



NATIONAL ENDOWMENT FOR THE

Humanities

DIVISION OF RESEARCH PROGRAMS

MEMORANDUM

DATE: October 26, 2015

TO: NEH Workshop Participants, CLASP, Hamilton College

FROM: Russell Wyland  
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SUBJECT: Review of applications for mock panel

The attached materials are for the mock panel portion of the application-writing workshop on Thursday, November 5. To get the most out of the session, please read each of the applications and think about how they engage the evaluation criteria. If you want, assign each application a rating using the attached rating scale.

These applications were submitted to the NEH Fellowships competition within the last few years. I have chosen Fellowships applications because they work particularly well when discussing application-writing strategies. What we discuss during the mock panel portion of the workshop should be of interest beyond the Fellowships program and, I hope, beyond NEH programs.

As you read the applications, please keep in mind that they have been selected for a particular purpose: that is, to give you a chance to consider three approaches to crafting applications. They are not intended to serve as models, nor are they intended, by virtue of their subjects, to suggest particular areas of Endowment interest. Applications for NEH awards are as diverse, in both subject matter and methodology, as the applicants who submit them.

For reasons of confidentiality, I have omitted or generalized cover sheets and résumés for this exercise.

I look forward to meeting with you on the 5th.

Attachments

**Criteria for Evaluation:**

Evaluators are asked to apply the following five criteria when judging the quality of applications.

1. The intellectual significance of the proposed project, including its value to humanities scholars, general audiences, or both.
2. The quality or promise of quality of the applicant's work as an interpreter of the humanities.
3. The quality of the conception, definition, organization, and description of the project and the applicant's clarity of expression.
4. The feasibility of the proposed plan of work, including, when appropriate, the soundness of the dissemination and access plans.
5. The likelihood that the applicant will complete the project.

Fellowships support projects at any stage of development.

**Rating Scale:**

E = Excellent

VG = Very Good

G = Good

SM = Some Merit

NC = Not Competitive

Sorry, NEH does not allow split ratings (e.g. VG/G or E/NC) or other types of shading (e.g. VG- or G++).

## **PROJECT TITLE: European Slave Trading in the Indian Ocean, 1500-1850**

### **Resume highlights**

#### **Position**

Associate Professor of History at a 4-year state institution

#### **Education**

Ph.D. from a Big Ten university in history

#### **Previous Awards and Grants**

- 1 ACLS fellowship in 2004
- 1 Fulbright award in 1992

#### **Publication Highlights**

- 1 book published with a university press
- 9 articles and book chapters

#### **Other**

- Several recent national and international conference presentations

#### **Referees**

- Two history professors from research universities

## EUROPEAN SLAVE TRADING IN THE INDIAN OCEAN, 1500-1850

Richard P. Allen, Ph.D.

Proposal for a National Endowment for the Humanities Fellowship, 2012-2013

### *Introduction*

The history of European slave trading in the Indian Ocean remains largely unwritten. Although a handful of pioneering scholars have explored some aspects of British, Dutch, French, and Portuguese slaving in this oceanic basin (e.g., Filliot, 1974; Young, 1989; Bauss, 1997; Vink, 2003), nothing comparable to the revolution in our understanding of slave trading in the Atlantic inaugurated by the publication of Philip Curtin's *The Atlantic Slave Trade: A Census* in 1969 has occurred in the *Mare Indicum*. There is, for example, no Indian Ocean equivalent of the trans-Atlantic slave trade database (accessible at <http://www.slavevoyages.org/>) that contains information on more than 26,500 slaving voyages from Africa to the Americas between the 1514 and 1866 (Eltis and Richardson, 2008). Even a cursory survey of the now massive slavery bibliography begun by Joseph C. Miller more than thirty years ago (accessible at <http://www.vcdh.virginia.edu/bibliographyofslavery/>) likewise reveals that if recent decades have witnessed an explosion in our knowledge about the trans-Atlantic trades, the attendant African diaspora to the Americas (e.g., Manning, 2009), and the development of an Atlantic "world" that bound Europe, Africa, and the Americas together in ever more complex and multi-faceted social, economic, cultural, and political relationships from the sixteenth to nineteenth centuries (Games, 2006), the same cannot be said of the Indian Ocean.

