Master of Arts Program in the Humanities
Convocation Program
June 12, 2020

Introductory Remarks:
Maren Robinson, Associate Director
Annie Williams, Program Manager
Jeff McMahon, Writing Advisor
Mark Gorthey, Mentor
Kaitlyn Spina, Mentor
Josh Stadtner, Mentor
Hilary Strang, Director

Preceptor Remarks & Announcement of Graduates:
Maren Robinson on behalf of Joshua Adams
Annie Williams on behalf of Rowan Bayne

Amos Browne
Chris Carloy
Darrel Chia
Savannah Esquivel
Matt Hubbell
Bill Hutchison
Claire Kirwin
Sarah Kunjummen
Agnes Malinowska
Tristan Schweiger
Maggie Taft
Megan Tusler
Muhammad Dirgantara Esa Valentino Am | Unity and Progression: Emily Brontë's 1846 Poems as a Lyric Sequence | Preceptor: Darrel Chia

Amelia Arnold | Xaeria Crown | Preceptor: Matt Hubbell

Adrian Ray Avalani | First-Person Singular Pronouns as a Predictor of Humorousness in TED Talks | Preceptor: Chris Carloy

Rana Awwad | Safie, the Monster, and Me: The Phenomenon of Identification in Frankenstein | Preceptor: Darrel Chia

Caitlin Barth | Before Playback: Building Ensemble in Rehearsal | Preceptor: Matt Hubbell

Tristan Beiter | Worlds of Expectation: Speculative Poetics, Genre, and Socially Engaged Art | Preceptor: Darrel Chia

Dorian Bell | Lovecraft's Rupture-Machine: An Ontology of Process Catastrophism and Inhuman Economy | Preceptor: Darrel Chia

Michael Berson | The Diverse Sense Experiences of Xiangqing Ouji | Preceptor: Sarah Kunjummen

Emily Breitbart | Power, Metaphor and Bodies in Elias Canetti’s Crowds and Power | Preceptor: Amos Browne

Rafaela Brosnan | About Face: Female Frontality in the Khorsabad Ivories | Preceptor: Savannah Esquivel

Dakota Brown | La Santa Muerte, El Río Sangre: A Wet Poetics of Futures Past and Present in Paolo Bacigalupi’s The Water Knife | Preceptor: Savannah Esquivel

Hayden Bunker | ITMAKESME | Preceptor: Sarah Kunjummen

Julian Cao | Visualizing Japan’s Wartime Pan-Asianism: The Ideological Landscape in Triumphal Entry into Nanjing | Preceptor: Savannah Esquivel

Qing Cao | Rethinking ‘Against Interpretation’ – Intelligible Experience in Film Criticism | Preceptor: Matt Hubbell

Aaron Capelli | Deforestation Songs | Preceptor: Agnes Malinowska

Megan Carnrite | The Need for Photobook Display Specific Museum Practices as Illustrated by Brassai’s Transmutations | Preceptor: Maggie Taft

Camille Carter | Baroque Potentialities: Witold Gombrowicz’s Trans–Atlantyk and the Creative Poetics of Destruction | Preceptor: Bill Hutchison

Sabrina Castillo | Novel Beginnings: A Chain of You | Preceptor: Rowan Bayne

Nancy Chen | Masters of the Arts: An Ethnography of the Master of Arts Program in the Humanities (MAPH) at the University of Chicago | Preceptor: Megan Tusler
Ziling Cheng | The Beijing City Walls: How Collective Memories of Urban Landmarks Inform Cultural and Local Identity | Preceptor: Chris Carloy

Lauren Chivington | Signifying Silence: The Empty Speech Balloon | Preceptor: Chris Carloy

Hannah///August Clarke | Reflections on “Reflections”: Killing Queer Things | Preceptor: Bill Hutchison

Lydia Cosculluela | Domesticity and Nuclear Harm in Bradbury and Ballard | Preceptor: Sarah Kunjummen

Jackson Cyril | “Making History: Reading the Historical Novels of “Kalki” Krishnamurthy as Projecting Visions of History in Mid-Twentieth Century Tamil Nadu | Preceptor: Darrel Chia

Ryan Daubenmire | The Things They Communicate: Metaphorical Conveyance and Neuro-Affective Response in Tim O’Brien’s The Things They Carried | Preceptor: Chris Carloy

