

English Graduate Program Newsletter

Welcome to the second edition of the English Graduate Program Newsletter, as we mark the close of the Fall semester.

Our students enjoyed remarkable successes in the previous academic year, including prestigious recognitions awarded to two former students: Joe Diemer's 2025 Lieutenant Governor Silver Medal and Julie Funk's 2025 Gold Medal for Outstanding Research in the Humanities. We also began the new academic year on a high note, following exceptional results announced in the 2024/25 federal funding competition (five winners of the CGRS-M award and one recipient of the CGRS-D award), as well as national awards, including a 2025 Pierre Trudeau Foundation Scholarship. Hot off the press, this newsletter highlights many successful 2025/26 donor award recipients alongside a wide range of other recognitions, as well as news of exciting recent publications and conference papers. We are equally proud of the outstanding work of our Research Assistants and Teaching Assistants, and you'll find student reflections on these experiences in these pages too. My sincere thanks go to everyone who contributed to this issue, to our generous funders, and to Kit Kennedy, the Grad Program's Communications Assistant, for expertly compiling and editing the newsletter.

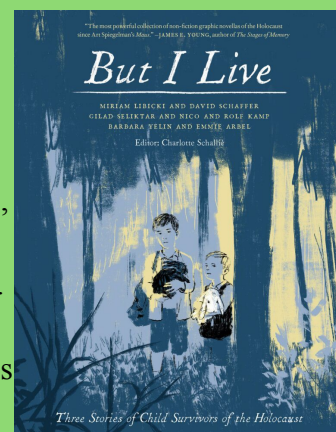
What follows offers only a glimpse of students' achievements. Some of the most vital graduate student contributions to the life of our department and wider campus are not captured by prizes or awards. In particular, I'm thinking of the warm and welcoming spirit of our graduate program, and the strong sense of belonging and mutual support that so clearly distinguishes our student community. As PhD student and Métis scholar Stephanie Erickson powerfully observes in her interview for this newsletter, "*community is the answer to everything.*"

Alison Chapman (Graduate Program Advisor)

RA Spotlight: Aidan Dalton

"This semester I've had the pleasure of working as a Research Assistant on a project called [Survivor-Centred Visual Narratives](#)

(SCVN). Some of you in Germanic and Slavic Studies might already be familiar with SCVN as UVic's own Dr. Charlotte Schallié is our project lead and co-director. For those of you who haven't heard of us, here's what you need to know: SCVN is an international community of researchers, scholars, students, filmmakers, photographers and curators (to name just a few) whose shared goal is to facilitate the creation of graphic narratives by connecting survivors of genocides with artists. SCVN has teams working in countries all over the globe, telling stories of survival from the Rwandan Genocide and the Yugoslav Wars to Canadian residential schools and the Middle East. I've been very fortunate to get to contribute to this project in my own small way, and the more I learn and engage with the stories being told, the more convinced I am that this work is not only important but essential. So, if this is something that might be of interest to you, or even if you're just someone who likes graphic novels, I would encourage you to look into the work that SCVN is doing. Hint: *But I Live: Three Stories of Child Survivors of the Holocaust* (the first graphic novel to come out of the project) is available at the UVic bookstore!"



Donor Awards

English graduate students were awarded over \$35,000 in donor awards for 2025/26. *We send grateful thanks to all our generous donors and huge congratulations to all the recipients.*

Ana and Peter Lowens Scholarship in Victorian Literature

Maryssa Grayer

Pat Koster Scholarship in Early Women's Writing

Maryssa Grayer

Tess Hole

Robert W. Ford Graduate Scholarship

Tess Hole

William and Doreen Kerby Scholarship in Medieval British Literature

Anna Emmans

Sam & June Macey Graduate Scholarship in English

Sarah-Grace Ramsay

Herbert Bertram Falkenstein Graduate Scholarship in Humanities

Tess Hole

Charles & Ruth Haywood Memorial Scholarship in English Literature

Becca Andelyn

Aidan Dalton

Caden Elliot

McKenna King

Nader Nasiri

Vipasha Paul

Sarah-Grace Ramsay

Trevor Ruck

Nathan Schnarr

Bec Wiens

Mairi Riddel Memorial Prize

Laura Oakley

Dr. Shelley Anne Martin Memorial Scholarship

Laura Oakley

Robert W. Ford Graduate Scholarship:

Tess Hole

Peter Liddell Award in Humanities Computing

Mahayla Galliford



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Kelly Curtis Memorial Teaching Award

Kiera Clark

William Benzie Scholarship

Samuel Adesubokan

Babak Ashrafxhani Limoudehi

Jonathan Nash

William Petrie Graduate Student Library Scholarship

Braedon Lowey

Margot K. Louis Award

Chekwube Anyaegbunam

Donald Wagg Graduate Scholarship

Tess Hole

Other Funding News

Canada Graduate Research Scholarship- Master's program

Emma Dove
Mahayla Galliford
Hannah Henry
Roxy Moldavanu
Jordan Price

SSHRC PhD Fellowship Rebekah Stuive

British Columbia Graduate Scholarship Sean Robinson

Pierre Trudeau Foundation Scholar Stephanie Erickson ([Award Website](#))

Mahayla Galliford, Excellence in Graduate Research Symposium - 2nd place for Best 15 Minute Presentation

“The Excellence in Graduate Research Symposium (EGRS) is a multi-disciplinary research showcase held in the Halpern Centre for Graduate Students.” (from the [UVic Graduate Student Society website](#))

“Mahayla’s research focuses on Lady Rachel Fane (1613-80), later Countess of Bath, who was fourteen years old when she wrote *May Masque* (1627). The only manuscript survives at the Kent History and Library Centre (KHLC) and provides a rare glimpse into the mind of an educated seventeenth-century girl. Masques allowed women to write and perform privately when they were not allowed on public stages. Mahayla’s MA graduating research project is the first scholarly, digital transcription of Fane’s masque, and it will be available via an open-access UVic digital humanities project, Linked Early Modern Drama Online ([LEMDO](#)), to mobilize knowledge, illuminate early modern girlhood, and supply a pedagogical and scholarly need. This summer Mahayla undertook a fully funded research trip to England to study Fane’s manuscript and visit Apethorpe Palace, Fane’s girlhood home, where the masque was written and performed. At the KHLC, Mahayla garnered insight into Fane’s practice, deciphered transcription cruces, and revealed new ones. At Apethorpe Palace, the Baroness Pfetten generously provided a tour and shared the history of the house, where Mahayla deepened her understanding of Fane’s particular lived experience of early modern girlhood.” (from the [UVic English department Instagram](#))



©Mahayla Galliford



Spotlight: Jordan Price (Fall 2025 TA for Richard Van Camp's ENSH 395)

"I'm incredibly grateful to be in this position. I love Richard's lecture style, and every time I come into class it's a treat; being in class is relaxing. Richard has a very impressive worldview, in that he has so much hope and optimism for the future. He has a sense of what the world needs and is open minded to things like spirituality, which is such an enriching perspective. I really enjoy listening to students' stories, because they share miracle stories and the things going on in their own lives. I'm so impressed that students have the openness and vulnerability to share. I'm learning from the students, learning about the rich perspectives that they come to the course with and impressive worldviews that they have, learning so much about the value of stories.

In academia, there's often a discussion about '*what's the value of humanities?*' In Richard's class there's such a clear link between storytelling and what the world needs. We need *belonging*, we need collectiveness, a sense of justice, right and wrong, community, and respect for others. This class is so geared towards those values, every day that you're in class with Richard you gain such a rich perspective on the world. This reinforced for me the value of the humanities.

Richard is so close to the literary community in Canada: he knows and is on a first name basis with authors, plus he is a writer. I'm gaining a close relationship to the literary community and engaging in conversations that specialists are engaged in, I'm gaining a lot in that regard."