As recent publications attest (e.g., Campbell, 2004, 2005), the "history of silence" that once surrounded slavery studies in the Indian Ocean is no longer as deafening as it once was (Gerbeau, 1979). While there is much to commend about this scholarship, there are also areas of concern within this expanding historiography. First, most of the work on the trans-oceanic movement of chattel labor in the region has focused on slave exports from eastern Africa by Arab, Muslim, and Swahili merchants to Madagascar, the Middle East, and India. The Africa-centric focus of this research, the attendant preoccupation with the northwestern Indian Ocean, and the failure to appreciate that tens, if not hundreds, of thousands of Indian, Malayan, and Indonesian slaves were also exported into the wider Indian Ocean world are potentially serious obstacles to a fuller understanding of slave and other migrant labor systems both within and beyond this region. A second concern reflects the fact that the exportation of chattel laborers from South and Southeast Asia into the wider Indian Ocean world, and beyond, remains largely unstudied. The fragmented and unbalanced state of our knowledge about European slave trading in the Indian Ocean is a third source of concern. We know little, for instance, about British, French, and Portuguese activity during the seventeenth century compared to that of their Dutch counterparts, while we know more about French slaving than we do about British, Dutch, and Portuguese activity during the eighteenth century, largely because of work on the trade that supplied the Mascarene Islands of Mauritius and Réunion. A final concern stems from a tendency to view the Indian Ocean as a self-contained unit of historical analysis. As contributions to a forum on conceptualizing the Atlantic world published in 2006 in the *William and Mary Quarterly* (ser. 3, vol. 63, no. 4) indicate, defining such a world only in geographical terms can impede a fuller understanding of the ways in which major oceanic worlds interacted one another after 1500.

### *Proposed Project and Significance*

Recent surveys of slavery and forced labor in the Indian Ocean (e.g., Carter, 2006), comparisons of slavery and slave trading in the global Dutch colonial empire (Van Welie, 2008), and work on regional



forced labor networks in the Indian Ocean (Ward, 2009) highlight the need to reconstruct the history of European slave trading in this oceanic world more fully and situate this activity firmly in broader historical contexts. Doing so requires addressing a number of questions: What was the magnitude of European slave trading in the Indian Ocean between 1500 and the mid-nineteenth century? What were the dynamics of this traffic? In what ways and to what extent did the activities of British, Dutch, French, and Portuguese slave traders overlap or intersect? What impact did their activities have on local or regional polities, societies, and economies? In what ways and to what extent was this activity linked to the development of other forced and/or free migrant labor systems (such as the exportation of convicts and indentured laborers from India) within and beyond this oceanic world during the late eighteenth and nineteenth centuries?

This fellowship will permit completion of a major research project designed to address these questions, the end result of which will be publication of the first comprehensive study of European slave trading in the Indian Ocean. The results of this project to date include the creation of an inventory of more than 700 confirmed slaving voyages in the Indian Ocean between the 1620s and 1810, mostly by British and French vessels but also including American, Omani, Portuguese, and Spanish ships, and publication of a series of journal articles and book chapters (see curriculum vitae) which argue that we must conceptualize and understand European slave trading as a truly global phenomenon rather than one confined largely to the Atlantic. More specifically, this research demonstrates that European slaving in the Indian Ocean, and British and French activity in particular, led to the creation of an increasingly integrated global movement of not just chattel, but also convict and indentured labor by the late eighteenth and early nineteenth centuries. In so doing, this project highlights the structural connections between slave trading and the indentured labor trades that developed in the wake of slave emancipation in the British and French colonial empires, and underscores the need to pay careful attention to the role that abolitionist activity in British India, the southwestern Indian Ocean, and Southeast Asia between 1774 and the 1830s played in shaping the abolitionist movement in Britain and the implementation and consequences of abolitionist policies in both the Indian Ocean and Atlantic worlds.

### *Work Plan*

This fellowship will be activated on 1 September 2012 at the beginning of an anticipated year-long sabbatical that will conclude on 31 August 2013. Faculty who take year-long sabbaticals at my institution receive only half-pay and much of the fellowship award will be used to cover the balance of my salary during this twelve-month period.

Extensive and frequently personally funded archival research has already been conducted in Great Britain and Mauritius. I have not had the opportunity, however, to examine important records on French slaving voyages in the Indian Ocean identified, but only briefly described, by French historian Jean Mettas (1978, 1984). Six to eight weeks of the fellowship period will accordingly be devoted to examining these documents which are held at the Archives Départementales de la Gironde (Bordeaux), the Archives Départementales de la Loire-Atlantique (Nantes), the Archives Départementales d'Ille-et-Vilaine (Rennes), and the Archives Nationales (Paris). As my published scholarship attests, I am conversant in French and have extensive experience working with a wide range of French language primary sources at the Mauritius National Archives and the Centre des Archives d'Outre-Mer (Aix-en-Provence).

