CHAPTER 11

The Machine Stops:
Critical Orientations to Our
Information Apparatus

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Men made it, do not forget that... The Machine is much, but it is not everything. I see something like you in this plate, but I do not see you. I hear something like you through this telephone, but I do not hear you.

—Kuno, in “The Machine Stops”

AS A FREQUENT TEACHER of one-shot information literacy lessons in other instructor’s classes, I am often frustrated by that context’s temporal and spatial limitations, the immediate needs of the curriculum to address very specific approaches, and the lack of space for true exploration. My most satisfying work with groups of students comes from more open-ended experiences I’ve had in highly collaborative multi-week instructional units designed with faculty to present students with opportunities for problem-posing, co-exploration, and discussions of a more critical nature. I’ve been fortunate to have many such opportunities, and I have found them to be both satisfying and successful. But even those cases have been so bounded by a particular assignment or outcome that the broader, more conceptual and critical approach to the information landscape I aim to cultivate with students is elusive.

The instructional setting I seek to provide for and accommodate would resemble what Emily Drabinski describes in “Toward a Kairos of Library Instruction,” one which “would privilege flexibility and sensitivity to the particular context in which instruction takes place. The
knowledge that students bring into the classroom, both about the ways academic research happens as well as the ways that other kinds of knowledge formation occur would be respected and centered.” Such a scenario is unlikely to be fully realized within the limited timeframe I’m accustomed to. However, in recent years I have had opportunities to explore my instructional approach within the context of a particular kind of credit-bearing course that, as a librarian, I feel is well-suited to critical information literacy.

HNR 100 is an orientation course that is required for all students in the Renée Crown Honors Program at Syracuse University. It is intended to serve as an introduction to academia, to the multidisciplinary courses of study supported by the Honors Program, and as an orientation to campus life. Sections of this course are taught by faculty and academic staff from across the institution, and an additional goal of the course is for students to begin to recognize and develop relationships with the people on campus who might contribute to their courses of study, academic success, professional development, or any other support they might require.

Each section of the course is taught from the perspective of the individual instructor’s expertise and, though independent from one another, each section is required to participate in a number of campus and community events and cover a small amount of informational content (e.g., program and service requirements, academic integrity exercises, scholarship and fellowship information) over the course of the ten weeks during which the course runs.

Jennifer Mayer and Melissa Bowles-Terry highlight many opportunities for librarians teaching for-credit, semester-long classes, among them increased comfort for experimentation from both students and instructor, building stronger relationships with students, and space for reflective practice. I was eager to augment the strategies I had already developed for traditional library instruction, but in an environment that allowed me to expand them and avoid some of the limitations of time and space I’d grown accustomed to.

When provided the opportunity to lead a section of this course, I naturally sought to design a class that engaged critical library pedagogy in ways my other instructional endeavors failed to afford. What’s more, due to the exploratory nature and lighter-than-usual workload of this one-hour, ten-week course, I believed it to be a good opportunity to encourage the open-ended,
personally meaningful, and structurally critical encounters with information. These are definitely present at the deeper core of my research workshops and other single-assignment-based interactions with students but are not always realized in a satisfactorily tangible or thorough manner.

Inside Information

“The Machine,” they exclaimed, “feeds us and clothes us and houses us; through it we speak to one another, in it we have our being.”

I was interested in exploring a more open-ended and critical approach to information literacy as a lens through which students could view their encounters with information about their programs, their disciplines, and their university. I take very seriously Heidi Jacobs’s argument that “reflection (and the corresponding actions that work to create praxis) should be a habit of mind that we strive to naturalize” and took the liberty of foregrounding reflective activities for both myself and the students, given the seemingly vast window of time offered by the semester-long course.

The course I designed, entitled Inside Information, seeks to accomplish this by focusing attention on the types of information we encounter, use, create, and ignore as members of a campus community and as participants in conversations academic and otherwise.

The course’s learning outcomes are as follows:

- Cultivate a practice of reflective writing, question-making, and problem-posing.
- Identify different forms, genres, and purposes of information inside and outside the academic environment and describe their impacts on their lives and the lives of others.
- Plan a course through the Honors Program in alignment with their interests and goals.
- Develop strategies for organizing study habits, participating in the SU community, and engaging in self-care.
- Navigate the campus and the city to take advantage of the rich cultural opportunities at SU and in the greater city of Syracuse.
There is an additional unwritten outcome of the course, which, I believe, links together all of those listed above: it is my hope that the experiences in this class will reduce the perceived distance between students and producers of information, between themselves and faculty, and between themselves and the people involved in sustaining and participating in our local communities. Furthermore, I now teach this course in our libraries’ Special Collection Research Center, and we engage with a variety of unique, historical, and archival collections to critically reflect on our contemporary information landscape—what survives, what dominates, and what is lost.