Co-op Spotlight: Maya Wei Yan Linsley

"I've been working as an exhibit researcher and curatorial assistant for the Langham Cultural Society in Kaslo, BC. Specifically, I am contributing archival research, stakeholder engagement, and curatorial assistance to the Langham's Japanese Canadian Museum. The museum's permanent exhibit, developed in the 90s, tells the story of Japanese Canadian internment in Kaslo during WW2. It's due for a revamp and refresh, and my job is to help make that happen.

Kaslo is a tiny village (population 1000!) in the West Kootenays, nestled under the Purcell mountain range on the Kootenay Lake. It's the smallest, most remote place I've ever lived, and I really love it so far. The community is welcoming and warm, and the Langham itself is an absolutely vibrant hub of cultural and artistic activity, housing art galleries, the Japanese Canadian Museum, a theatre, and several multifunctional community spaces in one beautiful heritage building. I'm currently collaborating with the Kootenay Lake Archives on my research and getting a lot of hands-on experience in museum development. It's been a fascinating and intellectually stimulating learning experience so far, and so cool to be contributing in a major way to research work that will have a socially impactful, public-facing, permanent output."

Stephanie Erickson (PhD student): “Relationally responsibly reading: an approach to Indigenous literary criticism amid Métis identity politics in Canada,” *AlterNative: An International Journal of Indigenous Peoples* (August 2025)

“This article develops a method of literary criticism that accounts for Indigenous identity politics, specifically considering current Métis identity politics, and calls for responsibility and relationality in all readerships. This approach to literary criticism is called relationally responsible reading.” – Stephanie’s article summary.

([Sage Journals](#))

Ginger Jiang (PhD student) & Dr. Stephen Ross: “Unfinished Jigsaw Puzzle: Bowen’s Kaleidoscopic Modernist Bildungsroman,” *The Elizabeth Bowen Review* (June 2025)

“This article illustrates the synthesis of realism and modernism in Bowen’s modern coming-of-age novel, *The Death of the Heart*, whereby Bowen revises and adapts the conventional Bildungsroman by rendering it kaleidoscopic. In doing so, Bowen challenges the idea that literary innovation ‘cannot be confined to the largely masculine story of ‘high modernism,’ and embraces the modernist feminist Bildungsroman as well.” – Ginger’s article summary.

([The Elizabeth Bowen Review](#))



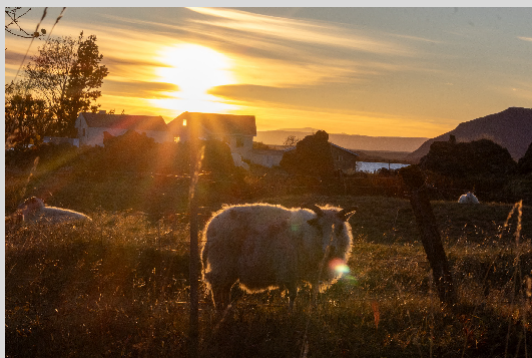
Stephanie Erickson (PhD student): “Relational Visioning: Re-considering Approaches and Alternatives to ‘Reconciliation’ in Canada,” *LLIDS (Literature, Language, and Interdisciplinary Studies)* (July 2025)

“This paper explores various rhetorical approaches to the contemporary dialogue around reconciliation in Canada. Through a critical review of different forms of reconciliation, the author critiques these forms for their various advantages and disadvantages in efforts towards reconciliation. On the other side of these critiques, this paper gathers the reasoning and intention behind reconciliation to argue for new terminology that better expresses these sentiments.” – Stephanie’s article summary.

([LLIDS](#))

Braedon Lowey (Beck Travel Award Recipient, Fall 2025)

“The grant was for a student to go to Iceland and do a research project on Icelandic literature. I was in the stages of planning my graduating Research Project which was going to be documentary about climate change and storytelling. So, I decided I could apply for this and find a way to shape Icelandic literature into it. It ended up forming a huge part of my project. The project is a documentary film studying different cases in how art can make positive steps towards climate action. There’s a poet, Meghan Fandrich, in Lytton B.C., who wrote poems that helped her community process the trauma of the 2021 wildfires, that’s the kind of thing I’m looking for. The trip was fantastic; I stayed in Reykjavik for a week and conducted some interviews. I went to a ton of museums and familiarized myself with the culture and landscapes, I got to drive around the country and collect b-roll.”