Michelle De Porto | Hermeneutical Injustice: Reinterpreted In View of Tacit Conceptual Deployment | Preceptor: Claire Kirwin

Brittni Delmaine | “Coins and False Coins”: Cormac McCarthy’s Blood Meridian as a case study in Latourian post–truth theory | Preceptor: Bill Hutchison

Annie Diamond | The soil is for the self alone: Poetics and Politics of Home in Finnegans Wake and A Small Place | Preceptor: Darrel Chia

Cole Donovan | What Was Never Joined: Ambivalence and Dissolution in Two Exeter Book Poems | Preceptor: Sarah Kunjummen

Marceline Donovan-Scott | 'A Fantastic Day for Capitalism!': The Gamification of Labor in Borderlands 2 | Preceptor: Agnes Malinowska

Kiki Downey | Missing All the Signs: The Role of Heraldry and Color Symbolism in the Lancelot - Guinevere - Arthur Triangle | Preceptor: Sarah Kunjummen

Patrick Duffey | Form, Attention, and the Phenomenology of Reading | Preceptor: Claire Kirwin

Brian Dugan | Redeeming Judas: The Unique Privilege of the Villain in Borges’s Fiction | Preceptor: Claire Kirwin

Charlie Ericson | Aesthetic Reception in Joseph Conrad’s Nostromo | Preceptor: Agnes Malinowska

Yuxin Fan | Directionality and Deixis in Manchu | Preceptor: Tristan Schweiger

Thomas Fitzgerald | Comedies of Menace: Evolutions of the Comedic Absurd from Harold Pinter to Eric Andre | Preceptor: Agnes Malinowska

Will Gane | Elizabeth-Jane: Social Economics in The Mayor of Casterbridge | Preceptor: Tristan Schweiger

Haley Garvin | Soft Shrinking Mass: Stories | Preceptor: Bill Hutchison
Sadie Gelman | ‘Swifter than Eagles, Stronger than Lions’: An Analysis of Zoocephalic Figures in Medieval Jewish Manuscripts | Preceptor: Savannah Esquivel

Mrittika Ghosh | Such Is the Evil of This Age: Sea of Poppies and Anachronic Aesthetics of Racial Capitalism | Preceptor: Darrel Chia

Matthias Gompers | Existence at the Asymptotes: Trans/Gender Temporalities Toward Non-Binary Theory | Preceptor: Megan Tusler

Audrey Guo | Liu Cixin’s Three-body Trilogy as a Utopian Text | Preceptor: Darrel Chia

Jialu Guo | Painting Layered Protection: A Case Study of the Jade-Inlaid Lacquer Coffin from Dayunshan Tomb No.2 of Western Han (202 BC - 8 CE) | Preceptor: Savannah Esquivel

Jia Qi Lisa He | Architectural Renderings: A Rhetorical Perspective | Preceptor: Maggie Taft

Kanjing He | Meaningful Coincidence, Causality, and Individual Agency in Philip K. Dick’s The Man in the High Castle | Preceptor: Agnes Malinowska

Rebecca Himelstein | Form’s Connection to Political Possibility in Noise Performance | Preceptor: Maggie Taft

Maggie Hire | A History of Photography, Materially Understood: Wolfgang Tillmans and Abstract Pictures | Preceptor: Savannah Esquivel

Matthew James Hodgson | Individualism and Collectivism in Virginia Woolf’s The Waves | Preceptor: Agnes Malinowska

Richard Hooper | Plastic Dimensions: Medium and Intermediality in Spider-Man: Into the Spider-Verse | Preceptor: Chris Carloy

Tori Hopper | Mrs. Dalloway: The Literary Sibling of Picasso’s Cubist Portraiture | Preceptor: Megan Tusler

Renzhi Hou | Revering the Classics: Understanding tong bian in Wenxiao diaolong through the Book of Changes | Preceptor: Claire Kirwin

Salimeh Hosseini | Diagrams as Imaginal Forms in Haydar Amuli’s Nass al-Nusus | Preceptor: Savannah Esquivel

