

English faculty and graduate students organize major academic conference

This past fall, English Department Professors **PAUL PEPPIS**, **HELEN SOUTHWORTH**, and **MARK WHALAN** co-organized the annual conference of the Modernist Studies Association (MSA) in Portland. The leading professional organization of scholars and students studying twentieth-century literature and culture, the MSA had sponsored its conference



annually since 1999, until the Covid-19 pandemic necessitated the cancellation of the 2020 and 2021 conferences. After that two-year interruption, the Portland MSA welcomed back over 400 enthusiastic participants for four days of keynote roundtables, panels, seminars, workshops, and special events on all manner of topics related to the literary and artistic movement of modernism.

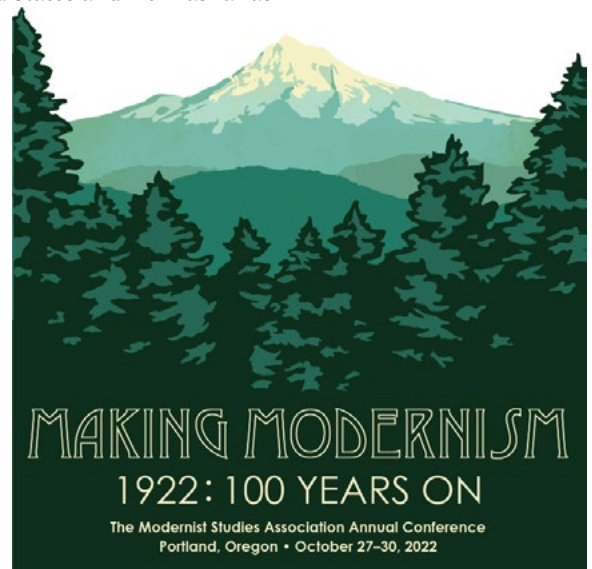
The conference also marked—and reconsidered—the centenary of the *annus mirabilis* or miraculous year of 1922, which witnessed the publication of three of modernism’s most celebrated and debated texts, Virginia Woolf’s *Jacob’s Room*, T. S. Eliot’s *The Waste Land*, and James Joyce’s *Ulysses*, as well as other texts comparably significant if less canonical, including Claude McKay’s *Harlem Shadows*, the first English translation of Ludwig Wittgenstein’s *Tractatus*, the first staging of a play by Bertolt Brecht, and Katherine Mansfield’s *The Garden Party and Other Stories*. One of the two keynote roundtables, chaired by Paul Peppis, focused on the theme of “Enthroning/Dethroning 1922,” and featured three leading scholars who each reassessed the miraculous year from a uniquely contemporary perspective. The

second keynote roundtable, chaired by English Professor Stacy Alaimo, focused on the theme of “Green Modernism,” a current interest of many modernist scholars and students both in the Pacific Northwest and elsewhere, and likewise featured three fascinating talks by leading “green modernists.”

The conference also included two “streams” of related panels. The first, also on Green Modernism, explored intersections of modernist studies with the environmental humanities and ecocriticism, and featured panels on a host of different areas in these subfields—animal studies, the blue humanities, posthumanism, green futurities, and more. The second stream, on Pacific Rim modernism, was inspired in part by Portland’s place in trans-Pacific economies and cultural networks, and considered modernist traditions and exchanges from around the Pacific Rim in multiple media and through a variety of perspectives. A field trip to the Portland Japanese Garden, an exhibit of recently published scholarly books in modernist studies, an evening reception, a business luncheon, and visits to Powell’s City of Books rounded out the four-day schedule.

Conference participants travelled to Portland from all over the United States and from as far as Canada, the UK, Ireland, Germany, Amsterdam, and even Australia. Participants also included UO faculty from the departments of English, East Asian Languages and Literatures, Asian Studies, and Comparative Literature, as well as English graduate students **RACHEL COMBS**, **TRAVIS HEEREN**, **FRIEDA HEITLAND**, **RAYE HENDRIX**, **ALEX NEWSOM**, **MIN**

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MSA continued

YOUNG PARK, HONOR O’SULLIVAN, and **ROSA SMITH.**

Organizing this rich and diverse conference took over four years and depended on the generous help and support of many colleagues and collaborators. Professors Peppis, Southworth, and Whalan were assisted closely by UO graduate students Honor O’Sullivan, Freida Heitland, Raye Hendrix, and Rosa Smith, and supported by the MSA executive committee, the MSA program committee, faculty colleagues

from Oregon State University, Portland State University, the University of Portland, Lewis and Clark College, and Reed College, as well as UO English Department staff members **MELISSA BOWERS, DAVID YORGESEN,** and **CHRISTINA LUJIN.**

The conference also relied on generous funding support from UO’s College of Arts and Sciences, the Department of English, the Robert D. and Eve E. Horn Endowment, the Oregon Humanities Center’s Endowment for Public Outreach in the Arts, Sciences, and Humanities, the

Center for Environmental Futures, and the Creative Writing Program.

Without doubt, these collaborative efforts were well worth it. In the words of the current MSA President, Professor Amy Clukey (University of Louisville), “the conference was a resounding success, with excellent panels, seminars, and streams. In fact, this year’s conference was more welcoming than previous conferences. And, of course, Portland itself was wonderful.”

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Professor Emeritus **GEORGE WICKES** celebrated his 100th birthday on January 6, 2023 with a champagne reception at Civic Winery in downtown Eugene. Family members from as far away as the East Coast and France joined old friends and colleagues from more than 50 years of his career in the UO English Department. After his formal retirement in 1994, he continued teaching part time for another twenty years. George began his teaching career at Duke University in 1954 after serving in the OSS in World War II and directing the Fulbright Program in Belgium for three years. In 1957 he became a member of the founding faculty at Harvey Mudd College in Claremont, California, and taught there and at Claremont Graduate School for twelve years before migrating to Oregon. He describes himself as an academic tramp for living and teaching abroad: he directed the Fulbright program in Belgium for three years, had two Fulbright lectureships in France, and has gone on lecture tours in Europe and Africa for the State Department's U.S. Information Service. He also had taught in the UO overseas program in Avignon, Bath, and Siena, and at the Universities of Rouen, Tübingen, and Heidelberg. Over the years at the UO he regularly taught courses on Shakespeare, Hemingway & Fitzgerald, and Joyce. He often said that his real subject was literary gossip, as evidenced in his book about the writers, artists, and composers in Paris during the early part of the twentieth century: *Americans in Paris* (1969), the letters between Henry Miller and Lawrence Durrell which he edited as *A Private Correspondence* (1963), and his biography of Natalie Barney, *The Amazon of Letters* (1976). He also translated *The Memoirs of Frederic Mistral from the Provençal* (1986). George was Director of the Comparative Literature program from 1974–1977, Head of the English Department from 1976–1983, and Advisory Editor to the *Northwest Review* for twenty years beginning in 1972.

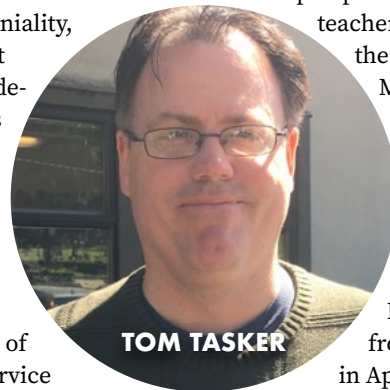
New composition faculty

ANGELA WADDELL received her English MA from UO in 2022. Prior to joining the department and during her coursework, she taught at a local high school where her courses included AP English Literature and Composition, the Art of Rhetoric, beginning Latin, and History. While in the master's program, she focused her attention on postcoloniality, integrative and anti-racist pedagogy, and universal design principles. She looks forward to continuing to use teaching as a tool to interrupt established ways of knowing while helping students demystify the writing process and appreciate the magic of writing as thinking. In service to this goal, Angela hopes to help



ANGELA WADDELL

students hone empathetic critical reading skills to disrupt pre-existing assumptions that they may arrive with. She enjoys hiking and paddleboarding and will almost definitely offer to show you a photo of her dog.



TOM TASKER

TOM TASKER'S research focuses on teacher learning through a sociocultural perspective. He has worked with teachers and students in Ukraine, the Czech Republic, and the Marshall Islands. From 2013 to 2023, he was an instructor, advisor, and Academic English for International Students (AEIS) Coordinator in the American English Institute. He holds a PhD from Penn State University in Applied Linguistics.

Ashley Cordes joins department

This year we welcomed our new colleague Professor **ASHLEY CORDES** to the Department. Professor Cordes recently joined the Environmental Studies Program (ENVS) and English Department (ENG) at the University of Oregon in a joint position that is 60% ENVS and 40% in ENG. Her first term was spent completing a prestigious, nationally competitive fellowship from the American Council of Learned Societies (ACLS). She previously worked for three years as Assistant Professor of Indigenous Communication at the University of Utah. Prior to joining the University of Utah in 2019, she received her PhD from the University of Oregon School of Journalism and Communication.



ASHLEY CORDES

Her research lies at the intersection of Indigenous digital media, critical/cultural visual studies, and place-based community projects. She researches how Indigenous culture and technology pro-

ducers leverage discursive, technological, and media forms of “digital Indigeneity” toward Tribal economic independence, representational sovereignty, resource security, Indigenous cultural revitalization, and the resurgence of Indigenous knowledge systems. Her recent work in these areas has been published in journals such as *Cultural Studies* ↔ *Critical Methodologies*, *Feminist Media Studies*, *Critical Studies in Media Communication*, and *Journal of Cultural Economy*.

Ashley is an enrolled citizen of the Coquille (Kō-kwel) Nation. Ashley explains, “Overall, my research is designed to help resist forms of academic and representational colonialism and makes explicit how Indigenous communities are not just surviving in the digital age, but are significantly innovative, working to envision their futures in an increasingly digital world and changing ecologies.”

Comic book series and exhibition

NEW CRITICAL EDITIONS OF RENOWNED COMICS!

Penguin Classics has joined forces with Marvel to publish new editions of iconic comics, and who is the series editor? None other than UO English Professor **BEN SAUNDERS!** *The Penguin Classics Marvel Collection* presents “the origin stories, seminal tales, and characters of the Marvel Universe” in an affordable yet scholarly format. Three books in the series—*Spider-Man*, *Black Panther*, and *Captain America*—are out now, with three more—*X-Men*, *Fantastic Four*, and *Avengers*—due in September.

These collections include cherry-picked selections from the earliest years of each comic book title, along with scholarly introductions, recommendations for further reading, and short prefatory essays by notable contemporary authors, including: poet and Carnegie Medal winner Jason Reynolds; novelist Nnedi Okorafor (whose *Binti* trilogy was recently optioned by Netflix); and Gene Luen Yang, the prize-winning creator of *American Born Chinese*. The introductions to the *Black Panther* and *Avengers* books were written by Professor Qiana Whitted (a widely published scholar of African American Literature at the University of South Carolina) and Professor José Alaniz (an expert in Slavic Languages and Comics Studies at the University of Washington), respectively; Saunders wrote the scholarly essays for the other four volumes. He is hopeful there will be at least four more books in the series, but that he can't offer details yet (way to keep us on the edge of our seats)! In the meantime, the first three volumes have already been widely reviewed in such prominent venues as *The Guardian*, *The Atlantic*, and *Rolling Stone*.