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“The best thing that I did there, personally, was hiking Ok glacier, or Okjökull in Icelandic. It was life changing. Ok glacier was pronounced dead back in 2015. It’s moved far enough back that it no longer produces mass. To get there it’s just climbing up rocks for like 500 meters of elevation. You can see where it’s receded and you can see moving water up there. There’s a memorial plaque up there written by Andri Snær Magnason, one of Iceland’s most prominent authors, which presents the glacier as a corpse with a headstone. And so going up there to see the impacts of climate change on this glacier (which will be the first of many) was a lot to process. That glacier is featured heavily in the project, and I go to speak with Andri Snær Magnason, which was an incredible opportunity because he’s doing amazing work. He explores climate change in sci-fi and non-fiction, and being able to go there and ask him about his work was really amazing.”

On the future: “I’m going to go back to Iceland. I want to work with that stuff more for sure. Career wise, I want to make more films, and do more journalism, and more independent film making. I’m looking into ways to interact more directly with climate change. As someone whose been in humanities studies it’s cool to look at books, but that doesn’t always feel super tangible, so I want to get out there and get hands on. I’m looking into journalism and essays to affect change but also looking at how I — as a humanist — can approach this. It’s largely a cultural issue at this point.”



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“It’s really important for Humanities and especially English to find new ways to mobilize knowledge. So, I think it’s really cool that I was able to do this project and was given resources for it...breaking the status quo lends credibility.”

View Braedon’s film here!

Other Graduate Student Achievements

Tilda Bron

“As a fellow in two summer institutes hosted by the **Borders in Globalization Lab in UVic’s Centre for Global Studies**, I learned from scholars and policy experts about contemporary global processes shaping the Canada-U.S. border and borderlands. I’m writing a policy paper that addresses the possibilities of cross-border collaboration and cooperation in the subsidized arts sectors in B.C. and Washington State!”

Kiera Clark

“In summer 2025, I was a TA for **ENSH 221: Women’s Writing with Dr. Kim McLean-Fiander**, which focused on early modern women writers. I was thrilled at the opportunity to TA in a course that aligns so closely with my own research into gender in early modern drama and women’s writing. I also had the chance to give a lecture based on a section of my MA essay, which I titled “‘Unbridled speech is Mariam’s worst disgrace’: Female Speech and Agency in Elizabeth Cary’s *The Tragedy of Mariam*.’”

Maryssa Grayer

PhD student Maryssa Grayer won a highly competitive **PRET scholarship** (President’s Research Enriched Teaching) and will be devising and teaching a course in Spring 2026 based on her dissertation research under the mentorship of Dr. Lisa Surridge.

Jo Barnes: “Well, I Never! A Perspective on Regency Manners” May 5th, 2026

Jane Austen Society of North America - Victoria Branch

“In May, I will be presenting a perspective on Regency manners for the Jane Austen Society of North America, Victoria Region. Combining humour and literary information with a bit of audience participation, the goal is to entertain, inform, and have some fun.”

Jo Barnes, *Unity 1918* November 20th- December 7th 2025

Langham Court Theatre

“For many years, I have been actively involved in performing on stage and in film.

I am currently rehearsing for a stage play called *Unity* (1918) about a small Saskatchewan town preparing to celebrate the end of World War I in the fall of 1918, when it is hit by a mysterious and deadly plague, the Spanish Flu. The Governor General-Award winning play was written by a UVic Creative Writing professor, Kevin Kerr.”

Kiera Clark

“I received an **honourable mention in the prize for best online postgraduate paper** at the 17th Annual Victorian Popular Fiction Association Conference in July 2025. My paper, “‘Thornfield Hall was a dreary ruin’: The Extreme Consequences of Female Oppression in Jane Eyre,” was based on a lecture I gave in Dr. Alison Chapman’s ENSH 221 Women’s Writing course in Fall 2024.”