Meredith Huff | Invective in Context | Preceptor: Tristan Schweiger

Adrian Iu | What’s Sex in La Celestina? | Preceptor: Darrel Chia

Katie Jacobsen | The Worst Edition: John Bell’s Shakespeare and Issues of Textual Performativity | Preceptor: Sarah Kunjummen

Ningying Jia | About People but Not of People: Olafur Eliasson and the Anthropocene | Preceptor: Maggie Taft
Mew Jiang | From The Imaginary Woman to Nothingness: The Aggressive Body in Matsui Fuyuko's Painting | Preceptor: Savannah Esquivel

Xiaqian Jiang | The Tejaprabhā Buddhist Iconography of Mogao Cave 61 | Preceptor: Savannah Esquivel

Yuchen Jiang | Understanding ‘Knowing’: Interpreting Ryle’s Distinction of Knowledge-how & Knowledge-that from a Cheng-Zhu Neo-Confucian Perspective | Preceptor: Claire Kirwin

Kayla Johnson | In this Corner of the World: Adapting War Memories | Preceptor: Chris Carloy

Emma Jones | I Just Lived and Never Thought About It: Illness, “Crip Time,” and Self-reflection in K.A. Porter’s “Pale Horse, Pale Rider” | Preceptor: Darrel Chia

Evan Jones | Explicit Expression or Implicit Insight: Defending Brandom’s Inferentialism against McDowell’s Quietism on Intentionality | Preceptor: Amos Browne

Kristen Joseph | What Makes a Young Lady: An Examination of Shakespeare’s Influence on 19th-Century Girls’ Education | Preceptor: Sarah Kunjummen

Bernard Kim | The Depiction of Colonial Korea Through Film | Preceptor: Darrel Chia

Boram Kim | Demystifying Meta-meta-questions in Concealed Questions | Preceptor: Darrel Chia

Maddy Klein | Collective Individuality: Constructions of Self and Audience in Early Modern Women’s Love Lyric | Preceptor: Sarah Kunjummen

Carissa Knickerbocker | A Wolf in Knight’s Clothing: Crafting Magic in Marie de France “Bisclavret” | Preceptor: Bill Hutchison

Avery Komlofske | “A Merchant’s Part”: Class and Adaptation of Taming of the Shrew | Preceptor: Megan Tusler

Lilian Kong | Wolf Warrior II: Global Vernaculars of the ‘Main Melody’ | Preceptor: Matt Hubbell

Samuel Lee | Jerry Barrett in Scutari: Visuality between Painting and Photography, 1856–57 | Preceptor: Agnes Malinowska

Brendan Lemkin | Embodied Listening and Soundsystem Surrender: How “Feeling” in New York’s Disco Parties Influenced Chicago’s House Music | Preceptor: Maggie Taft

Annette LePique | An American Childhood: The Mother, the Veil, the Deer, and the Gaze in Jordan Peele’s Get Out | Preceptor: Matt Hubbell

Byron Lewis | “Howl, Howl, Howl, Howl! Rhetoric, Impersonation, and the Paradox of Praise in Shakespeare’s King Lear” | Preceptor: Joshua Adams