TAKING COMICS STUDIES TO THE PUBLIC WITH EXHIBITIONS

Some of you may have heard about, or seen, the “Marvel: Universe of Super Heroes” exhibit which Ben Saunders curated with a team of comics scholars, designers, and the support of Marvel and Sony studios, but did you know it is still touring? Since launching in 2018 in Seattle at the Museum of Pop Culture (MoPOP) the exhibition has been restaged in half a dozen major cities, including Philadelphia, Chicago, and Portland—attracting



Professor Ben Saunders with the world's first life-sized sculpture of Miles Morales.

more than a million visitors. Next year, it is going international! The show is revised between venues, making each installation unique.

Saunders also served as co-curator last year for *Spider-Man: Beyond Amazing—The Exhibition*, which started life as a one-off 60th anniversary celebration of the iconic superhero at the Comic-Con museum in San Diego; a revised version of this exhibition relaunched in May at Union Station in Kansas City—complete with a new, life-sized sculpture of Miles Morales (“The first life-sized sculpture of Miles ever created,” says Saunders.) The KC venue is “extraordinary,” says Saunders. A “still partly functional railway station from 1912, it’s a massive, gorgeous building with vaulted ceilings and marble floors, a hymn to the gilded age of modernity. It now contains a science center, a theater, restaurants, and a wonderful, large-scale exhibition space.”

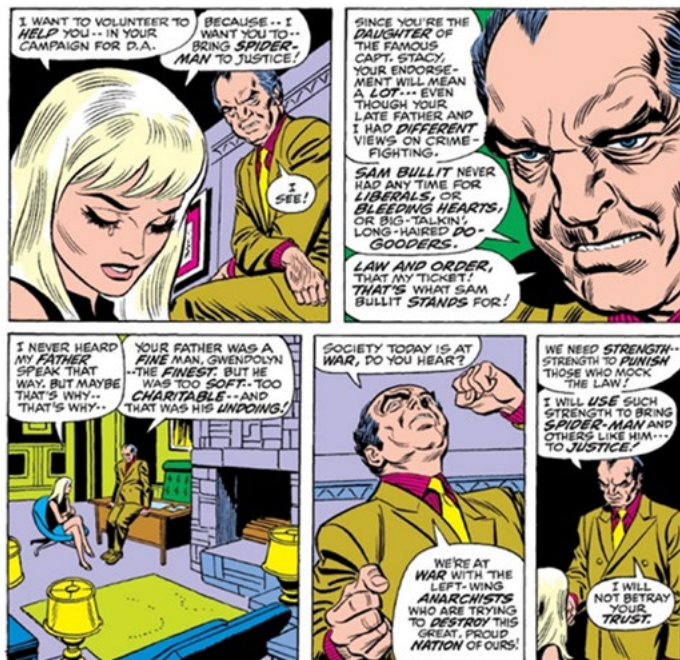
In an interview, Professor Saunders, offered the following narrative, expounding on both his connection to the work of Comics Studies, and the social relevance of popular characters like Spider-Man:

“People often ask me how I got into

comics, so I recently went and found a copy of the very first comic I can remember reading. It was a British reprint of a Spider-Man comic. My grandmother bought it for me. The cover date is May 1975, so I was six years old. I didn’t know it at the time, but the story in the comic had first appeared in the US in 1970, in *Amazing Spider-Man* #91.

“Re-reading this comic, by the creative team of Stan Lee, Gil Kane, and John Romita Sr., I was astonished—because in some ways it felt like it could have been published last year.

“The bad guy is not a super-powered menace or gangland boss—not Doctor Octopus or the Kingpin. Instead, the villain is a race-baiting, dog-whistling politician named Sam Bullitt, who is running for the office of District Attorney on a “law and order” campaign. The plot involves Bullitt trying to get the support of newspaper publisher (and notorious Spider-Man hater) J. Jonah Jameson. He promises Jonah that, if elected, he will also use his office to go after Spider-Man. He says things we might expect to hear from a Fox News commentator today. See, for example, the speech by Bullitt in the panel, below:



Amazing Spider-Man #91, 1970

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Comics continued



The scene where Robbie and Jonah confront Bullitt. *Amazing Spider-Man* #91, 1970

“Bullitt’s ties to racist hate groups are exposed by an editor and journalist named Joe “Robbie” Robertson—the most prominent Black character in the series at the time. And when J. Jonah Jameson learns about this, he withdraws his support for Bullitt.

“So you see, even one of the biggest jerks in the Marvel Universe understands that you DON’T SUPPORT THE POLITICAL AMBITIONS OF WHITE SUPREMACISTS—even if they are offering to destroy Spider-Man for you.

“This comic came out during the pe-

riod when (as Michelle Alexander points out in her brilliant book, *The New Jim Crow*) the phrase “law and order” was becoming code for “segregation forever.” At a time when the comics medium was still regarded as a form of disposable children’s literature, Stan Lee was using Spider-Man to call out politicians who used that phrase as bigots. As Robbie says to Bullitt: “I know what you really mean by law and order.”

“Bullitt reacts badly, of course, and tries to have Robbie silenced, but he is foiled by Spider-Man and carted off to jail. Because that is what SHOULD happen

to corrupt, violent, bigoted politicians. In 1970, it was brave—really brave—for a small publisher of kid-lit to put itself on the line like this.

“So this was not just my first comic book. It was one of my first introductions to the very concept of “America.” That’s why I genuinely believe that in the best of these comics we find an aspirational vision. It’s not a real place, Marvel’s America—but it’s a place that is so important to try to imagine.

“So when I was able to find the original production art from this comic, for my Spider-Man exhibition, I knew I had to display a page from it—alongside a wall-sized infographic about the way Spider-Man’s creators tackled racism, and other issues too: pollution, addiction, the war in Vietnam, prison reform. I chose the page where Bullitt makes that speech about how society is at war with left-wing anarchists—where he sounds like a Fox News commentator in full-on deranged fear-monger mode. And it’s been amazing to attend the show and see people reacting to it—to see them realize that this Spider-Man comic from 1970 had a message that was as relevant today as it was then.”

Comics Studies, a rapidly growing field, analyses comics and graphic novels as both reflecting and shaping the societies in which they are produced, and demonstrates that comics are a vital and relevant resource for the humanities. So it’s maybe no surprise that a book Professor Saunders has co-edited with his colleague, Professor Katherine Kelp-Stebbins, has also been nominated for an Eisner Award for the Best Comics Related Publication. This book, the *Art of the News: Comics Journalism* is a record of the exhibition that Kelp-Stebbins curated for the JSMA last year. “The Eisner Awards are the biggest comics industry awards, sort of like the comics Oscars” says Saunders. “It’s an honor to be nominated, and a tribute to our whole Department and the cutting-edge work in the Humanities that has been fostered here. I feel very lucky to work with so many great and talented researchers and teachers. They inspire me with their achievements. The student response to Comics Studies also helps keep me going, and I hope to do a lot more work of this kind in the coming years.”

Works in Progress/Works in Print

TRES PYLE presented a Works-in-Progress talk called “‘For Your Image’: Romantic Past, Queer Futures.” Extracted from the book project he’s completing called *A True Romanticism, Yesterday and Tonight*, the talk focused on a fleeting scene in a 1998 film by Todd Haynes about “glam rock” called *Velvet Goldmine*. In the scene, a character (who sounds like Iggy Popp and looks like Kurt Cobain) offers the gift of a green emerald to a journalist who’s interviewing him: “it belonged to Oscar Wilde. Here. For your image,” he says. The scene is paradigmatic of Pyle’s understanding of the circulation of images from Romanticism to the present in a variety of media (poetry, prose, painting, music, cinema, television).



TRES PYLE

Pyle’s book explores these circulations of the image in a range of texts from Coleridge, Wordsworth, Keats, the Shelleys, and Emily Brontë through Wilde, Haynes, Joy Division, Cy Twombly, Zadie Smith, Frank O’Hara, Don Draper, Jim Jarmusch, and Radiohead.

KIRBY BROWN presented a Works-in-Print/Works-in-Progress talk on his recently published co-edited volume, *The Routledge Handbook of North American Indigenous Literature* (2022) and developing work on Cherokee modernities and Indian Territory modernisms refracted through



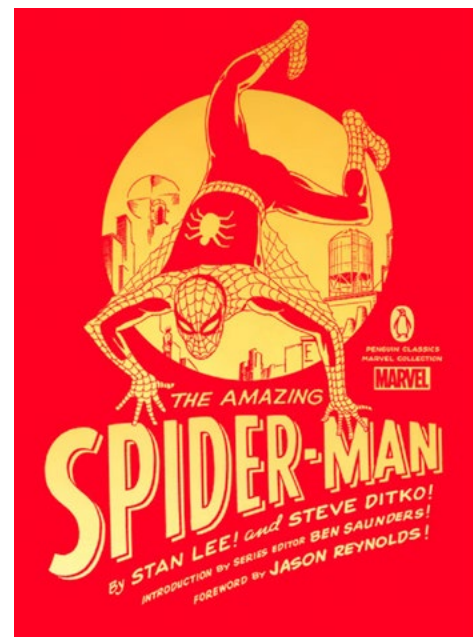
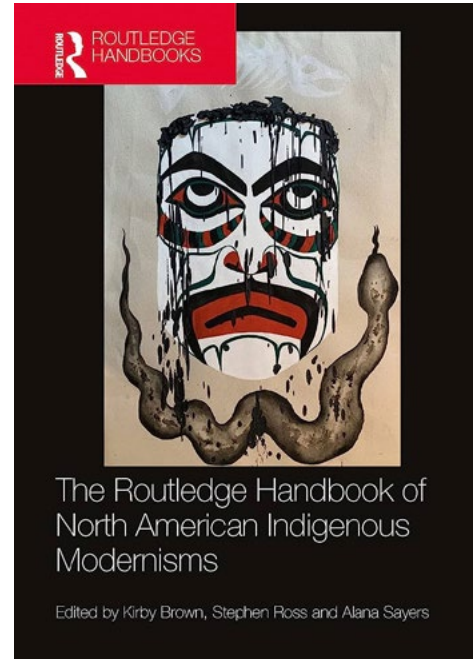
KIRBY BROWN

the life and experiences of his grandfather, Henry Starr.

Across 21 original chapters, the Routledge volume explores Indigenous lives, literatures, and cultural productions in North America from the late nineteenth through mid-twentieth centuries across a wide array of historic, geographic, social, political, intellectual, and literary-cultural contexts. Often framed as modernist primitives, romantically vanishing Indians, or tragic victims of civilization and progress, Native peoples emerge in this collection as central contributors to some of the most important political currents, aesthetic movements, and intellectual conversations of their time.

This more nuanced understanding of early 20th-century Indigenous life informs Brown’s emerging research and multi-generic writing on his grandfather’s generation and questions of Cherokee identity, family, community, and experience in Indian Territory/Oklahoma from the last decade of the 19th century through the contemporary moment.

BEN SAUNDERS also presented a Works-in-Print talk on the *Penguin Classics Marvel Collection*. See the article titled “Comic book series and exhibitions” on page 3.