Conferences

Tilda Bron with Madeline Burns: “Bridging Disciplines: Reading Indigenous Poetics as Governance” (4 April 2025)

Endnotes 2025: Solidarity and Spaces (University of British Columbia)

“Madeline and I presented our co-written paper on the panel “Working Within/Beyond the Academy”.”

Laura Oakley: ““Breaking Through Linguistic Sound Barriers in Piers Plowman” (20 April 2026)

Borders, Boundaries, and Barriers: Real and Imagined in the Middle Ages (Oxford University)

Kiera Clark: “Her mouth will ope to every stranger’s ear”: The Dangerous Female Voice in Elizabeth Cary’s *The Tragedy of Mariam*” (5 November 2025)

University of Victoria
Excellence in Graduate Research Symposium (University of Victoria)



Kiera Clark and Emma Dove at the 11th International Biennial Graduate Student Conference
©Kiera Clark

Laura Okaley: “The Polysemous and Palimpsestic Piers Plowman” for “Middle English Literature, including Chaucer” (20 November 2025)

Pacific Ancient and Modern Language Association Annual Convention (San Francisco)

Kiera Clark: “Between Silence and Subversion: Gendered Silence and the Ethics of Women’s Speech in *The Tragedy of Mariam*” (20 November 2025)

11th International Biennial Graduate Student Conference (Department of French, Hispanic, and Italian Studies, University of British Columbia)

“I attended the 11th International Biennial Graduate Student Conference at the University of British Columbia with Emma, where I presented my research on the Gender and Femininity panel. My paper combined portions of my MA research with an essay I wrote in Dr. Corinne Bancroft’s Narrative Ethics course in Spring 2025.”

Emma Dove: “Preserving and Participating in Grrrlhood: Riot Grrrl Zines as Interactive Archives” for “Remembering Within Private Spaces” (21 November 2025)

11th International Biennial Graduate Student Conference (Department of French, Hispanic, and Italian Studies, University of British Columbia)

“At this interdisciplinary and multilingual conference, Emma examined a Riot Grrrl zine titled “Mad Planet” by Sarah Dyer housed in the UVic SCUA, and examined how feminist archives foster Kate Eichorn’s concept of ‘archival proximity’—politically productive, intergenerational alliances and dialogue between feminists from seemingly distinct eras...Emma shared her work from Dr. Adrienne Williams Boyarin’s English 552: Critical/Hostile Archives course, in which she collaborated with her peers to create a zine based upon their work with queer and feminist archives throughout the Spring 2025 Semester. Her methodological intervention of zine-making explored how we might balance archival preservation with archival participation to better understand the affective and collaborative dimensions of zine reading and collective memory work, especially in queer and feminist contexts.”

Feature Interview: Stephanie Erickson

PhD student Stephanie Erickson reflects the first two years of her research at UVic, in conversation with newsletter editor and UVic Writing student Kit Kennedy:

“My dissertation research is on Indigenous futurism literature: Indigenous ways of living that can be alternatives to contemporary movements, and a way forward for reconciliation in Canada. I’m both academically and personally interested in these movements. In my lifetime I’ve witnessed the growth of the TRC, their statement collection, and the publication of their report in 2015. I’ve experienced how there’s been an initial response to those reports and especially the 94 calls to action. On one hand, it has been really encouraging, there’s been a lot of efforts in educational and wider cultural thinking about, what are these relationships, and what are traditional unceded lands—but I’ve also witnessed a lot of people not knowing what to do, especially on the individual level.”

My personal history is a mixed-race history, I’m Red River Métis, and on my mother’s side German Mennonite settler. In this world we have a lot of settler Canadians wanting to engage with reconciliation and not knowing how to do that in a good way. My research proposes that there’s this growing genre of indigenous futurism, although it isn’t new and there’s really cool things that are happening in other industries. But I’m focusing on the literary world, and thinking about: *what does this literature do to support individuals in reconciliation?*”

On her experience so far in the program Stephanie says, “I remember when I started my degree and showed up here, having never lived on the island. I came in with all this nervous energy, hoping I’m good enough, and experiencing the imposter syndrome. But I found that there were doors open for me. There wasn’t a lot of barriers: I wasn’t told no when I wanted something, when I wanted to go after a new idea or had something that I wanted to figure out. At this point I’m really connecting with being a PhD candidate, but I’m doing things a bit different from the other students.”