The balance of the fellowship period will be devoted to completing a book-length manuscript, the writing of which has already begun. The manuscript is projected to have six chapters:

- 1) An introduction that discusses the relevant historiography and conceptual/evidentiary problems and issues that surround studying slave trading in the Indian Ocean, and outlines the general parameters

of European slave trading in the Indian Ocean from 1500 to 1850, including estimating the volume of this activity by major national carriers through time.

2) A reconstruction of the British East India Company's acquisition of African, Malagasy, Indian, and Indonesian slaves for the Company's settlements and factories on St. Helena in the South Atlantic, in India (especially Bombay and Madras), Malaya (Penang), Sumatra (Bantam, Benkulen), and Ceylon (Sri Lanka) between 1621 and 1804.

3) A reconstruction of the French slave trade from West Africa, Madagascar, Mozambique, the Swahili Coast, India, and Southeast Asia to the Mascarenes from 1670 to 1810, including the islands' use as a base for supplying slaves to the Dutch colony at the Cape of Good Hope and French colonies in the Caribbean during the late eighteenth century.

4) The exportation of slaves from India, especially Bengal and the Malabar and Coromandel coasts, and adjacent regions (Arakan, Ceylon) by Dutch, French, and Portuguese traders to European administrative centers, factories, and settlements in Southeast Asia and the southwestern Indian Ocean during the seventeenth and eighteenth centuries.

5) Illegal slave trading from Madagascar, Mozambique, the Swahili Coast, and Southeast Asia to the Mascarenes during the early nineteenth century, including this trade's impact on regional polities in Madagascar and along the East African coast.

6) Abolitionist activity in British India and the western Indian Ocean between 1774 and the early 1830s and the relationship between attempts to suppress slave trading in this part of the world and the development of the modern system of free contractual or indentured labor that resulted in the movement of more than two million Africans, Chinese, Indians, Japanese, Javanese, Melanesians, and other non-European peoples to work on plantations and in other enterprises in the Caribbean, eastern and southern Africa, southern and southeast Asia, the southwestern Indian Ocean, Australasia, the central and southern Pacific, and Central and South America between the mid-1830s and the 1920s.

### ***Final Product and Dissemination***

I anticipate submitting the completed manuscript to a leading academic press such as Cambridge University Press or Oxford University Press at the end of the fellowship period. The resulting book will be of interest to specialist scholars who work on slavery and slave trading, to undergraduate and graduate students taking courses that focus on global slavery, and to the general public interested in slavery and slave trading. The results of this research and writing will also be presented to national and international conferences when funding to travel to such meetings is available. I also plan to explore the possibility of making the slave trade inventory I have compiled accessible online, especially if appropriate institutional support for such an undertaking can be secured.



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## **PROJECT TITLE: Poetry Wars of the Early Republic**

### **Resume highlights**

#### **Position**

Associate Professor of American literature at small, liberal arts college in Minnesota

#### **Education**

Ph.D. from Rutgers University

#### **Previous Awards and Grants**

- 3 summer research awards from employing institution

#### **Publication Highlights**

- previous university press book
- several essays and articles in scholarly, peer reviewed publications
- several conference papers and presentation

#### **Awards and Honors**

- one national-level, short-term fellowship
- two research awards for employing institution

#### **Other information**

- teaching summary

#### **Referees**

- One senior professor in history; one senior professor in American literature (from dissertation committee)



## The Poetry Wars of the Early Republic

### I. Description and Significance of the Project

Living as we do in an age of campaign attack advertisements and talk radio, it might seem impossible to imagine a time when poems were regarded as essential weapons of political struggle. Yet during the Revolutionary and Early Republican periods, the most gifted and best-known American poets engaged in an ongoing series of literary “wars” against political leaders, journalists, and each other, all in the name of deciding the future course of the republic. Between 1765 and 1815, poems and songs on political and national affairs were a ubiquitous part of American culture, appearing as pamphlets and broadsides and in newspapers and magazines. They responded to the most momentous and the most trivial of political controversies, from the debate over the Constitution to a fistfight between rival members of Congress. They celebrated and demonized men like Jefferson, Adams, and Hamilton, satirized their respective political parties, and called for war or peace with Britain and France. My current book project, The Poetry Wars of the Early Republic, seeks to reconstruct this environment of literary-political struggle in a comprehensive way.

