environmental Sciences, English and Cultural Studies. Although I have yet to determine what my major will be, I have a passion for writing, photography, and film and am fascinated with the many cross-disciplinary studies related to human experience and interaction with our planet. I also have strong beliefs and goals regarding social justice and ethics. For these reasons I am considering a career in journalism or other media field which I think may allow me to combine my various artistic passions with my interest in learning about new and diverse topics and issues, while providing me the opportunity to bring my appreciation of the world to others and inspire positive change through written and/or visual communication.

Throughout high school and my last year and a half at Gustavus Adolphus College I have taken courses in a variety of different subjects including literature, creative writing, art, history, religion, cultural anthropology and the biological and chemical sciences. Through these courses I have sought to find a better understanding of myself, my beliefs and my interests, and to develop a holistic philosophy of human experience and meaning in the realms of natural, social and spiritual. I managed to maintain a 4.0 average throughout Advanced Placement courses in high school and have been on Dean's List every semester here at Gustavus. I have also achieved and maintained the honors of National Merit and Presidential Scholar. My senior year of high school I designed a research and writing project concerning the early history of the

Saint Peter area. I wrote an essay on the importance which local history has played in determining the history of the state of Minnesota and created a short work of historical fiction about a real-life missionary's wife who taught Dakota Indians at the mission settlement and witnessed the signing of the Treaty of Traverse De Sioux. This prior experience which I had in detailed historical research, constructing a timeline and deducing a "feel" for an historical era from fragmented sources such as personal accounts and journals, will, I believe, help me immensely with the project that I will work on with Dr. Behling. I hope that I can bring my commitment and determination to challenging academic pursuit, my passion for holistic learning and my spirit of discovery to this research project, my future at Gustavus, and my future vocation.

Explanation of how this project fits into the career of the faculty

My initial scholarship centered on the development and literary characterizations of the woman's body as influenced by the United States' woman suffrage movement. The creation and social categorization of what I have termed the "masculine woman" stem directly from the quest for suffrage, and as a result, elicited nervous and often damning reaction from the American public. This work, *The Masculine Woman in America, 1890-1935*, was published by the University of Illinois Press (2001). I continued this focus on the gendered body in my study of a collection of Civil War letters that detail the work of the U.S. Sanitary Commission during the campaign for the Virginia Peninsula during the Civil War. This volume, *Hospital Transports: A Memoir of the Embarkation of the Sick and Wounded from the Peninsula of Virginia in the Summer of 1862* (originally published in 1863), is composed of letters written by men and women that detail their work on the hospital ships for the Union army. Although all staff were engaged in caring for and transporting the sick and wounded, the rhetorical descriptions of their common work is markedly gendered. I explore these distinctions in my introduction, which accompanies the reprint of this text (SUNY 2005; paperback 2006).

In my continued study of American literature, I became increasingly aware that just as some bodies were constructed, so too, were other bodies being literally, anatomically deconstructed. I was interested in the prevalence of characters who were missing anatomical parts, lost due to violence in the text, or initially created "unwhole" by authors. As a participant in the NEH Summer Institute on "Literature, Medicine, and Culture" in 2002, I was able to experience and further refine my theses about how medicine has been and continues to be complicit in codifying bodies according to legal, cultural and racial difference. This scholarly trajectory culminated in *Gross Anatomies: Fictions of the Physical in American Literature and Culture* (Susquehanna UP 2008).

This Presidential Faculty-Student Collaboration grant continues looking at bodies in American culture yet it extends this focus in two significant ways. First, much of my scholarship to date has been spent working with words—literary texts, popular essays, or surgical manuals, for example. I have, though, dabbled in reading images in both *The Masculine Woman in America, 1890-1935* and *Gross Anatomies: Fictions of the Physical in American Literature and Culture*. *Come On!: American Posters of World War I* allows me to move more fully into the realm of reading images as primary texts, and specifically, reading the images of bodies in visual images. Second, this project invites me to fully study the American body and body politic in a most public forum, the propagandistic war poster (a far more public medium than a literary text or even popular magazine essay). This examination of the American political body in a public artistic medium is crucial in my own thinking about how cultural and political values get disseminated, and the role art is sometimes asked to play in the dissemination of those values (arguments I've begun formulating in recent conference presentations, in certain courses, and in the 2006-07 English Department seminar).