Miranda Jimmy, Richard Van-Camp, and Sekwan Wabasca at "Have I got a story for you!" event

©Stephanie Erickson

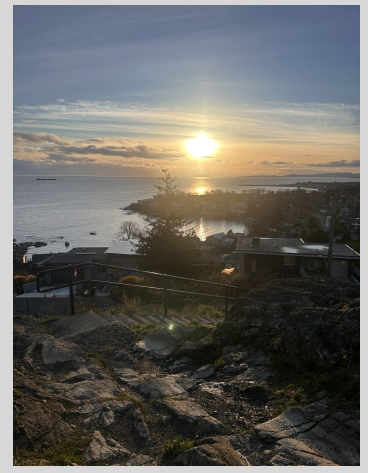
Stephanie chose the candidacy portfolio track, rather than doing exams: “I was the first student to go through that process, and that was the thing that drew me to UVic. My concentration, CSPT (Culture, Society, Politics, and Thought), is an interdisciplinary program that brings together scholars from many disciplines. And that was also really attractive about UVic. As a Métis researcher and an Indigenous grad student, I want to find a place where I could connect with the pockets of Indigenous researchers on campus. I found out about SAGE (the Supporting Aboriginal Graduate Education program), and they’ve been a really good group to have as supports.” Stephanie also adds: “I have family in B.C. and wanted to be nearby. Also, Victoria is beautiful! Who wouldn’t want to come here? I go for walks by the ocean and think that this is where I get to go to school. I’m blessed to be in this gorgeous place.”



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Stephanie won a highly prestigious Trudeau Foundation scholarship in May 2025. She reflects “The foundation is one that is really committed to celebrating scholarship in the social sciences and humanities and is focused on bringing together interdisciplinary doctoral students. You’re in the scholarship program for three years, you have a cohort whose research is invested in Canada, making its relations better. My research is on this sense of responsible Canadian citizenship engaging with reconciliation. They have a whole unique interview process that I’d never experienced before. You complete the application then a couple months later there’s a group interview. It was different but interesting and good, I learned from that experience. Then another month later and they fly you to Montreal for a full panel interview. The process was intense, but I really learnt that, at the end of the day, *I love and believe in my research*. I think my research is meaningful, and important, and I fit in with the Trudeau Foundation. And there’s research support, mentorship, and community with other students, as well as professional development. Do I hope my research fits? Of course, but what’s within my control is my own research, and it’s deeply meaningful to me. So, what I’ve learnt is that believing in yourself and believing in your work is the most important factor.”

Further successes: Stephanie has worked with the prize-winning Indigenous Storyteller in Residence initiative, led by Richard Van Camp, and she explains that “the success of this program comes from so many different places. One of them is how magnetic and amazing Richard is: the good, good energy that he brings is amazing. We won the [2025 Faculty of Humanities Høiustø Award](#) for teaching, which is usually given to faculty or, in this case, a teaching team [students Stephanie Erickson, Christina Thomas, Riley Campbell and Tilda Bron, alongside Prof. Stephen Ross], acknowledging the work that we are doing to move forward UVic’s Indigenous Plan and bringing Indigenous knowledge in a good way. We also just won the [Robbins-Olliver award](#), will help us grow the program towards the next Indigenous Storyteller in Residence. Things are looking positive in that direction!”

Finally, Stephanie shared with me some thoughts on community-building: “Covid did a number on all institutions, and workplaces for that matter, and our sense of community building shifted. In the English department there are some folks are trying really hard to show up and rebuild that. That’s something that I will bring wherever I go after my graduate program: *community is the answer to everything*.”