Most immediately, my book aims to revive for modern readers a crucial but long-overlooked and misunderstood period in American literary and cultural history. For while broad studies have been written about the American Revolution (Kenneth Silverman’s Cultural History of the American Revolution) and about the earlier period of British colonial rule (David Shields’ Oracles of Empire), there is yet no comprehensive study of American poetry during the formative and politically turbulent decades following the Revolution. Once virtually ignored by students of American literature -- this despite the hundreds of poems published and the dozen or more literary magazines founded between 1780 and 1815 -- the period has in recent years been the subject of a literary rediscovery, with several seminal works appearing on individual writers such as Joel Barlow, Timothy Dwight, and Joseph Dennie. In The Poetry Wars of the Early Republic, I want to bring these disparate threads together by recounting what I see as the major literary story of this period -- that of the direct engagement by poets in the formative struggles of the new American nation.

What this involves, first and foremost, is a full-scale recovery of literally hundreds of poems by authors who, though not necessarily household names today, were nonetheless commanding cultural figures in their own time -- Dwight and Barlow as well as Philip Freneau, Richard Alsop, St. George Tucker and Sarah Wentworth Morton -- not to mention the scores of poems that appeared anonymously in the newspapers and magazines of the time. More deeply, however, understanding the significance of these poetry wars also requires a corresponding recovery of certain unspoken assumptions about literature, politics, and the new discursive environment of print culture that made political poetry such a dominant literary form in the early republic. For my argument is that the poetry of the Early Republic can be understood only according to a tacit set of aesthetic principles that have gone largely unremarked by students of American literature. This is not surprising, for these principles are fundamentally opposed to the dominant poetics of the nineteenth and twentieth centuries. Rather than reflecting such post-Romantic ideals as literary originality or “the poet as visionary,” Early Republican poetry was appreciated chiefly for its capacity to intervene in and shape public discourse. This conception of poetry first emerged during the contentious political atmosphere of the Revolution and

importantly, it mirrors the dynamics of war. Not surprisingly, this poetics favored satire and parody over other literary forms. Most importantly, its emergence in American literature coincides with another crucial development in eighteenth-century America, which scholars like Michael Warner (following the seminal work of Jurgen Habermas) have called the “rise of print culture.”

In brief, the story of the poetry wars of the Early Republic goes as follows: beginning at about the time of the Stamp Act crisis, poets saw in the rise of print culture -- the new sphere of political discourse and criticism brought into being by the proliferation of newspapers and other printed texts -- a unique role for poetry to shape or transform the discourses of national affairs. Out of an instinctive recognition that newspaper and pamphlet wars nearly always involved a deeper struggle to control the limits of discourse -- what could or could not “legitimately” be said about political ideas or events -- there originated a new intertextual and transformative conception of poetry, according to which the function of a single poem was understood largely in relation to other printed texts. Poems were written to respond to, parody, revise, or in some other way shape the discourse on such issues as the paper money crisis, the ratification of the Constitution or the election of 1800. The resulting dynamic was one of literary or satiric “war,” within which the individual poems sought to combat or circumscribe (at the discursive or ideological level) the ideological content of other poems or texts. (For instance, a Federalist wit in Connecticut might publish a verse parody of a speech in Congress by a member of the opposing party, only to be answered in a subsequent satire by a Democratic-Republic poet from Virginia.) The work of analyzing such poetry in its literary and historical context thus becomes a matter of attending not to individual works or writers but to strings of poetic exchanges, wherein poets competed with each other in a high-stakes game of literary and ideological unmasking.

Besides giving us a greater appreciation of the range of wit and ingenuity of early American poetry and satire, my analysis offers a reconstruction of the crucial political struggles of Early Republic from a unique perspective -- that of a group of highly educated and gifted writers who were directly involved in contesting the meaning of the most seminal events of their time. Political poets used their wit and sense of aesthetic play to manipulate audiences’ responses to all of the major issues of national policy, all the while trying to subvert the opposing strategies of other poets. Thus, in addition to examining the phenomenon of literary warfare in general, my book will recreate many of the specific literary wars fought during these years over issues such as the ratification of the Constitution, the economic and social unrest of the 1780s, the French Revolution and the democratization of American society, various threats of war with Britain and France, and the ongoing debates over slavery and Indian affairs. By understanding the poetry wars of the early republic, we can better understand the evolution of “America” as a discursive entity -- that is, a nation existing chiefly in the hearts and minds of its citizens, as John Adams once put it -- during this crucial period of national formation.