Most directly relevant for the purposes of this Presidential Faculty-Student Collaboration Grant is the work I have done as a result of the previous Presidential grant I received. Patrick Jones ('06) and I worked on a project, "'to bring before your Honor the bodies': Racial Anatomies in American Literature and Metaphor of Habeas Corpus." In addition to having the resulting paper accepted for presentation at the MELUS (Multi-Ethnic Literature of the U.S.) National Conference, this essay has been submitted to *Twentieth-Century Literature* for publication and has been accepted, pending some minor revision.

Doing this collaborative research with an undergraduate student forced me to think critically about disciplinary expectations and traditions, and ways English departments (and other disciplines in the Humanities) can engage with students in a focused scholarly manner, outside of the traditional classroom. Time to think about the collaborative experience has resulted in a volume I created and am editing for the Council on Undergraduate Research, entitled *Reading, Writing, and Research: Undergraduate Students as Scholars in Literature and Language Studies* (forthcoming 2008/09). This volume is a collection of 15 essays written exclusively by literature and language faculty, all of whom have, like me, wrestled with the challenges of collaborative research in literary, language, and cultural studies. I'm obviously pleased that CUR has agreed to publish the volume, not because of the attention it may bring me and the authors who contribute, but for the example it will offer to other literature and language faculty who may be stymied faculty-student scholarly collaborations.

This Presidential award represents for me a second, and more in-depth critical look at and understanding of how faculty in Humanities' disciplines can design and execute collaborative work with students, and may allow me to participate even more thoughtfully in the

national conversation about undergraduate research. And I purposely asked Chelsea to work with me for several reasons: first, in classes with me she's distinguished herself with sharp, astute thinking about literary and cultural materials, precisely the kind of intellect this project requires. And since the deadline for the completion of this project is set and rapidly approaching, I looked for other skills, too: she's a terrific writer and given the several publishing opportunities that will represent this project, that's important; and she's interested in journalism—which means historical digging, crafting prose, organizing details, and rhetorical big-picture thinking, all skills necessary for this project. She also, frankly, needs to realize just how talented she is, and so this project—with its pace and novel historical field for her—ought to push her in positive directions.

Thus, this grant will allow Chelsea Kramer a remarkable hands-on archival research opportunity and the Hillstrom Museum of Art an exhibition focused on a remarkable Gustavus resource, but it will also, I am confident, advance my own thinking and writing about undergraduate research.

Explanation of how this project fits into the educational trajectory of the student

Although I have yet to declare my major I am interested in the fields of science, communication, and writing and investigating possibilities of a career in written or photojournalism. I have always believed that writing is one of my strongest skills, the platform in which I am able to most truthfully and articulately communicate my ideas, persuade others or simply gather my own thoughts. Whatever career path I choose I know that writing skills will be essential. I decided to work on this project with Dr. Behling because I believe it will help me hone my writing skills, particularly in the area of researching and interpreting the role which propaganda and media images have in disseminating cultural ideas, influencing the personal and public decisions of individuals and governments, and determining the path of a society. This subject is fundamentally linked to the field of journalism and communication.

I believe this research opportunity will be excellent hands on experience that will not only help me develop and hone the writing and cultural research skills which are necessary for a career in journalism or communication but will also deal with subject matter that is crucial to such careers. The power of visual and written media and propaganda on individual and collective thought and action in a society and the ethics of these possibilities are issues which a journalist must grapple with everyday. For this reason, I think this project would give my valuable insights into some of both the practical and philosophical elements of journalism or communications career and help me determine whether or not this is what I would like to do with my life.

Also, one of my passions has always been historical fiction and one of my dreams has been to eventually write a historical fiction novel. This research project will allow me to experience the kind of in-depth cultural and historical research that would be essential to writing an accurate depiction of a lifestyle from a historical era. By interpreting historical artifacts and media I will gather insight about the cultural ideas of a certain historical society and it is precisely this sort of research and interpretation process that will be critical to me when depicting and analyzing the people and events of a certain historical era in my writing.