Nicholette Lindsay | I Know You Are But What Am I: A Critical Reading of Pee-wee Herman | Preceptor: Chris Carloy
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Preceptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Che Li</td>
<td>Unity and Parts of the Soul in Aristotle’s <em>De Anima</em> and <em>Metaphysics:</em> A Transformative Theory of Mind</td>
<td>Claire Kirwin</td>
</tr>
<tr>
<td>Siyi Li</td>
<td>From Painting to Photography, Landscape to Cityscape: Yang Yongliang’s Composite Photos on Urbanization</td>
<td>Savannah Esquivel</td>
</tr>
<tr>
<td>Yiting Li</td>
<td>Compositional Space in <em>Beata Beatrix</em> and the ideal by the Two Dantes</td>
<td>Megan Tusler</td>
</tr>
<tr>
<td>Cory Liang</td>
<td>The Confrontation Exercises: Essays</td>
<td>Megan Tusler</td>
</tr>
<tr>
<td>Bellinsky Liu</td>
<td><em>Femme Fatale</em> and the Unvirtuous Widow: Heroines, Exile and Sexuality in Bai Xianyong’s <em>Taipei People</em></td>
<td>Claire Kirwin</td>
</tr>
<tr>
<td>Yi Liu</td>
<td>Ghostly Camera, Recurring Banquets: Slowness in Hou Hsiao-hsien’s <em>Flowers of Shanghai</em></td>
<td>Chris Carloy</td>
</tr>
<tr>
<td>Yuan Stephanie Liu</td>
<td>Man’s Disproportion: the Double-optics of Gustave Moreau’s Painting</td>
<td>Maggie Taft</td>
</tr>
<tr>
<td>Mark Marroquin</td>
<td>Myth-histories in Guatemalan and Lebanese War Literature</td>
<td>Matt Hubbell</td>
</tr>
<tr>
<td>Julia Marsan</td>
<td>Myths and Legends of the Maya</td>
<td>Sarah Kunjummen</td>
</tr>
<tr>
<td>Sam Mateo</td>
<td>Gina by Maria Climent: Translation and Translator’s Note</td>
<td>Bill Hutchison</td>
</tr>
<tr>
<td>Becky McCall</td>
<td>Split Glass: A Comprehensive Approach to the Hanging of Judas Window</td>
<td>Savannah Esquivel</td>
</tr>
<tr>
<td>Austin McDow</td>
<td><em>Servi Callidi e Pseudolo:</em> The Language of Slaves in Plautus’s Play</td>
<td>Sarah Kunjummen</td>
</tr>
<tr>
<td>Emilia McLennan</td>
<td>The (metaphorical) Death of Virgil: Charles Kinbote, Pale Fire, and Modern Mythopoeia</td>
<td>Agnes Malinowska</td>
</tr>
<tr>
<td>Tyler Mercer</td>
<td>The Characterization of the Peoples of the Roman Client-Nations in the <em>Historia Augusta</em> as Evidence for Single Authorship</td>
<td>Tristan Schweiger</td>
</tr>
<tr>
<td>Sneha Mohidekar</td>
<td>“Goblin–Ridden” or Written: Queer Lyric Poetry as a Form of Monstrosity</td>
<td>Bill Hutchison</td>
</tr>
<tr>
<td>Zahra Muhsin</td>
<td>Without a Sky: Convergence of the Past, Present, and Future in the Yemeni novella, <em>A Land Without Jasmine</em></td>
<td>Darrel Chia</td>
</tr>
<tr>
<td>Nicholas Mularoni</td>
<td>Autism-spectrum disorder and variation of Cantonese /s/: an individual differences perspective</td>
<td>Tristan Schweiger</td>
</tr>
<tr>
<td>Mandana Naviafar</td>
<td>Against the Trope of the Veil: Rereading Metaphors of Virginity in Shahrnoush Parsipour’s Women Without Men</td>
<td>Agnes Malinowska</td>
</tr>
</tbody>
</table>
Anee Nguyen | ‘tender and giving and brutal:’ Intergenerational trauma in the mother-daughter poetry of Cathy Linh Che | Preceptor: Tristan Schweiger

Alexandra Nickolaou | Global Presence: North American Museums & Their Contemporary African Art Collections | Preceptor: Savannah Esquivel

Hank Nooney | ‘It Should’ve Blown Up Facebook’: The Replicated Murder Image as Network Disruptor | Preceptor: Chris Carloy

Nick Nurre | Figuring the Other, Finding the Self: Contradictions of Settler Colonial Desire in Life & Times of Michael K | Preceptor: Bill Hutchison

Vivian Pan | An ‘Ordinary’ Interpretation of A Poem: Wittgenstein’s Philosophy Meets Oppen’s Poetry | Preceptor: Amos Browne

Amélie Pavel | Camino | Preceptor: Matt Hubbell


Thomas Quist | The Material and Perceptual Folds of Cinematic Space | Preceptor: Chris Carloy

Chelsea Qu | Two Senses of Blindness in the Spirit of Wittgenstein | Preceptor: Amos Browne

Chris Raguz | Modernism and Psychoanalysis: The Demands of Paternal Meaning on Modern Women | Preceptor: Bill Hutchison

Alexandra Rego | Towards a Transcultural Sensibility: [Dis]Location, Migrancy, and Utopic Abstraction in Akram Khan’s Giselle | Preceptor: Darrel Chia