## II. Using the NEH Fellowship

The idea for this project came while I was working on my first book, The Devil and Doctor Dwight: Satire and Theology in the Early American Republic (North Carolina, 2002). In the course of my research, I realized that my immediate topic -- Timothy Dwight’s literary campaign against “infidel philosophy” in the 1780s and 90s -- was only a single example of numerous such literary wars and satiric exchanges. I subsequently began a project of intensive research which makes me uniquely qualified to write this book: I believe that I have now

uncovered, read, and analyzed every extant work of American political poetry – pamphlets, broadsides, and newspaper and magazine submissions – published between 1765 and 1815 (the half-century between the Stamp Act crisis and the end of the War of 1812, which marked the triumph of Jeffersonian Democracy and the demise of the Federalists as a national party). Thanks in large part to an NEH summer stipend, which funded an extended research visit to the American Antiquarian Society in Worcester, Mass. in 2005, I completed the research phase in 2006, having compiled hundreds of pages of notes on hundreds of individual poems. In 2007, I outlined the entire project and began composing the manuscript, and to date I have drafted the first two chapters: Chapter 1, “Pre-Revolutionary Literary Skirmishes” describes the process by which many non-political modes of verse and song became politicized during the period of the Stamp and Townshend Acts; Chapter 2, “War and Literary War,” analyzes the various satiric campaigns of the Revolution to reveal a close and parallel relationship between the dynamics of the war itself and of war poetry.

At this point I foresee four remaining chapters. Chapter 3, “The Poetics of Conspiracy,” will trace the confluence of conspiracy theories and poems purporting to expose conspiracies from the Revolution through the first major partisan conflict over the Federal Constitution in the late 1780s. Chapters 4 and 5, “The Language of Liberty” and “Satire and Democracy” will deal with the high period of poetic warfare in the 1790s, as Federalists and Jeffersonians attacked and counterattacked each other over the French Revolution, the Jay Treaty, the XYZ affair and the “quasi-war” against France, and finally, the hotly-contested election of 1800. The sixth and final chapter, “The Triumph of Democracy” will analyze the literary implications of the gradual decline of Federalism (and Federalist wit) during the administrations of Jefferson and Madison.

My schedule for completing these chapters is as follows. I hope to draft Chapter 3 in the summer of 2008 before teaching a full course load at St. Olaf in the fall of 2008. In January 2009 I will begin a half-year sabbatical supported by the college, a period in which I hope to complete Chapter 4 and begin writing Chapter 5. This is where an NEH fellowship would come in: I am asking for six months of funding to allow me to extend my sabbatical from a half-year to a full-year, which would then allow me to complete the final chapter, write the introduction, and then revise the entire manuscript before submitting it to press. (I have been asked by the editor of the Omohundro Institute series on Early American history and culture, which publishes the premier series in my field, to submit it to her first, which I plan to do).

When published, The Poetry Wars of the Early Republic will fill one of the few remaining “gaping holes” in American literary history. Given the extent of scholarship both in American literature and in the political struggles of this crucial period, one might expect that a book like this one would have been published decades ago. Yet as I state above, mine will be the first of its kind. My larger hope for this book, then, is that it will not only vastly extend our understanding of this considerable body of political poetry, but that it will make scores of still-largely-unread poems available for future scholarly analysis and appreciation of its contribution to American history and culture.

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**PROJECT TITLE: Under the Pink: The Pink-Ribbon Culture of Breast Cancer**

**Resume highlights**

**Position**

Part-time Professor of Sociology at a private, 4-year institution

**Education**

Ph.D. from SUNY – Albany in sociology and women's studies

**Previous Awards and Grants**

- 3 summer research awards from employing institution

**Publication Highlights**

- several articles for a broad, public audience
- active blogger on topics related to medical sociology
- 8 recent articles in scholarly journals

**Referees**

- One senior professor in sociology and women's studies; one mid-career professor in medical sociology