Head's Notes by Mark Whalan

This academic year has been the final one of my first term as Department Head. It has been a time of slowly returning to conditions that resemble pre-pandemic life and rebuilding communities and traditions that lay dormant for a couple of years. We returned to in-person department meetings, and gathered in our works-in-progress/works-in-print lecture series to hear engrossing research presentations by our faculty **KIRBY BROWN**, **TRES PYLE**, and **BEN SAUNDERS**. We launched a “working lunch” series that brought faculty and GEs together to discuss topics such as developing new classes in our lower division curriculum, how AI is affecting our classrooms, and how we are adapting our teaching to post-pandemic conditions. We held festive meetings to celebrate our graduating students. I hope you enjoy reading in this newsletter about the many successes and initiatives achieved by our faculty, students and staff, and about the range of programming on English-related topics we helped foster on campus and beyond.

We began the year by welcoming new people. **ASHLEY CORDES** joined us as an Assistant Professor in Indigenous Studies in a split appointment with Environmental Studies, taking her first term with us on a prestigious American Council of Learned Societies Fellowship. We also welcomed two new Career Faculty teaching in our Composition Program, **TOM TASKER** and **ANGELA WADDELL**. Staffing in the College of Arts and Sciences was reorganized, meaning we had several new staff appointed to work closely with the Department, including **JADE FRALEY** and **JULIA GRAHAM**. We also had new faces in the administrative team in English: Professor **STACY ALAIMO** taking over from Professor **MARY WOOD** as our Director of Graduate Studies; Professor **STEPHANIE CLARK** taking over from Professor **GORDON SAYRE** as Director of Undergraduate Studies; and Professor **LIZ BOHLS** taking over from Professor **HEIDI KAUFMAN** as Associate Head. Professor **EMILY SIMNITT** stepped in as our interim Director of Composition following the departure of Professor **NICK RECKTENWALD** in December, and Professor **KRISTY BRYANT-BERG** began as our Associate Director of Composition following the departure of Professor **TIA NORTH** to a position in the Division of Graduate

Studies. I've enjoyed working with the new team, who have brought some exciting and strategic new ideas to their roles, and I also want to thank Mary, Gordon, Nick, Heidi, and tia for their considerable contributions over the past few years—which included working through the toughest conditions of the pandemic to offer incredible support to both students and faculty.

We had promotions to celebrate, with **KATE KELP-STEBBINS** and **MATTIE BURKERT** advancing to Associate Professorships with tenure, and **ANNA KOVALCHUK**, **RACHEL ECCLESTON**, and **ELEANOR WAKEFIELD** achieving promotion to Senior I Career Instructor status. These were huge achievements.

We continued our recent excellent record of faculty being selected as finalists for prestigious prizes (and often winning them). **ASHLEY CORDES** was Co-PI on a \$23.5 million grant from the National Institutes of Health's Bridge 2AI program, for the project Indigenous Data Governance and AI ethics. This spring, **MAT JOHN-SON'S** recent satirical novel, *Invisible Things*, was among 10 books longlisted for a PEN-Faulkner Award. **BEN SAUNDERS** and **KATE KELP-STEBBINS** both received nominations for the Will Eisner Comic Industry Awards, the leading recognition of the comics publishing industry. On campus, **MARTHA BAYLESS** was one of two faculty who received a Presidential Fellowship in the Arts and Humanities, to support her work on “Games, Culture, and Meaning.” For the third year in a row English faculty won Distinguished Teaching Awards, the highest teaching honor bestowed on our campus—with Professor **FAITH BARTER** winning the Ersted Award for early career teaching and **KIRBY BROWN** winning a Herman Award for Specialized Pedagogy. **COURTNEY THORSON** won an Office of the Provost Book Publication Award for her forthcoming title with Columbia University Press, *The Sisterhood: How a Network of Black Women Writers Changed American Culture* (2023). **JOSÉ CORTEZ** won a Faculty Research Mentor Award from the Center for Under-



graduate Research and Engagement. **ASHLEY CORDES** was an Intersectional Pedagogies Mellon Fellow in 2022–23. **FAITH BARTER**, **STEPHANIE CLARK**, and **SARAH WALD** all won Research Fellowships at the Oregon Humanities Center for 2022–23: Barter for her project “Black Pro Se: Authorship and the Limits of Law in 19th-Century

African American Literature”; Clark for her project “A King Must Buy a Wife: Purchase, Ownership, and Personhood in Early Medieval England”; and Wald for her project “Race, Recreation, and Storytelling in the Outdoor Diversity Movement.”

We launched several new classes. A new team co-taught our Foundations to the Major series, with Professors **BRENT DAWSON**, **ANNE LASKAYA**, and **MARY WOOD** collaborating. In partnership with the Clark Honors College, our faculty **ANNA CARROLL** and **RACHEL ECCLESTON** launched the first-ever Calderwood Seminars in English—seminars devoted to intensive cycles of peer review that develop student skills in public writing (Dr. Carroll’s seminar focused on murder mysteries, and Dr. Eccleston’s focused on feminist and queer horror). Our Composition Program launched pilot sections of a revised introductory writing sequence, with an increased focus on developing writing competencies across a range of writing scenarios, and on fostering student belonging. We launched a consultation process to develop new classes at the lower division to attract students to English—on topics such as how to read a book, young adult fiction, and fantasy/sci fi.

Faculty also organized major events for both scholarly and public audiences. In fall of 2022, Professors **PAUL PEPPIS**, **HELEN SOUTHWORTH**, and myself—aided by graduate students **HONOR O’SULLIVAN**, **RAYE HENDRIX**, **FRIEDA HEITLAND**, and **ROSA SMITH**—organized the annual Modernist Studies Association conference in Portland. **BEN SAUNDERS** curated his “Marvel: Universe of Superheroes” exhibit at the Oregon Museum of Science and

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Head's Notes *continued*

Industry. The show has now been seen by over a million people. He also launched a major exhibit on Spider-man, which showed at the San Diego Comic-Con and also in Kansas City. **KATE KELP-STEBBINS** took the exhibit she co-curated with **BEN SAUNDERS**, “The Art of the News: Comics Journalism,” to the Billy Ireland Cartoon Library and Museum in Columbus, Ohio—a run following on from its highly successful launch at the UO’s Jordan Schnitzer

Museum last year.

We also said farewell to several valued colleagues. **TIA NORTH, KATE MYERS, MICHAEL JARVIS, ROSS ODELL, TARA FICKLE**, and **BRENDAN O’KELLY** all departed for new opportunities, and I wish them the very best of luck in their new ventures.

We saw several considerable achievements from our graduate students, including a notably successful year in job

placement, details of which are available elsewhere in the newsletter.

Overall, I finished my term as Department Head feeling extremely proud of our community and its achievements. This truly is a talented and inspiring group! I am excited to begin my second term in the fall, and to see what’s next for the Department in 2023–24.

Audiobook project for an 18th-century text

Raising the bar for Digital Humanities (DH) work this year, a team of four graduate students, **NIKKI CAIN, KIMBERLY OLIVAR, KATHLEEN GEKIERE**, and **JOSIAH BASALDUA**, created a wildly successful audiobook for *The Female American* (1767). Their recording, the first digital copy of this text, is launched into the public domain, published through [Librivox](#). The group was inspired to create an audiobook after they realized how much each of them relied on similar learning tools. In an interview, the group explained how audiobooks serve cognitive diversity, people living with blindness or low vision, and audio learning preferences broadly construed, making audio-formatted literature accessible in multiple contexts.

This project was the result of a course goal to digitize texts in Professor **MATTIE BURKERT’S** seminar, English 645, “Science, Colonialism, and Empire,” in Winter 2022. As Professor Burkert noted, according to the [Internet Archive page](#), “the audiobook has been accessed more than 15,000 times in the year since its release—and that’s not including the folks who have accessed it on Spotify, Apple podcasts, and YouTube, both through Librivox’s channels and through those who have [repackaged and rereleased their work](#).” “This is the highest-impact work I’ve ever seen come from a course project,” says Burkert.

This project was tech- and time-intensive: the group needed

to meet for long hours multiple times per week for about three weeks to tackle the task of high audio quality and accuracy.

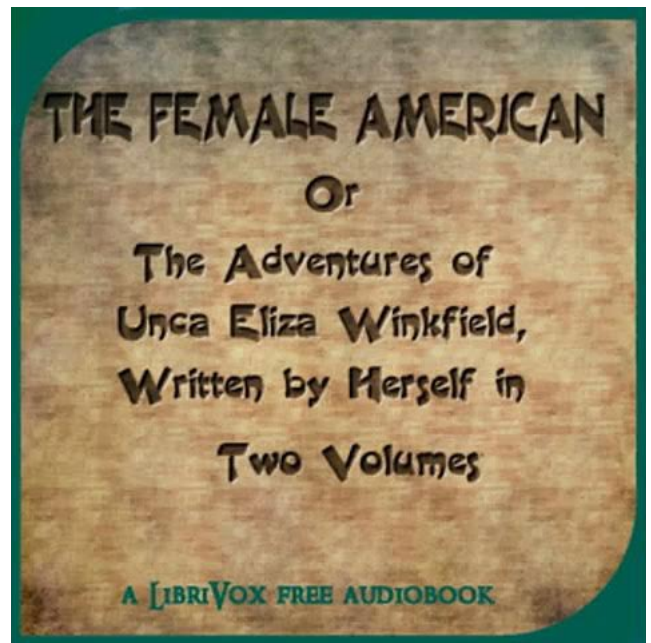
Where did all this work take place? Perhaps in some fancy recording studio?

Nope. In the Graduate Student Lounge, with a sound booth created from a stack of books. The group met multiple barriers to recording studios on campus, so they had to engineer their own solutions to noise interruption and audio consistency. At one point, Kimberly had to meticulously time-stamp the sounds of people walking through the hall in PLC so the group could locate those moments during the editing process. Though they had to conduct extra research on manual

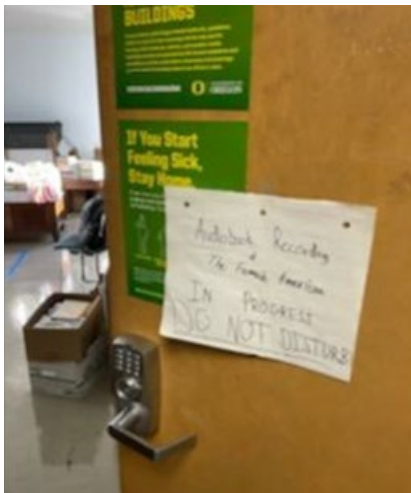
audio editing due to their technology constraints, they nonetheless achieved a quality recording (if you listen to the text, you will notice Nikki does not breathe once during the entire recording... Josiah’s editorial magic!). Sound like a lot of work? After all this, Kathleen went back through the recording with the source text and verified each line was accurate and included for the publication which she coordinated with the online plat-

form Librivox. The results say it all: thousands of people are using this resource!

Kathleen, pursuing a PhD in Environ-



mental Studies, will continue to work with DH through the New Media and Culture Certificate here at UO. Nikki, with multiple seminars of DH experience, has continued interest in story mapping. Kimberly is a current PhD student studying Early Modern Literature in the English Department; after her work on this project, she is more than ready for any DH opportunity that may come her way in future years. Josiah is currently completing a master’s thesis on Derek Jarman’s *Caravaggio* (1986) as a step into more work on image and affect theory. His journey in DH continues. For more details on the work of the audiobook and other interconnecting DH projects, visit this [Accessible Scholarship](#) website companion.