During my first semester teaching this class, I only scheduled one session in the Special Collections classroom, but after I saw the effect it had on students and how it was represented in their reflective writing, I decided that holding every class session among special collections material was justified. In typical one-shot instruction sessions, where students are in the room for an introduction to particular collections or in support of a very specific assignment, we often lack the open-endedness necessary to engage with critical information literacy in the ways these types of materials often best support. With access to relevant and interesting historical materials throughout the course, not only are we able to engage in the more open-ended exploration my students have appreciated, but the _de rigueur_ topics of campus life, policy, and organization are enriched by relevant historical collections that can complicate our class discussions in this setting.

Honors students tend to be ambitious and driven, many coming as first-year students with multiple majors and minors in mind. Additionally, though it is situated in Syracuse University’s College of Arts and Sciences, the Honors Program serves students across all schools and colleges; each section of HNR 100 is comprised of a wide variety of students ranging in interest across the full complement of academic and professional offerings on campus.

My aim is to have students spend the semester exploring their own interests—both academic and extracurricular—through the information resources and phenomena involved in those interests and to reflect and bring their perspectives into dialogue in the classroom. I’ve developed a few strategies that work to move students toward these goals which make use of both the materials and the ethos of the archival situation.
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Considering Possible, Familiar Futures

Above her, beneath her, and around her, the Machine hummed eternally; she did not notice the noise for she had been born with it in her ears.⁶

A core text for the course, and the first item we read and discuss, is E.M. Forster’s “The Machine Stops.” This uncannily prescient 1909 science fiction story draws attention to the ways our information experience is shaped by the policies, technologies, and customs of the past and the ways information infrastructures become invisible over time, eventually appearing to be natural. In my experience, this literary imagining of a now-familiar future has something to offer students focused on the humanities and social sciences, those interested in our professional media-related majors, and our STEM students alike. Each group of students seems to draw their disciplinary themes around the problems affecting the story’s characters.

The story is set in an underground world populated by an array of technologies so closely resembling those we make constant contemporary use of that students are able to provide the brand names of apps and websites they prefigure. Citizens of this world live in isolated underground rooms, rarely travel, and rely on the continued service of the Machine—the system which provides their every need: food, water, air, light. The Machine also enables their connections via audio and video to the others living beneath other parts of the earth. The single remaining book in this world is a user manual for the Machine, and it's seen as a holy book. Vashti, the main character, experiences the world through screens and switches, like most of the other inhabitants of the planet, and she loves every minute of it. Living on the other side of the Earth, her son Kuno has figured out some of the Machine’s vulnerabilities and wants to escape. Vashti does not want Kuno to escape because the above-ground air is poisonous, he’ll get in lots of trouble, and they don’t have FaceTime or Spotify up there. Kuno vandalizes the Machine and makes it to the surface. That’s where he meets the Mending Apparatus, which cybernetically fixes any damage to the Machine, and also pulls him back into it. Eventually, the Machine begins to break down and, unsurprisingly, stops, leaving its stunned subjects realizing its absence for the first time, and along with that absence, silence.
She had never known silence, and the coming of it nearly killed her—it did kill many thousands of people outright. Ever since her birth she had been surrounded by the steady hum. It was to the ear what artificial air was to the lungs, and agonizing pains shot across her head. And scarcely knowing what she did, she stumbled forward and pressed the unfamiliar button, the one that opened the door of her cell.

The story gets students looking at a holistic media ecology, where it succeeds and fails, and it provides us with a lens to apply critical awareness toward the development of the media ecology within which we find ourselves, on campus, in our disciplines, and in society. Using “The Machine Stops” as a frame for the course, we explore the collections and content from a variety of perspectives—for example, reading institutional mission statements and policies alongside the student and faculty concerns that critique and shape them, as well as inviting peers to discuss their lived experiences with these policies and how they are enacted or enforced.