Within the growing area of medical humanities, the social sciences focus on how culture interacts with individual experiences of illness and the way medicine is practiced within particular socio-cultural contexts. By focusing on the pink-ribbon culture of breast cancer, *Under the Pink* will be a significant contribution to the medical humanities in furthering understandings of the personal and social meanings of illness as well as how these meanings are produced and reinforced. A primary goal for this book is to illuminate women's experiences and uncover how women negotiate pink-ribbon culture. Qualitative analysis revealing patterns in women's experiences and coping strategies, is based upon six years of ethnographic data and in depth interviews with sixty American women. Additional research during the grant period will expand the preliminary analysis of pink-ribbon culture to include content and narrative analysis of key sites of cultural production: 1) national advertising campaigns to raise awareness or funding, such as Komen Foundation's Race for the Cure, National Breast Cancer Awareness Month, Yoplait Yogurt's "Save Lids to Save Lives" campaign; 2) popular reference and self-help books such as Grobstein's *The Breast Cancer Book* (2005), Dr. Susan Love's *Breast Book* (2000); 3) breast cancer biographies such as Middlebrook's *Seeing the Crab* (1997), Mayer's story of treatment and recovery (1993), Art.Rage.US: Art and Writing by Women with Breast Cancer (1998), the collection *Chicken Soup for the Breast Cancer Survivor's Soul* (2006); and 4) promotional materials for select community-based breast cancer events. I have already gathered an enormous range of materials for analysis and will apply the empirical and theoretical insights of the medical humanities to my sociological analysis of these narratives and cultural artifacts. See appendix for select visual representations.

*Under the Pink* examines a number of questions related to identity and representation, demonstrating that breast cancer survivors' experiences are not just personal. They are colored by power relations, circumstances, cultural expectations, gender ideologies, and other social and cultural factors. The social context of breast cancer associates pink both with femininity (defined in terms of nurturance, empathy, and self-sacrifice) and with breast cancer support and survivorship. The rhetoric of pink-ribbon culture creates tensions between these two sources of identity for women. This study analyzes how idealized feminine characteristics work in conjunction with the survivor's courage and triumph, determination and perseverance, optimism and strength in waging the war against breast cancer. Secondly, it explores how different domains of representation overlap. As medicine has become another form of mass consumption, the category *medical consumer* has gained high social status. Instead of being referred to as patients, medical consumers are advised that becoming "informed" is the "most important thing [they] can do." Within pink-ribbon culture, the role of medical consumer is integrated into the image of the model breast cancer survivor. As optimistic, proactive, courageous, and aggressively seeking treatment, the survivor exhibits agency that shifts the responsibility of decision-making and treatment outcomes from the medical system to the individual herself. These social roles influence the "rules" of survivorship, and women's narratives reveal the often hidden strategies used to navigate them.

External factors, however, cannot be separated from the embodied experience of illness. Extending the work of anthropologist Arthur Kleinman (1988) and sociologist Arthur Frank (1991, 1995), *Under the Pink* situates the social context of breast cancer within women's holistic, communicative experiences. Women who are diagnosed with breast cancer construct new identities as survivors and re-construct their identities as women. While some become

hopeful and empowered with the models of triumphant survivorship that the pink-ribbon culture promotes, many feel that it does not represent them, support them, or even recognize them. Women's narratives reveal an ongoing self-transformation that results from changes to the body and the illness itself, but also from the incursions of a pink-ribbon culture that require particular kinds of public presentations. Pressures to perform as exemplary survivors can be painful for those who are suffering emotionally and/or physically. At the same time, hiding one's suffering beneath a guise of optimism and hope allows others to deny it. Pink-ribbon culture furthers this denial in its construction of social support, which is defined as the display and consumption of "pink" (ribbons, t-shirts, bracelets, teddy bears, 5-Kilometer walks, etc). Such representations and symbolic actions may signify concern, promote solidarity, honor or memorialize someone, and even contribute funds towards research or services. Yet, these actions obscure breast cancer survivors' actual experiences, limit avenues for support, and divert attention from deep analysis of the social and cultural forces that influence breast cancer survivors' resources and choices.