Calderwood Seminars for undergraduates

This year the English Department joined the Clark Honors College in offering Calderwood Seminars. These undergraduate courses, or “Seminars in Public Writing,” are part of a national program started at Wellesley College in 1984 and adopted by universities across the country. They are aimed at offering small class sizes (registration for ENG is capped at 16) and focus on writing through student-driven assignments. In Winter 2023, the English Department began offering Calderwood Seminars taught by **ANNA CARROLL** and **RACHEL ECCELESTON**, who explained that these courses are focused on public-facing writing, peer review, collaboration, and student-guided learning.

The classes are open only to juniors and seniors. They are three-hour, once per week, graduate-style seminars that involve significant student

investment. For instance, each student reviews every other student’s work along with the instructor giving each person an extraordinary amount of feedback. There are also strict deadlines and requirements for writing multiple drafts of each assignment, along with alternating writer and editor roles throughout the term. Through provocative themes like “Cozy Murder Mysteries” and “Horror,” students engage in projects such as academic article translation modeled on NPR’s “The Academic Minute” feature, book review assignments, and group discussions about, for instance, the intersections of cultural studies and genre fiction. With the Calderwood method, a student’s task is to study the style of writing they need for a given project before producing it themselves. In one class so far, students got to pick a text, for example the

film *Glass Onion*. They would then research writing templates from sources such as Fan Bits or various film reviews and learn by comparing them. The prescriptive lecture is pushed aside. The result? Student ownership over their writing tasks. There are several required texts for each class, but for some assignments (such as the media review for Carroll’s “Murder Mystery” class and the film review for Eccleston’s “Horror” section), students can choose their own. So far, undergraduates have reported enjoying their first Calderwood Seminar so much that they immediately registered for another! In addition to this year’s sections, there are two more coming next year, and two more after that. Here’s hoping that the Calderwood method will be here to stay!

These seminars are not exclusively for English majors, but they may generate more interest in writing and literature courses since they draw from engaging topics in an intimate classroom space. Also, the credits from these classes count towards the Writing, Speaking, and Critical Reasoning (WSCR) minor. Here are two pages with more information: honors.uoregon.edu/calderwood-seminar and wellesley.edu/academics/theacademicprogram/calderwoodseminars.



ANNA CARROLL



RACHEL ECCELESTON

Hannah Gershone wins scholarship

HANNAH GERSHONE, a recent Masters’ graduate in English and Environmental Studies, is the 2023 recipient of the Josephine Forman Scholarship sponsored by the General Commission on Archives and History of the United Methodist Church, in cooperation with the Society of American Archivists (SAA). The \$10,000 scholarship provides financial support to students of color pursuing graduate education in archival science, encourages students to pursue careers as archivists, and promotes the diversification of the American archives profession. Gershone will begin pursuing a Master of Library and Information Science at Simmons University in the fall. Her scholarly work focuses on social and environmental justice, digital storytelling, and archives. She plans to pursue ways for archival institutions to

advocate for robust documentation and preservation of governmental response to climate change.

Environmental justice and recordkeeping are particularly important to Gershone because, as she noted in her application essay, “communities of color are often on the frontlines of climate change, bearing the brunt of environmental oppression.” She applied these interests during her tenure as a 2022 Yale Environmental Fellow, when she developed three interactive maps of environmental justice grantmaking in Latin America from 1999 to 2022 to visualize philanthropic trends. For

this project, she interviewed environmental grant makers on resource “extractivism” and created a StoryMap on Colombian Indigenous-led movements to showcase their experiences. Moving forward, she hopes to continue to create strong community partnerships and digital storytelling projects around environmental justice issues as an outreach archivist or digital curator.



HANNAH GERSHONE

Mat Johnson speaks on building BIPOC presence in literature

MAT JOHNSON, Professor

of English and Creative Writing, delivered a lecture on April 24 in the 2022–23 African American Workshop and Lecture Series, sponsored by the Office of the President and the Division of Equity and Inclusion. His talk was entitled “Embracing Joy: The Long Game for Literary Diversity.”



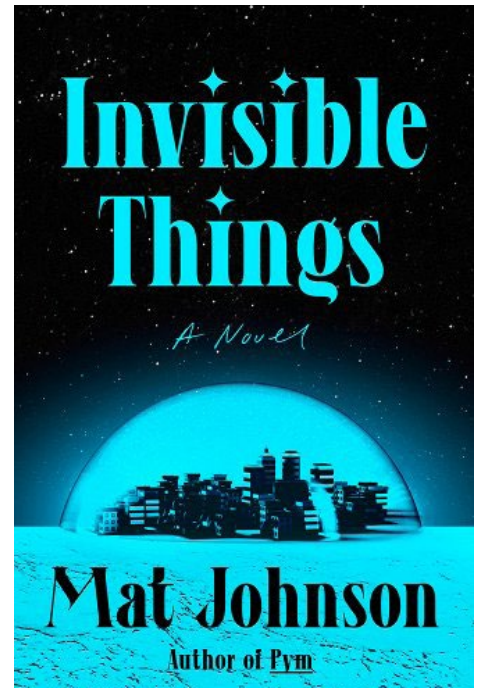
Johnson holds the Philip H. Knight Chair of Humanities in the Creative Writing Program at the University of Oregon. His publications include the novels *Invisible Things*, *Loving Day*, and *Pym*, the nonfiction novella *The Great Negro Plot*, and the graphic novel *Incognegro*. Johnson is the recipient of the American Book Award, the United States Artist James Baldwin Fellowship, The Hurston/Wright Legacy Award, the John Dos Passos Prize for Literature, and the American Book Award. *Invisible Things*, his most recent novel, was long-listed for the 2023 PEN Faulkner Award in Fiction, the US’s most prestigious peer-juried literary prize.

Johnson’s lecture tracked the somewhat circuitous path of his writing career in a publishing system that limited diversity through institutional or systemic racism. This is defined as policies and practices throughout a whole institution or organization that result in and support a continued unfair advantage to some people, and unfair or harmful treatment of others, based on race. Johnson commented, “Most of the racism I deal with in the literary world is unintentional.” When the gatekeepers in the publishing world, from literary agents to editors, publishers, and bookstore owners, are majority white, that’s who gets to decide if an author is “authentic” in a Black literary tradition—decide, in other words, who is allowed to write what story. Often a type of tokenism results, with a single Black author or “type” elevated to fame at a moment in time. If you weren’t that chosen author or

type, you didn’t get the publicity or promotion necessary for literary fiction to sell well, something that happened to Johnson early in his writing career. His turn to writing for comics, or graphic novels, a different type of literary product, allowed him to circumvent some of the gatekeepers and break through to well-deserved recognition with

Incognegro.

Building on this success, Johnson established a long-standing career as a writer and teacher of creative writing. In this role, he has made it his mission to make publishing more accessible to people of underrepresented communities and views. For over twenty years, Johnson has been a mentor and advocate for increasing the BIPOC (Black, Indigenous and people of color) presence in American literature. Decades later, his former students (he calls them his “literary babies”) are among the most prominent writers in contemporary fiction, contributing to a far more diverse literary landscape. His talk traced the history of the effort and identified how to utilize the keys to its success: perseverance, hope, and joy.



Annual Giving Reminder

If you receive a letter or phone call from UO Annual Giving and decide to make a contribution to the University, consider designating the English Department as a recipient of your gift. Such gifts make a difference in what the Department can do to enhance educational opportunities for our students and provide valuable research and instructional resources for our faculty. If you would like to discuss the department’s long-range plans and ambitions, please contact the Department Head, Mark Whalan, whalan@uoregon.edu

It’s easy to donate online at: english.uoregon.edu/support
Or make your check payable to the University of Oregon Foundation, designated for the Department of English, and mail it to: Department of English, 1286 University of Oregon, Eugene OR 97403-1286

Thank you!

UNDERGRADUATE ACTIVITIES

Showcasing Shakesqueer!: 2023 Scene Showcase

By Teagan Hunt



Shakesqueer is an acting troupe that brings together LGBTQ+ Shakespeare enthusiasts and their allies to perform

Shakespeare plays. Actors are encouraged to work with their directors on how they

want to portray their characters, including changing a character's pronouns, finding gender-affirming costumes, and/or speaking on how relationships between characters should be portrayed to center queer sensibilities and experiences.

I learned about Shakesqueer during the pandemic but had to wait until this year for there to be a performance. When I saw that Shakesqueer was holding open auditions at Carson Hall, I only imagined I would ask if they needed volunteers, and then leave.

However, once I arrived, I felt really excited. It was amazing to realize that I was in a room of people that were just as passionate about Shake-

speare as I am.

This led me to instinctively audition, and it ended up being the best decision: I was cast in this year's Scene Showcase as Viola from *Twelfth Night*!

I learned I'd been cast whilst studying on the fourth floor of Knight Library, and ran outside to call my parents. I was beyond excited. That initial excitement never wore off—from weekly rehearsals to the first time we ran lines in our costumes—it always felt thrilling.

NORA PEARSON and **RACHEL PERI** led Shakesqueer this year. Shakesqueer's founders, **MARLOW MCBENNETT** and **HARPER MCBENNETT**, also returned to be a part of the Scene Showcase. It was incredible to work alongside them and the rest of our awesome cast. I am overjoyed that this amazing community exists, and that Shakespeare-loving queer students and their allies can get together and perform. I will be auditioning next year and look forward to seeing what is in store for Shakesqueer.



English Undergraduate Organization reflection

By Alana Cole

One of my favorite events the English Undergraduate Organization held this year was our "Blind Date with a Book" event. This year it was brought back after its initial success, as it is one of our most popular events to date. Leading up to Valentine's Day we set a box out for book donations in PLC and carefully collected the books dropped off before the event. The weekend before, members of the EUO team get together to eat snacks, laugh, watch a movie (this year we watched the Superbowl), and wrap upwards of sixty book donations. Each book is wrapped

in recycled paper bags and fitted with a label teasing at what might be inside. Any student is welcome to browse through the book "dating profiles" to find the perfect read right before Valentine's Day. There was music, candy, and decorations, to brighten up the gloomy February day. The excited students who search carefully through the book selections and stop to swap the titles of their favorite books with their peers are the best part of all. It's one of my favorite events the EUO puts on, and I can't wait to bring the event back again next year.



Irisa Mehta speaks at 2023 commencement

Writing, Public Speaking, and Critical Reasoning (WSCR) minor **IRISA MEHTA** drew on the skills she developed in WSCR classes in her address at the 2023 University Commencement Celebration as the student speaker. Irisa, who served as the AY 21–22 WSCR Advisory Board Student Representative, inspired the UO Class of 2023 at Autzen Stadium, with her message about community, belonging, and the power of telling your own story. In her own words, she describes how the WSCR minor helped her prepare:



“Coming into college I had experience speaking in front of large crowds and was comfortable doing presentations in class but there was still a lot of anxiety that came with it. The WSCR minor gave me opportunities to practice my anxieties and work on how to calm my nerves and suppress using filler words when I speak through its various public speaking classes and workshops. I have become more confident in my abilities to speak in front of people and the necessary preparation to go into it with an open and calm mind. I am so grateful to be the

student speaker at this year’s commencement and knowing that I have continued working on my skills through the WSCR minor has lifted off some of the stress I initially had. Speaking in front of 30,000 people will still be nerve-racking but I am certain that I will be able to focus on keeping eye contact, remembering to take a breath, and slowing down—all things I practiced during the public speaking workshops.”