Uncovering our Information Apparatus

The Machine hums! Did you know that? Its hum penetrates our blood, and may even guide our thoughts. Who knows! I was getting beyond its power.

The Machine proceeds—but not to our goal.

Noticing the sounds and constraints of the Machine is a traumatic occurrence for the characters in the story. With this emphasis on noticing information infrastructures in the foreground, the class engages in a two-fold exercise which, in a hopefully less traumatic way, allows students to uncover the information apparatus that undergirds our academic community. First, I fill the classroom with a variety of rare, old, and strange books from our collections that represent the types of surprising ways information has been distributed and preserved over the years. This is the students’ first exposure to printed books and manuscripts in the course, but I continue to present collections relevant to the course topic each week and allow students to
handle and explore them. It’s a crash-course in book history in which we consider the purpose, production, and use of information in many forms.

This leads us to a discussion of our first reflective assignment, an information census. It’s a simple assignment that attunes the group to the modes and factors that affect how and why we inform ourselves. I ask students to spend the week between the first two classes documenting all of the sources of information they encounter in a week, without any more explanation than that.

When we reconvene, we go around the room, and each person offers an item from their list. Everyone crosses that item off of their list, and then the next person goes. Examples range from “Apple News” to “My Roommate” to “Student Center Bulletin Board” to “Text from my mother” and everything in between. It usually takes many rounds before everyone’s lists are exhausted of unique items.

What this tends to reveal is that not only do we all make use of information in many forms, but we also think and talk about those forms in different ways, we encounter them differently, and we interpret them differently. Typically, many physical, incidental, or ephemeral sources of information (like bulletin boards, overheard conversations, and group texts) end up on the majority of students’ lists as “established” and familiar media sources; at least one student in every section will list a persistent parent who shares articles and advice daily. These don’t necessarily clash with the information sources students make use of in their coursework, and it’s evident that every student has clear reasons why they might consult or make use of each source. Through this exercise, we establish that there are shifting hierarchies of authority and that they are contextual. Students learn what their peers are reading, and we see specialized resources appear according to different majors, interests, and imagined futures. Not only that, but these documents serve as strong evidence that monolithic claims about young people’s media diets are mostly myths.

It is a sensitivity that I ask students to bring to the reflective writing they do for the rest of the semester. Along with the information census, the other written work in the class are short reflective essays which must respond to the information behind the events and activities on campus that students choose to attend—where they fit among the disciplines, what kind of information is being shared or discussed, what audiences and communities are involved. Each week I highlight events on the university calendar
that would make suitable subjects for these reflections and that provide students with access to activist voices on campus, including exhibits, talks, debates, and documentary screenings. Students may choose other community or campus events to attend; I only ask that they consider the role that the production and dissemination of information plays in the experience or the phenomena being represented.

Documents, Boundaries, and Bodies

By her side, on the little reading-desk, was a survival from the ages of litter—one book. This was the Book of the Machine. In it were instructions against every possible contingency. If she was hot or cold or dyspeptic or at a loss for a word, she went to the book, and it told her which button to press. The Central Committee published it.

While the people in the story who rely on the Machine spend all of their time awash in the musings of one another, information about the Machine is tightly controlled and the mechanics of their society are strictly managed. Apart from “The Machine Stops,” other texts in the course include the policies, codes of conduct, and various statements of rights and responsibilities that govern activities and seek to protect and support our campus communities. I argue that these texts extend beyond many of those which students will encounter over the course of their studies for the simple reasons that they define boundaries and affect bodies on campus in as direct ways as our local and federal laws do. We examine the student code of conduct from a critical perspective, looking not only into the codes themselves, but what rights and responsibilities they were built to protect, into the ways they are interpreted by the conduct board and how they are combined and enforced.

For that discussion, I have invited an honors student in his junior year who served on the Conduct Board, the body to whom enforcement of the Code of Conduct falls, to interact with the class. He shared with us the experiences of justice and injustice he had witnessed, providing actual lived examples of outcomes that stemmed from a close reading of these policies. For example, we were surprised that the alcohol policy in dorms has been interpreted to mean that even a long-empty or simply decorative alcohol
paraphernalia can be grounds for punishment. Or that students were often charged for infractions that involved the actions of their roommates.