In Fall 2025, MA student Laura Oakley was a TA for Dr. Micheal Reed in his Medieval Studies 100 and Humanities 120A courses, and she reflects on her experience for the newsletter:

On her TA experience, Laura says “it can get very busy: Medieval Studies 100 in particular can get up to 100 students, and that’s a lot of marking. They’re introductory level classes geared towards people with no knowledge. But in someways that is really interesting because it’s a clear unencumbered introduction both to humanities and the medieval era.”

Asked what she finds rewarding about her TA experience, Laura reports, “the different perspectives people bring, especially coming from a different age group. It’s really interesting to see how people relate and express themselves when they are essentially from a different generation.”

When asked **what she will be taking forward in her learning and career from these TAships,** Laura **responds:** “it really does give you perspective on clarity of writing. We all know that writing clearly is what you must do, but sometimes you can become lost in your own thoughts and believe that you are articulating clearly. And you are to yourself, but that doesn’t mean you’re articulating clearly to somebody else. So, when you’re a TA, it really does cause you to take a step back and look for an ability to express yourself in clear and concise terms. It’s really beneficial.”

She also expressed the value in learning to allot her time properly: “You become really adept at reading the information and analyzing it in a more timely manner, because you want to be able to give everybody equal attention and an equal amount of feedback. That means you have to be really cognizant of the time element, and how much you can allot to each student. It’s a really great experience, because if you do decide to go on to either a teaching or academic career this is one of the elements that you might not be prepared for in your regular coursework. When you’re taking a class, you know what being in a class is like, but you don’t know what it’s like to be on the opposite side of the table.

It’s a good experience to see the classroom experience not just from the point of view of a student. You’re seeing it from an administrative and a pedagogical point of view, that is a different perspective that’s really valuable.”

RA Spotlight: Zach Sedgman

"I am new both to the MA program at UVic and to my RA position with Dr. Jenstad, and have now spent a bit over four months with her and the rest of the [LEMDO \(Linked Early Modern Drama Online\)](#) team. I have been encoding extant witnesses—unique manuscript copies—of the early publications of my personal research interest: Shakespeare's plays. It's been very exciting to work with the 'original' pages, all of which are much closer to the author's hand than I had been used to, usually through the thoroughly edited and modernized copies we generally read as authoritative in our first (several encounters with an author of a different period. This is to say I've recognized that not all of the peculiarities I've noted when reading a particular play—and thought I might like to write on—are peculiarities attributable to Shakespeare; rather, they are the product of one of many editors' hands it has passed through, or of the transcription of the extant texts (made evident in the facsimiles of the original copies, and especially in multiple copies of the same or similar editions. LEMDO's faithful encoding of the texts in a 'semi-diplomatic' (relatively unmodernized edition has acquainted me with the sort of decisions made by editors and included in editions which I've previously taken for granted; these can be shockingly significant, such as attributing lines to different characters because of an unclear abbreviation, and have made me realize the weight of conscientious textual research when making arguments involving close-reading in my own research.

I've always had an interest in the different editions of books, the merits and perspectives of each, the decisions made in editing processes, and the varying claims to 'authenticity' therein: working with Dr. Jenstad has allowed me to explore these through first-hand involvement in the creation of an edition of an early modern text. I am greatly thankful for this work, which is both personally exciting and makes me feel more equipped to understand and approach the difficulties in working with early modern texts (and texts from any period much before our own in my own research. The project's goal is the faithful digitization and transcription—followed by critical editing—of the early modern period's plays both for students and for scholars, and I admire Dr. Jenstad's taking up this monumental task, and appreciate being able to take part in it. I'd also like to give a special thanks to Project Manager Mahayla Galliford and the rest of the LEMDO team, all of whom have extended an enduring warm welcome and much helpful advice in getting the hang of things. I have really enjoyed my time working with LEMDO, and would easily recommend research with Dr. Jenstad in any capacity."

Thank you to everyone who submitted their good news and photos!

Thanks to Deborah Ogilvy (Graduate Secretary) and Dailyn Ramirez (Senior Admin Officer)
for all their support of the Graduate Program.

This newsletter was created by undergraduate student Kit Kennedy
as part of a work study position for Dr. Alison Chapman

Have something to share in our next newsletter? Fill out our submission form [here](#).

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