Irisa plans to take a gap year and work as a paralegal since she just got a certificate while studying for the LSAT. Irisa is looking forward to spending time at home with family before law school. Find more information about the WSCR minor at wscr.uoregon.edu.

Unbound: Past, Present, Future

By Brynn Lemons and Nathan King, senior editors, *Unbound Journal*

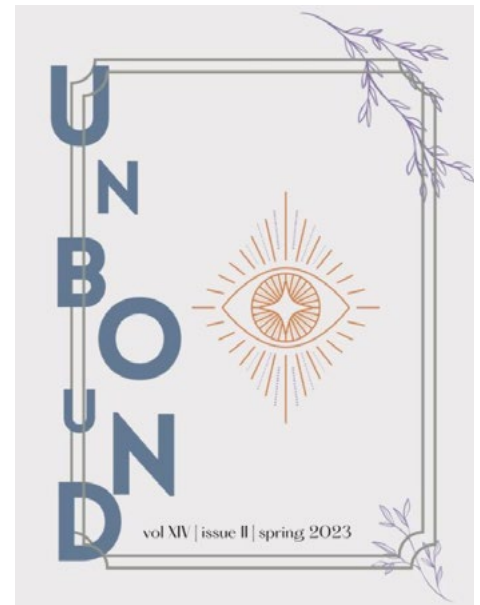
Unbound Journal is a biannual literary magazine that offers a home for all forms of artistic expression—poetry, prose, screenplays, essays, visual arts, and more. In 2008, *Unbound* sprouted from a Clarks Honors College thesis project and we are now fifteen years strong.

We entered *Unbound* as editors, reading pages and pages of student work, reviewing, and submitting feedback letters to authors. The transition from editors to senior editors was a leap. New responsibilities, such as communicating with authors, assigning deadlines to editing teams, and reaching long term goals, took adjustment. It was hectic and, at times, exhausting. However, the dedication and empathy of our editing teams, alongside the talent of UO’s young authors, consoled

us in our work.

Receiving revised copies from our authors was a gratifying experience. The chance to help uplift undergraduate voices in their journey as authors is a role we accept with pride. Our spring issue is full of sincere and original pieces we are honored to share with the rest of UO. We are endlessly grateful for the hard work of our editing teams, as well as our departing Editor-in-Chief, **MIA FAST**, who developed the infrastructure for *Unbound’s* future. We’re excited to step into next fall with new and old faces.

Unbound Journal website: unboundjournal.wordpress.com



Dispatches from the 2023 Sigma Tau Delta International Convention in Denver

ON CLOUD NINE IN THE MILE HIGH CITY

By Bella-Cherise Gorichar

Today marks the bittersweet end of the 2023 Sigma Tau Delta Convention. My roomie Megan and I set about the new month by rising with the sun to make Megan's 8 a.m. session chairing the "King Lear and Early Modern Tragedy" panel! Wesley and I cheered her on and then embarked on a journey into the frigid Denver morning. Once we secured our caffeine, we attended one of my most memorable sessions of the entire convention titled "Language: Lyrics and Music Analyzed." This panel of students consisted of topics from the Muppets as a means of rethinking opera to Arab American jazz and the lyrics of popular musician Hozier. All the panelists exemplified the potential of fundamental

our black and red we participated in congratulating over forty students who were granted awards for their submissions this year. Amped up on even more caffeine and inspired by the convention theme "Colorful Colorado," we



once again navigated our way through downtown. We walked through the Milk District, browsed the highly recommended Tattered Cover Book Store, and concluded our last night at Dazzle listening to Ron Ivory's Suite Jazz Band.

Presently, I write this entry both exhausted and exhilarated from the adventures of today and the culmination of the past few days. On a personal note, I went into this convention amid battling an intense reading slump and attempting to cope with anxiety about my upcoming graduation. Academia has become so central to my identity in the

English undergraduate courses and gifted me the confidence to add some unfamiliar and complex works to my TBR list. I also thoroughly enjoyed getting to nerd out about comics, paneling, and arthrology in my own session. As I pack to depart tomorrow, I am so glad to be leaving Denver with a reinvigorated love for English.

Tonight, I sleep with a head full of the echoes of saxophone and anticipation for what the future of English among my fellow Sigma Tau Deltans and me entails.

EXPLORING COLORFUL COLORADO

By Evangeline Anguiano

The Sigma Tau Delta convention was a fantastic experience once again. This was not my first year attending convention, but it was my first year presenting—and I am so glad that I did! After presenting my paper, "Justice in Classic Greek Literature," I was asked tons of questions and given many reading recommendations by the audience, all which expanded my thoughts on the topic. It was so exciting for me to discuss something I am passionate about with other like-minded and interested people. This year I had the opportunity to listen to one of my group members (Bella-Cherise Gorichar) present her paper on the comic *Arab of the Future* by Riad Sattouf. She and I are both Comic and Cartoon Studies minors at the University of Oregon, so it was again a wonderful experience of hearing from someone with the same literary interests. These opportunities of intellectual connection are some of the best parts of being a part of Sigma Tau Delta.

While presenting at the convention, attending panels, and looking through merchandise was fun, the best part of my time here was having the opportunity to explore Denver. The theme this year was "Colorful Colorado," and that made absolutely no sense to me. But now, when I look from my hotel window to see the Rockies—I think I understand. Throughout the week my friend Cassie Cole and I went all over Denver visiting some of the coolest locations I have ever been to. We bussed to the zoo, walked across the city to Meow Wolf (an immersive art



skills to the English major like critical reading and analysis to mediums beyond the typical novel.

After a momentary break to stroll down 16th Street and soak up the sun (from which we Oregonians are estranged), we convened for the anticipated Sigma Tau Delta Luncheon. Dressed in

past few years as an English major and UO student. My time here has truly inspired and re-sparked my love for literature, discourse, and writing. Hearing all the brilliant and unparalleled arguments, claims, and interpretations from students across the country had me recalling concepts I had learned way back in my very first

museum), and explored the 16th Street Mall up and down for hours. We had so many kind interactions with locals at the tea shops and restaurants we went to, and I can honestly say that Denver is now one of my favorite places. The life of Denver is so vibrant and exciting, so are the things to do here. Every view from above and ground-level is absolutely gorgeous. This is only one city; I can't imagine what the rest of Colorado is like.

The chance to geek out with fellow English majors and connect with my peers is definitely the best part of being in Sigma Tau Delta. However, I think it is important to note that the chance to explore the cities where the conventions are held is one of the most gratifying experiences. I am so grateful to have this opportunity, and I look forward to going again (hopefully!) next year.

A HOME AWAY FROM HOME

By Megan Carroll

Day two of Sigma Tau Delta's convention in Denver, Colorado—a state I now have the privilege to mark as “visited” in my notes app—is officially coming to an end. While I don't want to get ahead of myself, I think it is safe to say today is going to be one of the more memorable days of this trip.

Mackenzie and I attempted to rise and shine at seven this morning, a bold and daring attempt that soon failed. This, unfortunately, meant we missed the Taylor Swift roundtable at eight o'clock—it's all right, though; we will make it up by throwing an impromptu Eras Tour in our Sheraton hotel room. After giving up on our dream to be early birds scavenging for worms, our first event of the day was the business meeting at 11 a.m., which gave us a great opportunity to show our school spirit, #ScoDucks.

After said meeting, I had the honor of attending “Creative Nonfiction: Stages of Grief,” where Deltans shared their experiences with addiction, loss, and trauma through creative writing. This event was incredible to witness. The panel was kind and courageous in answering questions, and the audience engaged in conversations with one another around what it means to write short and long form, memoir-esque stories and how these stories might be perceived by those who may be at fault for the author's pain—as, in turn, they would be mentioned in the story. These conversations created a safe and open space for us, audience and panel, to connect with one another; it was a panel I will never forget.

My second favorite moment from today was trivia night. I do not, however, think I can share our group's name, but trust that

it was hilarious and Jane Austen-inspired: classic English major things. While we didn't win top three in any of the rounds, sorry Anthony, we did have the time of our lives (shout out to Professor Ben Saunders for providing me the knowledge necessary to knock it out of the park for questions around William Blake, T.S. Eliot, and other world-renowned poets).

It would be an injustice not to acknowledge the panel I was on yesterday, day one of convention, “Poetry: Love and LGBTQ+.” I had the honor of presenting my poetry collection entitled, “the fine purple line,” a collection of eight poems that helped me navigate my identity as a bisexual woman. It was amazing to meet with four other LGBTQ+ English students from around the country—New York, Connecticut, Pennsylvania, and Florida. I would like to thank these other panel members, Lorah Murphy, Eden Marchese, Carson Denney (“Denney”), and Khamille Labbè (“Kham”), for their love, support, and new-found friendship. Denver has proven to be a home away from Eugene, and it's all thanks to the wonderful people I have had the pleasure of speaking to about their work and my own. This convention has been the best experience of my college career.

English Alumni Mentors Program

Interested in Volunteering as an English Alumni Mentor?

If you received a BA in English from the University of Oregon and are willing to share your experience and advice with current undergraduates with questions about the English major experience, post grad exploration, job-hunting, transitioning into the work world, your career path, and your current job, you would be an ideal UO English Alumni Mentor.

If you would like to participate in this program, please send the following information to **CORBETT UPTON**, Associate Director of Undergraduate Studies (cupton@uoregon.edu): your contact information (mailing and email addresses), preferred method of contact, current geographic location, graduation year, profession or trade field, and, if you like, a brief biography.