Another document that has been enlightening to approach is our Chancellor’s recent *Advancing Diversity and Inclusion at Syracuse University* plan and update,\textsuperscript{11} which contains a litany of measures and action steps for improving conditions and building capacity to support and increase the diversity of our campus community. What the document does not show is that, rather than being something directly handed down from the campus administration, the measures discussed therein were actually the result of a sustained campaign of activism led by students and supported by faculty and staff a few years earlier.

During the fall 2014 semester, a coalition of student organizations at Syracuse University calling itself THE General Body\textsuperscript{12} formed and collaborated on a list of grievances, needs, and solutions addressing the group’s shared concerns with the University’s new administration and its initiatives, many of which were seen to be shrouded in secrecy. Concerns expressed in the document included the corporatization of the University, attention to the experiences of marginalized communities, funding for libraries, treatment of graduate student staff, mental health services, and changes to the University’s Code of Conduct.\textsuperscript{13}

To introduce the document, the group held a Diversity and Transparency Rally on the steps of Hendricks Chapel, an anchor of the campus quad. Following the rally, members of THE General Body marched to the Crouse-Hinds Administration building housing the chancellor’s office to deliver the document. Upon arrival, they were met by a handful of top administrators, but not the chancellor, and word circulated that the building’s doors were being locked.\textsuperscript{14} What followed was an eighteen-day sit-in during which faculty and staff showed support for THE General Body through protests, teach-ins, and providing food for the protesters, who worked in shifts and continued to attend their classes.

Students in my HNR 100 class wouldn’t have been anywhere near campus when this happened, and many of the students who participated would have graduated by the time current first-year students arrived on campus. The sit-in is mostly only visible to students through campus journalism, activist messaging, and local histories. As a class, we assembled this history from documents and looked at the different ways the protest was represented in the campus, local, and national media, as well as the way the
activists represented themselves and how the campus public relations department characterized the event.

In the year following the sit-in, the chancellor’s newly formed Working Group on Diversity and Inclusion held a listening session where many of the same concerns expressed by THE General Body were shared by faculty and other community members. The following May, the Advancing Diversity and Inclusion at Syracuse University document was made public, reflecting plans to address many of the issues on the original list of grievances advanced by THE General Body eighteen months prior. I have been impressed at the ways students are attentive to how the disruptive forces of activists can be co-opted by the institution and repackaged for an audience (which itself is remade each academic year) as top-down enhancements to policy rather than the indictments they represented before, the way the official history is smoothed over, problems and gaps are mended, and the powerful work of many is erased.

Digging into the history of the plan’s release, the activism that prompted it, and the questions of why and how the institution’s addressing of these issues, at this time, were important, presented us with opportunities to talk about the structures of power in operation on campus and how they are reflected, upheld, and challenged through information in many forms and channels.

Furthermore, opening up the conversation about the impact of students’ voices on campus-wide policy allowed us to connect our discussion to Syracuse University’s own history of student activism, which is illustrated in an online exhibit from our University Archives and in many primary sources such as the campus newspaper and historical student publications we viewed in print during class. A constant question in the class is how and where stories like these are shared and preserved.

**Concerning Tactile, Unfamiliar Pasts**

I seemed to hear the spirits of those dead workmen who had returned each evening to the starlight and to their wives and all the generations who had lived in open air called back to me.17

As Kuno explores and uncovers the inner workings of the Machine, he begins to connect with its human scale and cost; he begins to imagine the
sensory experiences of those on whose labor it was built. Tactile connections to locally interesting and course-relevant resources can be powerful teaching tools in terms of critical information literacy. In the special collections setting, the aura of physically present materials helps to raise the questions of who produced them, and why, how they survived, how they are available, and how all of this relates to our ability to understand them. Often, we puzzle over the marks and impressions left on these items by past bodies; their owners, their readers, their users.

For each class period, I selected items for the room relevant to that day’s discussion and activities, so that we always had some form of open exploration of print materials as we discussed the mostly-electronic readings I assigned. This included rare books like our Kelmscott Chaucer, a rough-looking partial second and elegantly bound third folio of Shakespeare’s works; and less familiar forms like Werner Pfeiffer’s Errantry, an artist’s book concerning devastation by military technology that is housed in an antique Howitzer artillery shell, or Tatana Kellner’s 71125, Fifty Years of Silence: Eva Kellner’s Story, a bodily remembrance and holocaust memoir; documents from the archives of poets John Wieners, Diane Di Prima, and others who had their beginnings in little magazines; zines, comics, and pulp magazines from the twentieth century; broadsides and chapbooks from the Black Arts Movement; fliers, posters and other materials from our American Radicalism Ephemera Collection; and even cuneiform tablets and hand-painted eighteenth-century Japanese scrolls.