*Under the Pink* is significant because it engages and illuminates a subject of both popular and scholarly interest. The National Cancer Institute estimates that a woman in the US has a 1:8 chance of developing invasive breast cancer during her lifetime, whereas this risk was about 1:11 in 1975. As more women are diagnosed with breast cancer each year, society is faced with a dilemma about how to foster hope and support for the millions of women living with a breast cancer diagnosis while warning all women about their relative risk. Heightened public attention to breast cancer reflects this concern. The public discourse has varied foci, yet there are three general types of books shaping general understandings of breast cancer: academic books, medically-oriented reference books, and personal biographies. While they serve different functions—from surveying some of the historical, social, and cultural forces that impact breast cancer over time, to offering information on how to manage breast cancer and make decisions, to sharing personal stories that offer hope or practicality—*none of these books address how histories, institutions, social movements, political economies, and ordinary personal experiences intersect to produce, reinforce, and contest pink-ribbon culture.*

In the academic literature, Leopold (1999) and Lerner (2001) explore medical practices, political influence, and shifts in public opinion. They illustrate that the promise of medicine is undermined by beliefs, political interests, and scientific bravado. In contrast, Olson's historical account (2005) tells the stories of notable women who have confronted breast cancer over time and in different parts of the world, suggesting the inevitability of progress and innovation in medicine and technology. While these books analyze revealing historical accounts to understand the circumstances and effects of medicine on breast cancer, the accounts themselves comprise a small subset of women's experiences and lead to differing conclusions. Ferguson and Kasper's (2002) collection of essays complicates the historical record by focusing on the role society itself plays in shaping the breast cancer epidemic. The book presents evidence about a broad range of social forces, such as social inequality, medical ideology, economic interests, and activism. However, the book does not offer a holistic view of how these forces work together to construct a breast cancer culture. King (2006) offers a striking account of one key dimension of the breast cancer context, the use of the pink ribbon in cause-marketing. The political economy of breast cancer has indeed been a force in constructing pink-ribbon culture, but this culture (and women's responses to it) is not the focus of the book. *Under the Pink* will fill these gaps and offer new insight into why women use the kinds of strategies they do when confronting breast cancer and

the pink-ribbon culture that surrounds it. *Under the Pink* attends to the role of gender, medicine, embodiment, media, consumption, individualism, and social activism in the creation of a pink-ribbon culture that has profound effects on breast cancer survivors and those who want to support them. Because the book will be written in an accessible language that does not require familiarity with disciplinary vocabulary, it will speak to a variety of audiences with their own interests in gender, culture, and medicine.

My research plan is scheduled as follows. I have been working on this project since 2001, and I have three related essays published or under review— 1) “On the Receiving End: Women, Caring, and Breast Cancer;” 2) “The Balancing Act: Gender Negotiation as Coping Strategy;” and 3) “The Biomedicalization of Breast Cancer and Production of Technoscientific Identities.” I have completed substantial research for the chapters outlined below. By the beginning of the fellowship term, I will have completed four chapters (2, 3, 5, and 8), and I am currently submitting the book prospectus to several university presses. I would do additional analysis for chapters 6 and 7 during the term of the fellowship; however, I do not require support for travel or archival research. The fellowship would allow me to complete the analysis and writing for the remaining chapters as well as revise the full draft of the manuscript to be submitted to a university press by June 2008.

*Under the Pink* is outlined as follows:

- *Chapter 1*: “Breast Cancer in Context” will orient the reader to the scope and context of breast cancer in the United States.
- *Chapter 2*: “Cassandra’s Story” reveals a full sense of one person’s experience with breast cancer as she perceives it to be. It also displays social processes, beliefs, emotions and challenges that cut across sixty women’s stories, despite their unique circumstances.
- *Chapter 3*: “What do I Do Now? Responding to a Breast Cancer Diagnosis” shows how becoming an informed medical consumer is an ongoing process that is rooted in a tension between medical control and individual agency.
- *Chapter 4*: “Under the Pink: Becoming Selfish” examines how women make sense of the transitions and transformations that breast cancer demands and illuminates how personal understandings fit within broader cultural conceptions about femininity and pink survivorship.
- *Chapter 5*: “The Balancing Act” analyzes the ways that gender expectations conflict with the need to focus on oneself in response to illness and demonstrates the strategies women develop to balance their needs with the needs of others.
- *Chapter 6*: “Consuming Pink: Ribbons, Gender, and Social Support” gives a history of the pink ribbon and its role in publicity, consumption, survivorship, and the construction of social support through symbolic action.
- *Chapter 7*: “Shades of Pink: Pathways to Survivorship” explores survivorship as a social status that offers empowerment to some women while inhibiting the paths that others have chosen to cope with breast cancer.
- *Chapter 8*: “The Power of Pink?” examines the sense of solidarity that survivorship creates among women with breast cancer, whether or not they embrace pink-ribbon culture.



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