ACCOMPLISHMENTS

FACULTY

STACY ALAIMO'S book, *Exposed: Environmental Politics and Pleasures in Posthuman Times* (Minneapolis: University of Minnesota, 2016), appeared in Korean translation from Chungnam National University Press in Spring 2023 with a new preface, "Global Exposures, Local Repair." "Deep Sea Speculations: Science and the Animating Arts of William Beebe, Else Bostelmann, and John Wickham" (an invited essay from a plenary talk) appeared in *Journal of the Fantastic in the Arts*, 33.3, 2023. She also published "The Portal Was Already Here: Epistemological Rupture, Speculation, and Design in the Long 2020" in *For The Long 2020*, ed. Richard Grusin and Maureen E. Ryan (University of Minnesota Press, 2023). Her essay "Caring for Weeds: Specimens, Speculative Intimacy, and Anthropocene Aesthetics," was invited for "A singularly marine & fabulous produce": the *Cultures of Seaweed*, an exhibition catalog edited by Naomi Slipp, New Bedford Whaling Museum, 2023. She contributed an entry "Transcorporeality II: Covid and Climate Change" to *More Posthuman Glossary*, ed. Rosi Braidotti, Emily Jones, and Goda Klumbyte (Bloomsbury: 2022). "Transcorporeality: An interview with Stacy Alaimo by Julia Kuznetski" was reprinted in a Japanese translation by Keitaro Morita in *Gendai-Shiso (The Contemporary Thought*, "one of the most well-read academic journal-magazines in Japan.") 2022. アライモ、S・・フズネツキ、J・(聞き手 (2022・「超身体性——ステイシー・アライモへのインタビュー」(森田系太郎・訳) 『現代思想』第50巻、第2号 (2022年2月号209-220頁, [原著: 2020] Excerpts from "Your Shell on Acid: Material Immersion, Anthropocene Dissolves," a chapter from *Exposed*, were reprinted in *Oceans*, ed. Pandora Syperek and Sarah Wade, Documents of Contemporary Art series (Whitechapel/MIT, 2023). She did several interviews: with Phaedra Pezzulo for the "Communicating Care" podcast, part of the Just Transition Collaborative, University of Colorado, Boulder, March 2023; a second, with Jennifer Teets, "Deep Cuts, Chemicals, and Climate: An Interview with Stacy Alaimo on Transcorporeality," for *Body as Journal* magazine (Lithuanian Culture Institute, 2022); and a third with Kamea Chayne for the Green Dreamer podcast, October 2022, "Our Bodies are the

Anthropocene." Her March 2023 interview with Aaron Goodman appeared on the Chemical Sensitivity Podcast. Finally, she gave a virtual invited talk, "Thinking with Stacy Alaimo," to the Contemporary Art and Social Transformation Research Group, School of Art, RMIT University in Melbourne, Australia, November 8, 2022.

FAITH BARTER gave two talks in Fall 2023: at University of Maine, on "Harriet Jacobs, Jurisdiction, and Black Worldmaking in the 19th Century," and at the Oregon Humanities Center (OHC) on her book in progress, *Black Pro Se: Authorship and the Limits of Law in African American Literature, 1830-1860*. She held an OHC Faculty Research Fellowship (Moll Fellowship for Literary Study) in Fall 2022 and won an OHC Wulf Professorship in the Humanities for 2023-2024 to develop a new Black Studies course. She also presented work at the American Literature Association in May 2023. Finally, she received the University of Oregon Ersted Award for Distinguished Teaching.

MARTHA BAYLESS gave two talks: "Imagination and the Technology of Child's Play in Early Medieval England" at the Medieval Association of the Pacific, University of Oregon, April 2023, and "The Storied Landscape in Early England" at the "Shifting Landscapes of the Medieval World" conference, Cambridge University, September 2022. She also won several awards: a 2022 CAS Program Grant to bring in a series of Ukrainian folk artists; a UO Presidential Fellow in Humanities Award (\$25,000); a UO Rippey Senior Teaching Fellowship to develop a new course on fairy tales; and a UO Faculty Research Award for "An Introduction to Medieval Welsh Literature."

LIZ BOHLS published an article, "Duperly's Rebellion Prints and the Historical Moment of Emancipation," in a special issue of *Atlantic Studies* (19:1, 2022) on the visual cultures of the colonial Caribbean. Her chapter on "Slavery" in the *Oxford Handbook of Romantic Prose*, ed. Robert Morrison, is in production. She presented a talk, "Sensibility and the Politics of Place in Obi, or the History of Three-Fingered Jack," at the Western Society for Eighteenth-Century Studies at California State University Northridge in March, and again at the Society of Early Americanists in College Park, Maryland, in June.

KIRBY BROWN co-edited the *Routledge Handbook to North American Indigenous Modernisms* (Routledge, 2022), including an "Introductory Conversation" among Kirby, Stephen Ross, and Alayna Sayers (pp. 1-14). He also published "Disturbing the Peace: Genre, Gender, Jurisdiction, and Justice in Ruth Muskrat Bronson's 'The Serpent'" in the *Routledge Companion to Gender and the American West*, ed. Susan Bernardin (Routledge, 2022). He gave two keynote talks: "Stoking the Fire: Nationhood in Cherokee Writing, 1907-1970," at the E3W Sequels Conference, University of Texas at Austin, March 2023; and "Me and Hank: Thinking Indigenous Modernity through My Grandfather," at the "Cultures of Modernity" conference of the Australasian Modernist Studies Network, Auckland, New Zealand/Aotearoa, December 2022. He spoke on the "Routledge Handbook to North American Indigenous Modernisms" at the "Indigenous Print Cultures, Media, and Literatures International Symposium," co-hosted by the Obama Institute for Transnational American Studies and the Humanities Research Center at Virginia Commonwealth University (VCU), in Mainz, Germany, July 6-9, 2022. Kirby coordinated a visit by Karuk author Ursula Pike and a joint film screening and discussion of *GATHER* with the Native Men's Club at Oregon State Correctional Institution in May 2023. Finally, Kirby was honored at UO with the Herman Award for Specialized Pedagogy.

MATTIE BURKERT'S book, *Speculative Enterprise: Public Theaters and Financial Markets in London, 1688-1763* (2021), was long-listed for the Society for Theatre Research Theatre Book Prize. She published two articles: "From Manual to Digital: Women's Hands and the Work of Eighteenth-Century Studies," *Studies in Eighteenth-Century Culture* 52 (2023), and "Nobodies and Somebodies: Embodying Precarity on the Early Modern English Stage," *Theatre Survey* 63.2 (2022), and a chapter, "Materialisms and the Cultural Turn in Digital Humanities," in *Intermediate Horizons: Book History and Digital Humanities*, ed. Mark Vareschi and Heather Wacha (University of Wisconsin Press, 2022). She gave two talks: "You Are Literally Here: Where Your DH Project Lives, and Why It Matters," at the American Society for Eighteenth-Century Studies (ASECS), 2023, and "Reparative Processing in the Digital Humanities Classroom" at the Digital Pedagogy Institute,

2022. The London Stage Database, which Professor Burkert heads, was reviewed in *Reviews in Digital Humanities*. It was also featured in *Nightingale Magazine*, and she was interviewed about it for the Data is Plural podcast.

ULRICK CASIMIR published a short story, “Never Have I Ever,” and a poem, “Parting Shot,” in this spring/summer’s edition of *Plainsongs*.

ASHLEY CORDES published two articles and a book chapter: “Storying Indigenous cryptocurrency: Reckoning with the ghosts of US settler colonialism in the cultural economy,” *Journal of Cultural Economy*, 2022; with C. Chávez, “Indigenous Hitmakerz in the Arctic: Negotiating local needs with global ambitions within commercial music industries,” *Critical Studies in Media Communication*, 2022; and “Both sides of the coin: Lady Liberty and the construction of ‘the new Native’ on currency in Oregon’s colonial period;” in *The entangled legacies of empire: Race, finance, and Inequality*, eds. P.R. Gilbert, C. Bourne, M. Haiven, & J. Montgomerie (Manchester University Press). She gave invited talks at Stanford University (May 26, 2023) on “Indigeneity Digitality: Engendering Indigenous Futurity with Digital Media,” and at the Northwestern University’s symposium on “Environmental Advocacy and Visual Culture” (April 14, 2023) on “Visualizing Sovereignty: Following Streams of Indigenous Activism, Digital Art, and Decoloniality on the Coquille River.” She participated in a panel discussion in Orlando (April 2023) on “Merging Human and Artificial Intelligence: Ethical and Legal Frontiers,” with an individual presentation entitled “Working with Indigenous Communities: Understanding Indigenous Data Politics of AI.” At the National Communication Association (NCA) in New Orleans (November 2022) she spoke on the “Honoring Diverse Epistemologies in our Research, Teaching, and Learning” panel, and served as chair and respondent on the panel titled, “Indigenous Feminisms, Indigenous Resistances, Indigenismo in Music, and Kali Historical Dramas.” She was awarded several fellowships and a grant: Oregon Humanities Center’s Faculty Research Fellow (Fall 2023); American Council of Learned Societies Fellow, \$60,000 (2021–2022); Intersectional Pedagogies Fellow, Mellon (2022–2023); National Institutes of Health, co-PI (In-

igenous Data Governance and AI Ethics) Bridge2AI, \$23,521,200 total, \$5,880,300 per year (2022–2026). Finally, she won “Top Poster” at the Feminist Studies Division of the International Communication Association (2022).

STEPHANIE CLARK gave a talk, “‘Cynning Sceal Cwene Gebicgan’: An Economic Environment for Purchase, Ownership, and Personhood in Maxims I,” International Society for the Study of Early Medieval England (ISSEME), Manchester UK, June 2023. She was also awarded an Oregon Humanities Center Faculty Research Fellowship for 2022–23.

BRENT DAWSON gave a talk entitled “Low Equality in Spenser’s Faerie Queene” at the Sixteenth-Century Society Conference.

DIANNE DUGAW is this year’s winner of the Nicholas Schaffner Award for Music in Literature for her yet-to-be-titled memoir. Dianne will receive an advance of \$1,000 and publication of her work by Schaffner Press in 2024. Notes publisher Tim Schaffner, “In this beautifully written memoir, Dugaw draws the reader into the unseen yet vibrant world of a convent and her early years as a novice nun, set against the backdrop of mid-60s San Francisco. With a finely tuned ear for both language and music from her own classical training, she arrives with a banjo to sing hymns at a prison work camp, and plays pop tunes like ‘Hang on Sloopy’ on the church organ.”

MIRIAM GERSHOW’S *Survival Tips: Stories* has been accepted for publication by Propeller Books (to appear March 2024), and her novel, *Closer*, has been accepted for publication by Regal House Publishing (scheduled summer 2025). “Lines of Communication” won the inaugural Pizza Prize (Variant Literature). She has published an impressive array of fiction, including “Dream Interpretation for Beginners” and “Survival Tips: Kid’s First Night of Sleepaway Camp” in *Leon Literary Review*; “Survival Tips: Toddler Birthday Party” in *Pigeonholes*; “In Line for the Rotor on the Last Night of the County Fair While KC and the Sunshine Band Plays a Song Her Parents Love But She Only Knows from the Recent Bud Light Seltzer Commercial” in *Emerge Literary Journal*; “When Your Friend Is Dying, It’s Okay To Steal Her Scarves” in *Salon*; “The Book of

Adornments” in *Rejection Letters*; “All That Apply” in *Pithead Chapel*; “CAPTCHA” and “The Faculty Began Replacing Their Zoom Faces with Horse Heads in the Online Faculty Meetings” in *HAD*; and “You Poor Thing” in *Bending Genres*. Her nonfiction publications include the *Foreword to Nine Simple Patterns for Complicated Women* by Mary Rechner (Propeller Books); “Walkable City” in *Craft*; and “Nature Stories” in *Heavy Feather Review*.