During our discussions of student life on campus, we peruse copies of The Onondagan, the University yearbook, going back to the earliest volumes from the late nineteenth century, the various student publications that survive in the University Archives, and local cultural and business ephemera from the region.

Because we have the whole semester, we are granted the luxury of moving slowly, interacting with a wide variety of collections. A broad subject matter like orientation to academia, which is by necessity focused on uncovering the structures and customs of our campus communities, provides us the opportunity to discuss those underlying structures revealed through handling materials from local and distant pasts.

I have begun employing what might be seen as a somewhat frivolous activity to jumpstart some of this uncovering. Early on in the semester, after students have developed a degree of comfort handling fragile materials,
I lay out a very wide array of items in the room, covering many of our particular collection strengths, featuring many forms and representing many eras. I then provide students with a prompt for writing a ten-line found poem, with instructions for each line of the poem like:

Take a sentence or phrase found in something handmade.
Take a phrase or sentence from something that pre-dates the 20th Century.
Borrow a phrase from a work written by a woman.
Translate a non-English word or phrase you find & build a line around it.
Quote something from an item that would likely have been intended to be discarded.

Students are also asked to document the sources they use. They are also welcomed to creatively violate the prompt guidelines if they feel like doing so.

What I have found is that this leads to a lively and collaborative endeavor to determine how we know what we think we know about the texts we encounter and the contexts within which they were created. I encourage students to move toward items that interest them, share what they are observing, and to pose questions about what, how, and why the items in the room have been preserved.

Despite the range of majors represented by students in the room, I find them to be very open to this loose and creative assignment; it is often the most engaging class session of the semester. Students are willing to share what they find and even read their poems aloud at the conclusion of the session.

We then compile the poems into a handmade pamphlet-stitched booklet, something resembling many of the publications we’ve handled, and consider what it means to have produced this work—and what it might tell future readers. The poems themselves could not be written by any other group, by anyone without access to the materials at hand. But despite their silliness, they also express something about our group, about the materials, what endures, and what is lost. The little anthology also exposes students to the manual labor and processes of publishing that are often obscured by
working primarily in an electronic environment—the tangible concerns of time and space that the materials we’ve handled represent.

Reflection in Practice and Assessment

“Beware of first-hand ideas!” exclaimed one of the most advanced of them. “First-hand ideas do not really exist. They are but the physical impressions produced by love and fear, and on this gross foundation who could erect a philosophy? Let your ideas be second-hand, and if possible tenth-hand, for then they will be far removed from that disturbing element—direct observation.”

“Well, the Book’s wrong, for I have been out on my feet.”

The world of “The Machine Stops” is a cacophony of voices expounding not on direct experience but on the voices of those who have come before, so Kuno’s exploration of the world presents a philosophical problem for Vashti. In working with my highly motivated students, I find that often they are somewhat anxious about knowing the right answers and where to find them, but even more anxious when asked about their own opinions on matters or responses to the material we handle.

As we notice in our information census exercise, there are many dispersed ways to find out about things happening on campus, so I encourage students to partner together and share the events they are planning to attend.

I have been impressed by the degree to which students have engaged with the questions of critical information literacy in their reflections—often framing their writing with concerns about access to information and the privilege of being a member of a campus community like ours. Some students have used these reflections to document the conversations they see missing in their chosen fields and to critically reflect on how they want to spend their time while they are a student at Syracuse. I also see a lot of sensitivity in these students’ writing about whose authority they trust, how they see others being treated by the institution, and how their ideas about what college is for are changing during their first semester here.
We discuss academic responsibilities and self-care in class, and I am delighted to see students considering ways they, as individuals, address those topics and how they avail themselves of the support resources provided on campus.

Apart from the formative assessment I am able to do in the classroom, these reflections are all I really have to evaluate how well the students are approaching the decidedly open-ended outcomes espoused for the course. But it is very satisfying as an instructor to see the highly individualized ways these students make use of the course. As someone who has mostly either taught traditional information literacy sessions or semester-long courses with a very specific subject focus, the freedom to step back a bit and look broadly at the structures and bounds of our students’ experiences has been truly eye-opening.