KATHERINE KELP-STEBBINS gave a number of talks. Her keynote for University of British Columbia Arts Multilingual Week, November 2022, was entitled “Materializing Multilingualism from Haida Gwaii to Beirut.” She spoke on “How to Frame a Massacre” at the Comics Studies Society (CSS), East Lansing, August 2022, and on “The Iterable and the Irrevocable: Thematising the Frames of Human Rights Abuses in Comics Journalism” at the International Comic Arts Forum, Vancouver, in April 2023. She also presented “The Art of the News: Curator’s Talk,” at the Billy Ireland Cartoon Library and Museum, The Ohio State University, April 2023, and “Heterotopic Materiality: The Translations of Samandal” at the American Comparative Literature Association (ACLA) Annual Meeting, Chicago, March 2023. Here in Oregon, she spoke on “How Comics Travel” for the Books-in-Print series at the Oregon Humanities Center in January 2023, and on “The Science of Comics/The Comics of Science” at the Oregon Museum of Science and Industry in January 2023. Her “Comics, Color, and Controversy” was the New York Public Library Doc Chat Episode Fifty-Nine, December 2022. She was nominated for Eisner Awards for best Academic/Scholarly Work for *How Comics Travel*, and for Best Comics-Related Book for *The Art of the News: Comics Journalism*. Her curated museum exhibition, “The Art of the News: Comics Journalism,” which began at the in Eugene at the Jordan Schnitzer Museum, travelled to the Billy Ireland Cartoon Museum at The Ohio State University.

QUINN MILLER was a panelist on “Choreo, Substances, Bodies, and Laws: Changing the Questions on Racialized Gender” at the American Studies Association in November 2022, and chair and respondent for “Access Aesthetics” at the Society for Cinema and Media Studies in April.

PAUL PEPPIS published an article, “Re-gendering Smart Classicism: Franklin P. Adams, Dorothy Parker, and the Middle-brow Classical Verse Revival,” in *Modernist Cultures* 17.2 (2022). He also co-organized, with Helen Southworth and Mark Whalan, the 2022 Modernist Studies Association Conference, which took place in Portland in October 2022 (see article page 1). During the conference, he chaired two sessions, including one of the two keynote panels, on “Enthroning/Dethroning 1922.”

STEPHEN RUST published *Ecocinema Theory and Practice 2*, co-edited with Salma Monani and Sean Cubitt (Routledge, 2023). He participated in an Environmental Humanities Book Talk, “Ecocinema Theory and Practice 2: A Conversation with Stephen Rust, Salma Monani, and Sean Cubitt,” Nanyang Technological University, Singapore (via Zoom), March 23, 2023. He also co-organized with Prof. Dr. Judith Rauscher (U of Cologne), Dr. Victoria Herche (U of Cologne), and Verena Wurth (U of Cologne), a workshop entitled “Energy and Popular Culture” on March 21, 2023 (via Zoom) in the Ecocritical Workshop Series “Local Practices—Transatlantic Conversations,” in collaboration with the “Network for Energy and Literature.” In addition, he received an OER Oscar Award from OSPIRG and UO Libraries, recognizing achievement in the effort to create high-quality, zero-cost, open-access course materials for UO students. Stephen also serves on the editorial boards of the peer-reviewed journals *Media+Environment* and *Journal of Environmental Media*.

BEN SAUNDERS, in addition to editing the Penguin Classics series (see article page 4), published “Love and Theft: When Ray met Bill and Al,” in *Home To Stay: The Complete Ray Bradbury EC Stories* (Fantagraphics Books, 2022). He co-edited with Professor Katherine Kelp-Stebbins the catalogue commemorating the “Art of the News” exhibition. He gave a public lecture at OMSI in Portland in March on “1960s Marvel: Re-Inventing the Superhero Genre,” as well as local talks at the Eugene Delta Rotary Club on “Superman and New Deal Politics” (October 2022) and the Eugene Public Library on the Penguin Classics Marvel Collection (August 2022). He organized and spoke on several panels at Portland’s Rose City Comic Con (September 2022) and will be a “Special Guest” of the San Diego Comic Con this summer. His multi-media exhibi-

tion “Marvel: Universe of Superheroes” continues to tour the country, acclaimed in the local press wherever it is staged. Made up of more than 300 artifacts from the movie, TV, animation, video game, and comic book history of Marvel, the show recently ran at OMSI in Portland and has since reopened in Charlotte, NC. It has sold more than a million tickets over the past four years. A second touring exhibition on Spider-Man re-opened at Union Station in Kansas City in May 2023, after a successful launch in San Diego last year. He was featured as a talking head in a documentary on *Hellboy* creator Mike Mignola, *Drawing Monsters* (2022). Finally, he was named “Best Professor” for the second year in the *Eugene Weekly’s* annual “Best of Eugene” poll.

GORDON SAYRE published a chapter, “Rare Birds and Rare Books: The Species as Work of Art,” in *Animals, Plants, and Afterimages: The Art and Science of Representing Extinction*, ed. Valérie Bienvenue and Nicholas Chare (Berghahn Books, 2022).

STEVEN SHANKMAN has a book of poems, *Talmudic Verses*, forthcoming in August 2023 from Finishing Line Press. He published an article, “An Eye for An Eye Makes the Whole World Blind: Gandhi, the Jewish People, and Supersessionism,” in the *Journal of Interreligious Studies*, No. 88 (January 2023). He gave a plenary talk, “The New (a?)Theism of Vasily Grossman and Emmanuel Levinas,” at the conference “What’s New about the New Atheism,” the inaugural conference of the Research Initiative on Russian Philosophical and Religious Thought, Northwestern University, April 22, 2023. He also spoke on “An Eye for an Eye” at the Eugene Round Table, February 13, 2023. His appointment as UNESCO Chair for Intercultural Studies, Interreligious Dialogue, and Peace was renewed through 2025.

COURTNEY THORSSON’S book, *The Sisterhood: How a Group of Black Women Writers Changed American Culture*, is forthcoming from Columbia University Press in November 2023. She published an article, “The Chaneyville Incident and The Research Narrative in Contemporary African American Literature,” in *Studies in the Novel* 55.1 (Spring 2023), as well as Year-in-Review Book Recommendations in *The Agency Review*, December 2022. She wrote two podcast scripts for the Remarkable

Receptions podcast (available on platforms including Apple podcasts, Spotify, Stitcher, and Google podcasts): “The Sisterhood, 1977 Photograph,” August 2022 (the most downloaded episode among the over 50 episodes of Remarkable Receptions); and “Toni Morrison’s Beloved,” June 2022. She participated in the roundtable, “Insurgent Black Feminist Poetics: An Authors Session,” at the American Studies Association, New Orleans, LA, November 2022, and gave an invited talk, “That’s a Farah Thing!: A Few First Principles,” at “Flowin’: Breakthroughs in Black Feminist Jazz and Literary Studies—A Conference in Celebration of Farah Jasmine Griffin,” Yale University, September 2022. In Fall 2023 she will begin a term as Faculty-in-Residence for the Clark Honors College.

ELEANOR WAKEFIELD published “Helene Johnson’s ‘Barbaric Songs,’ Choked” in *The American Sonnet, An Anthology of Poems and Essays*, ed. Dora Malech and Laura T. Smith (University of Iowa Press, 2023).

SARAH WALD’S co-edited volume with David Vazquez, Priscilla Ybarra, and Sarah Jaquette Ray, *Latinx Environmentalisms: Place, Justice, and the Decolonial*, won the MLA Prize for an Edited Volume. She participated in the roundtable “Working Where We Live: Strategies for Locally and Community Engaged Scholarship and Pedagogy” for the Environmental Justice Caucus Professional Development Session at the American Studies Association; she also spoke at Claremont McKenna College on Asian American Environmental Justice. She was awarded a 2023 Summer Stipend for Humanities and Creative Arts Faculty from CAS for “Environmental Justice Storytelling in the Outdoor Diversity Movement.”

MOLLY WESTLING published a book, *Deep History, Climate Change, and the Evolution of Human Culture* (Cambridge University Press, 2022). She presented a talk, “Interweaving Landscapes: Merleau-Ponty’s Counter to Heidegger’s Human Exceptionism,” at the Radboud University conference “After Nagel: Science and the Phenomenology of Animal Subjects” in Nijmegen, The Netherlands, March 2023.

MARK WHALAN edited and wrote the introduction to the *Cambridge History of American Modernism* (Cambridge University Press, 2023). He published a chapter,

“Fictions of Rehabilitation,” in *Beyond Their Limits of Longing: Contemporary Writers and Veterans on the Lingering Stories of WWI*, ed. Jennifer Orth-Veillon (Mil-Speak Books, 2022), as well as an article, “These Strange Boats Seem to be Building Themselves: One of Ours and the Military Industrial Complex,” in the *Willa Cather Review* 63.2 (2022). He gave a talk, “Sacco and Vanzetti, the ‘Eclipse of the Public,’ and Literary Activism in the 1920s,” at the 2023 British Association for American Studies Annual Conference, Keele University. Finally, he co-organized the annual Modernist Studies Association Conference, held in Portland in October 2022, with Paul Peppis, Helen Southworth, Honor O’Sullivan, Raye Hendrix, Frieda Heitland, and Rosa Smith.

BETSY WHEELER spoke on “Afropolitan Hair and Skin” at the Children’s Literature Association conference, June 2022. She was a Literary Consultant to the Full Radius Dance Company in Atlanta in Spring 2023; her work, “Alice, Peter, and Dorothy: Fantasies of Equity,” can be found at fullradiusdance.org. An original play by, about, and starring Lane County and UO student disability communities entitled “Who Knew?” appeared at UO’s Hope Theater on June 10 and 11. She will teach for GEO London this summer and will teach “Introduction to Disability Studies” at Oregon State Correctional Institution this fall.

DANIEL WOJCIK received a Fulbright Scholar Award (Spring 2023), for research and lecturing at the Institute for Theoretical Studies at the Moholy-Nagy University of Art and Design in Budapest and the Department for the Study of Religions at the University of Szeged, Hungary. He presented a paper, “Visionary Art and Otherworldly Utopias,” at the Société Internationale d’Ethnologie et de Folklore conference organized by the Ethnology of Religion Working Group in Berlin (March 2023); and another paper titled “Uncertainty, Adversity, and Vernacular Artistry” at the Sixteenth International Société Internationale d’Ethnologie et de Folklore Congress in Brno, Czech Republic (June 2023). He also gave four invited talks: “Visionary Art and Trauma” for the symposium “Visionary Words and Worlds” organized by the Meertens Institute and the University of Amsterdam (November 2022); “Apocalypse, UFO Mythologies, and Extraterrestrial Eschatology” for the workshop

“Contemporary and Historic Perspectives on Apocalyptic and Millennialist Worldviews,” organized by the Department for the Study of Religions and the Convivence Religious Pluralism Research Group at the University of Szeged (April 2023); “Between Madness and Creativity: Outsider Art, Cultural Traditions, and Trauma” for the Workshop, “Traumatized Identities and Art in Social Context” held at Sapientia Hungarian University of Transylvania, in Csíkszereda, Romania (May 2023); and “Art Brut, Trauma, and Transformation” for the workshop, “Outsider Art: Psychiatry, Trauma, and Self-Taught Geniuses” held at the Institute for Theoretical Studies at the Moholy-Nagy University of Art and Design in Budapest (May 2023). His essays, “Rattlin’ the Table in the Dark: What was Spiritualism?” and “Spirit Photos: A Brief History Through the Paranormal Believer’s Lens” were published in *Brutjournal: Outsider Art, Art Brut, the Unclassifiable, the Avant-Avant-Garde* (August 2022) and his article, “Romani Visions and Adversity: The Art of Jano Bari” appears in *Brutjournal: Outsider Art, Art Brut, the Unclassifiable, the Avant-Avant-Garde* (September 2023). His research and forthcoming book on the refugee artist Ionel Talpazan were featured in *Majuscule: A Literary Magazine of Creative Nonfiction*, Issue 10 (December 2022). Wojcik was elected to the Fellows of the American Folklore Society, an honorary body of scholars whose election signifies their outstanding contributions to the discipline of Folklore Studies.