Furthermore, having the opportunity to apply the broader, more structural ideas of critical information literacy to a suitably broad course scope has helped me to develop strategies for bringing out the lessons of critical information literacy that are often more difficult to foreground when students are focused on a particular research assignment. For example, talking through the different experiences (and advice) students share allows us to examine inequities in resources, opportunities, and expectations across the different schools and programs on campus, and to consider how those inequities operate and are expressed.

Librarian/Instructor Positionalities

“I did not get an Egression-permit.”
“Then how did you get out?”
“I found out a way of my own.”

In the shift of my role from guest lecturer in another instructor’s course to the instructor of record myself, I feel freer to make use of a more critically informed (and perhaps less institutionally minded) mode of assessment in this course than in my other instructional activities.

That positionality, I believe, allows me to adapt more holistically the values and practices for critical praxis outlined by Carolyn Caffrey Gardner and Rebecca Halpern, which include the cultivation of an environ-
A pedagogy that is learner-centered and engages students’ prior knowledge and lived experience, draws attention to ideology and relationships of power, resists rote treatment of material, and affords reflection. In my most recent incarnation of the course, I was aided in this regard by portions of Paulo Freire’s Pedagogy of the Oppressed being assigned as a shared reading for my students in an outside-of-class peer discussion event required of all first-year honors students, a fact that strengthens my belief that HNR 100 is a suitable environment to explore these ideas.

I have heard a common criticism of for-credit information literacy courses applied to the variety of single-credit, first-year experience and orientation courses on our campus: that without a particular subject focus, students do not benefit or engage. In my experience teaching HNR 100, however, I believe the lack of a subject focus to be a compelling opportunity for critical information literacy. The conduct of both a research project and an academic life are well served by the lessons of critical information literacy—a deep awareness of the underlying systems and structures affecting our information landscape, the ability to identify and pursue personally meaningful questions, and the recognition of one’s role as both a user and producer of various forms of information.

The wide variety of academic experience and interest present in my students allows for broader conversations in which the contours of different academic disciplines or different schools, colleges, and programs emerge. These discussions often draw out the resource disparities among different parts of our own institution in terms of student or faculty support, or disciplinary customs for academic labor and academic integrity. That is, they do more to uncover the systems and structures operating in academia that can often go unconsidered than when situated deeply within a particular disciplinary community.

It is my belief that librarians make very good candidates for leading these longer-term orientation courses, and that these courses offer us some of our strongest opportunities to deal with the overarching critical information literacy lessons we hope to convey. As Nora Almeida reminds us in her essay “Librarian as Outsider,” our great strengths in this are that librarians “understand the socio-political underpinnings of information, because [we] are rhetorically limber and disciplinarily agnostic.” Additionally, as Dani Cook notes, we bring “a beginner’s mind,” in which myriad possibilities are imaginable, to information contexts,
something crucial for providing empathetic and supportive guidance to new students.

Most university courses rightfully emphasize disciplinary specificity and context. But in my experience, general orientation courses like first-year forums, which are not strongly situated within a discipline, can be challenging both for instructors who are used to exploring those disciplinary roots and for students who are interested in navigating academic spaces perhaps not reached by them. Librarians’ positionality as outsiders, coupled with our experience supporting broader communities and research needs, can provide an appropriate match to such challenges.

Librarians shifting to teach undergraduate orientation courses is by no means a simple or singular solution for how to infuse critical information literacy across a campus, but I am convinced that it is a suitable place for laying a foundation in critical information literacy to be applied later in students’ academic careers. For-credit orientation courses also offer librarians opportunities to present critical information literacy as a broader mindset or approach to the academic environment that one-shot sessions or assignment-oriented information literacy instruction do not provide. Furthermore, such courses, when helmed by librarians, might also represent sought-after space in general curriculum for attention to information literacy, a scaffolding that will benefit students, faculty, and librarians engaged in more those more traditional IL approaches.

Though it may be a stretch, I think that teaching in both a broad orientation context as well as the specific embedded context has allowed me to access both my inner Kuno, the critical, structure-uncovering rabblerouser, and my inner Vashti, the focused and conditioned expert. I am convinced that both are necessary as I work with students and colleagues to navigate the Machine.

Endnotes

7. Ibid., 119.
8. Ibid., 103.
9. Ibid., 107.
10. Ibid., 88.
18. Ibid., 111.
19. Ibid., 99.
20. Ibid.
Bibliography