GRADUATE STUDENTS

KALEB BEAVERS won the Masters’ Student Service Award.

AMELIA CHEN received the Sarah Harkness Kirby Award for the best graduate seminar essay of Fall 2022, as well as the 2022–23 Leadership and Teaching Award.

MICHAEL DONKIN’S “An Essay on Poetry” is slated to appear in *Caesura Magazine*.

LISA FINK’S essay, “Alienated Species and Unsettled Ecologies: Locating ‘Redneck’ Conservation in the Racial Discourse of ‘Asian’ Carp Invasion,” is forthcoming in *American Quarterly* in December 2023. She published “Refusing the Colonial Discourse of Animality: Insects, Farmworkers, and Ecological Solidarity in Helena María Viramontes’ *Under the Feet of Jesus*”

in *ISLE: Interdisciplinary Studies in Literature and Environment*, July 2022. She gave two conference talks: “Alienated Species and Anishinaabe Resurgence” at the Native American and Indigenous Studies Association Conference, Toronto, Canada, May 2023, and “Anishinaabe Survivance in the Ruins of Settler Colonial Capitalism” at the American Studies Association Annual Meeting, New Orleans, LA, November 2021. She successfully defended her dissertation, “Unsettled Ecologies: Alienated Species, Indigenous Restoration, and U.S. Empire in a Time of Climate Chaos,” and it was selected as the University of Oregon’s nominee for the 2023 Council of Graduate Schools/ProQuest Distinguished Dissertation Award in the Humanities and Fine Arts category. Lisa has accepted a National Park Service Mellon Humanities Postdoctoral Fellowship.

CASSIE GALENTINE’S article, “‘Up from Dirt’: Excavating Geologic Energy Potential in Anzia Yezierska’s *Bread Givers*,” is forthcoming in 2023 in *Resilience: A Journal of the Environmental Humanities*. Another, “‘Too clean, too white’: Resistance to the Racial Politics of Hygiene in Helena María Viramontes’s *Under the Feet of Jesus*,” was recommended for publication in *Multicultural Literature of the United States (MELUS)* and is undergoing a final revision. Her digital production, “Against the Ecofascist Creep,” is available at asle.org/wp-content/uploads/Against-the-Ecofascist-Creep.pdf.

RAYE HENDRIX’S book of poetry, *What Good Is Heaven*, was accepted for 2024 publication by Texas Review Press. She presented a talk, “Reconsidering Sound: Crafting a Visual Prosody from the Poetry of Earl Sollenberger and Edna St. Vincent Millay,” at the College English Association, San Antonio, TX (March 30–April 2, 2023), and spoke on the panel “Neuronasty: A Poetics” at the Association of Writers and Writing Programs (AWP) Conference, Seattle, WA (March 2023). Raye received an Oregon Humanities Center Dissertation Fellowship for 2023–2024, as well as a Sundress Academy for the Arts Academic Writing Residency (Knoxville, TN August 2023).

HOLLY JONES has an article, “The View From the Riverbank: James Baldwin and the Evidence of Things Not Seen,” forthcoming in volume 9 (September 2023) of the *James Baldwin Review*. “A Counter-

Story: ‘The Daughter Who Became My Mother’ in Margo Jefferson’s *Negroland*” was recently accepted for publication in *Frontiers: A Journal of Women Studies*. She has received the American Federation of Teachers-Oregon Diedre Mackey & Grace Misztal Scholarship (2023).

KYLE KEELER published “How Wikipedia Erases Indigenous History” in *Slate Magazine* and had “Toward a Literature of Landed Resistance: Land’s Agency in American Literature, Law, and History” accepted for publication in *American Literature*. He chaired three American Society for Literature and Environment (ASLE) sponsored sessions at the Pacific and Ancient Modern Language Association conference (PAMLA), where he also presented a talk, “Land Acts: Land’s Agency in Haudenosaunee and Mohegan Literature, Law, and History.” He has accepted a position as Assistant Professor of Environmental Studies at Lafayette College in Pennsylvania.

KATRINA MAGGIULLI’S chapter, “Fear & Loathing in Ecomedia: Channeling Fear through Horror Tropes in Invasive Species Outreach” is forthcoming in the *Routledge Handbook of Ecomedia Studies*. “The Monstrous Pest in Documentary & Outreach Media” is forthcoming in *Creatures in the Classroom: Teaching Environmental Creature Features*, ed. Christy Tidwell and Bridgitte Barclay. Katrina will start a job as Assistant Teaching Professor of Cultural Studies (Environmental Humanities) at Northern Arizona University in August 2023.

MIN YOUNG PARK presented a talk, “Inappropriate Attire: Fashion, Shame, and Cosmopolitan Impasse in Pachinko,” at the Modernist Studies Association Annual Conference, Portland, October 2022. She was awarded a CSWS Graduate Student Research Grant for 2023–24.

GENEVIEVE PFEIFFER presented a digital project at the University of Oregon Data/Media/Digital Graduate Symposium. Her poem “Prayer to Fireflies” was accepted for publication in *Scientific American*, and she was also accepted into the Tin House Writing Workshop.

LESLIE SELZER was elected President of the Graduate Teaching Fellows Federation (GTFF) for 2023–24.

UNDERGRADUATE

EVANGELINE ANGUIANO presented a paper at the 2023 Sigma Tau Delta International Honor Society Convention in March in Denver, CO, and served as president of the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

MEGAN BRENNAN was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society, served as an editor for *Unbound Journal*, moderated a panel at the 2023 Sigma Tau Delta International Honor Society Convention in March in Denver, CO, and presented a paper at the Yale Undergraduate Research Symposium in April in New Haven, CT.

AMANDA BERGER was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

HANNAH BULLINGER was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society and was elected to Phi Beta Kappa.

FAITH BYARS successfully defended her English Honors Program thesis, presented a paper at the Oregon Undergraduate Research Symposium in Eugene, OR in May, was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society, was named the English Department’s class of 2023 valedictorian, and was the student speaker at the 2023 Humanities commencement ceremony on June 20.

CASPER BYRNE was awarded a Humanities Undergraduate Research Fellowship, presented a paper at the Oregon Undergraduate Research Symposium in Eugene, OR in May and the received the Symposium English Award, and was awarded the Thelma and Stanley Greenfield English Honors Thesis Prize.

ALANA COLE served on the English Undergraduate executive committee.

LAURYN COLE was awarded a Humanities Undergraduate Research Fellowship, successfully defended her English Honors Program thesis, presented a paper at the Oregon Undergraduate Research Symposium in Eugene, OR in May and received

a Symposium English Award Honorable Mention, and served as the English Undergraduate Organization president.

EMILY COLSON served as an editor for *Unbound Journal* and was elected to Phi Beta Kappa.

SAMANTHA CANICO-MATIAS was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

ROWAN CORBIN was elected to Phi Beta Kappa.

MEGAN CARROLL was awarded a Humanities Undergraduate Research Fellowship, presented a paper at the 2023 Sigma Tau Delta International Honor Society Convention in March in Denver, CO, presented a paper at the Oregon Undergraduate Research Symposium in Eugene, OR in May, served on the executive committees for the English Undergraduate Organization and the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society, and performed in the 2023 Shakequ海岸 Scene Showcase.

KAI DECARLI served on the executive committee of the English Undergraduate Organization and was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

MIA FAST served as Editor-in-Chief of *Unbound Journal*.

SOPHIA GLAD served as an editor for *Unbound Journal*.

CHLOE GOLD served as publicity coordinator for *Unbound Journal*.

BELLA-CHERISE GORICHAR presented paper at the 2023 Sigma Tau Delta International Honor Society Convention in March in Denver, CO.

HANNAH GRABER was elected to Phi Beta Kappa.

HAILEY HAMMOND was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

MACKENZIE HENDERLING served on the English Undergraduate Organization

executive committee, and presented a paper at the 2023 Sigma Tau Delta International Honor Society Convention in March in Denver, CO, and was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

BRYANNA HENSLEY was awarded a Humanities Undergraduate Program for Archival Studies and Practice Fellowship, and was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

AARON HUDOCK served as an editor for *Unbound Journal*.

TEAGAN HUNT performed in the 2023 Shakequeer Scene Showcase.

WESLEY JOHNSON moderated a panel at the 2023 Sigma Tau Delta International Honor Society Convention in March in Denver, CO, served on the English Undergraduate Organization executive committee, and was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

EMMA KAISNER served on the English Undergraduate Organization executive committee.

ELENA KIRSCHNER served as an editor for *Unbound Journal*.

ERIC LANE was awarded a Humanities Undergraduate Research Fellowship, presented a paper at the Oregon Undergraduate Research Symposium in Eugene, OR in May, and received a Symposium English Award Honorable Mention.

BRYNN LEMONS served as senior prose editor of *Unbound Journal*.

ELIJAH LEUTWYLER successfully defended his English Honors Program thesis, presented a paper at the Northwest Undergraduate Conference on Literature in March in Portland, OR, presented a paper at the Yale Undergraduate Research Symposium in April in New Haven, CT, and received a Center for Undergraduate Research and Engagement conference travel award.

EMMA LUCK was elected to Phi Beta Kappa.

AMANDA LUREY was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

MADISYN MACKAY served as an editor for *Unbound Journal*.

WILLIAM MALONEY was elected to Phi Beta Kappa.

ANNIKA MAYNE successfully defended their English Honors Program thesis and was elected to Phi Beta Kappa.

CONNOR MCCAHAN was elected to Phi Beta Kappa.

ANNIE MCVAY was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

TOMAS PEÑA was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

ANTHONY QUIGLEY served as the Far Western Student Representative for Sigma Tau Delta, International English Honor Society, on the 2023 Sigma Tau Delta International Honor Society Convention committee, and on the Alpha Tau Phi Chapter of

Sigma Tau Delta executive committee.

DANIELLE RICHARD served as an editor for *Unbound Journal*.

JONATHAN SHUBIN successfully defended his English Honors Program thesis and was elected to Phi Beta Kappa.

JACOB SMITH successfully defended his English Honors Program thesis, received a CHC Thesis Award, published an essay in the *Oregon Undergraduate Research Journal*, and was elected to Phi Beta Kappa.

JORDYN STRATTON was elected to Phi Beta Kappa.

OLIVIA TONG served on the English Undergraduate Organization executive committee.

AUBREY WAGY was inducted into the Alpha Tau Phi Chapter of Sigma Tau Delta, International English Honor Society.

ANALÍZ WICKHAM performed in the 2023 Shakequeer Scene Showcase.

PARIS WOODWARD-GANZ performed in the 2023 Shakequeer Scene Showcase.

MADISON YARBROUGH served on the English Undergraduate Organization executive committee.

ALUMNI

RACHEL KING published a linked short story collection, *Bratwurst Haven*, which won the 2023 Colorado Book Award for Literary Fiction. It explores the vocational and emotional bargains made by diverse, complex, and authentic characters in small-town Colorado.



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