Jacob Reynolds | Ambivalence, Identity and the Body Politic in William Shakespeare’s Henry V | Preceptor: Sarah Kunjummen

Elizabeth Rice | Many Bites, One China: National Identity Production in A Bite of China | Preceptor: Chris Carloy

Aiden Rivkin-Brown | Who Killed Lady Macbeth? | Preceptor: Sarah Kunjummen

Charlotte Robbins | Golden Girls: Genre and Gender in the Female-Led Detective Novels of Interwar Britain | Preceptor: Agnes Malinowska

Emiliano Rodriguez | Agency and Intentionality at Dusk: On the Possibility of Retrospective Determinations of Intentional Action in Hegel’s Practical Philosophy | Preceptor: Amos Browne

Julia Rong | Images of Fluidity in Virginia Woolf’s “Street Haunting,” “Oxford Street Tide” and Mrs. Dalloway | Preceptor: Rowan Bayne
Jenna Routenberg | The Record Reflects: Joan Didion on Crime, Crisis, and the 20th Century | Preceptor: Megan Tusler

Susan Russo | The (In)justice of Caged Wings: Escaping the Trauma of Wrong Love in Anne Carson's *Autobiography of Red* | Preceptor: Agnes Malinowska

Jade Ryan | Empty Malls, Neon, and the Space Race: An Analysis of Vaporwave and Sovietwave Aesthetics | Preceptor: Matt Hubbell

Nimish Sarin | *Dharti Ke Lal*: An Act of ‘Political’ Filmmaking by Khwaja Ahmad Abbas | Preceptor: Matt Hubbell

Cameron Schott | ‘Give Him a Mask’: Discordance in *Dorian Gray* | Preceptor: Tristan Schweiger

Lauren Sheely | Towards a New Form: Choreographic Practices in Physically-Integrated Dance Ensembles | Preceptor: Sarah Kunjummen

Niki Shumaker | Propriety and the “Upper Upper” Class: The (re)Emergence of the Novel of Manners in Britain and America | Preceptor: Megan Tusler

Lauren Sim | ‘Will you or will you not pull my nose?’: The Relationship Between Belief and Action in G.K. Chesterton’s *The Man Who Was Thursday* | Preceptor: Tristan Schweiger

Ethan Simmons | The Fatalism of Idealism: The Historical Prominence, Evolution, and Failures of ‘Self-Made Manhood’ in *Death of a Salesman* | Preceptor: Claire Kirwin

Nathan Smith | Radical Environmentalist Print Media and Indigenous Solidarity: Appropriation, Fetishism, and Collage | Preceptor: Megan Tusler

Peter Smyth | Folktales, Comic Strips, Tarot Cards: Italo Calvino’s The Castle of Crossed Destinies | Preceptor: Bill Hutchison

Mathew Sperling | A Defense of Universality as a Mark of Human Rights | Preceptor: Amos Browne

Matthew Stahlman | Conceptualism, the Animal Mind, and Limiting Concepts in Kant’s Critical Philosophy | Preceptor: Amos Browne

Antonia Stefanescu | i and the Phone: A Guide for Using Smartphones Wisely | Preceptor: Amos Browne

Caroline Sullivan | Absence and Articulation: A Creative and Critical Analysis | Preceptor: Tristan Schweiger

Shay Swindlehurst | A Growth, not a Diagram: Living With Uncertainty in *Daniel Deronda’s* Present Moment | Preceptor: Tristan Schweiger

Christina Tang | Absence as Presence: Re-Imagining Ink Art in Contemporary China Through Zhang Yu’s *Fingerprint* | Preceptor: Maggie Taft

Daiyi Tang | Lü Shengzhong: A Negotiation between Folk and Contemporary Art | Preceptor: Savannah Esquivel
<table>
<thead>
<tr>
<th>Name</th>
<th>Title</th>
<th>Preceptor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carson Tazuk</td>
<td>The Distinction between The Church and Faith: An Example of Heretical Fiction as Opposed to Institutional Religion Rather than Faith</td>
<td>Chris Carloy</td>
</tr>
<tr>
<td>Katie Thompson-Taylor</td>
<td>“Four Dead in Ohio”: Ohio, Whiteness, and Normality</td>
<td>Megan Tusler</td>
</tr>
<tr>
<td>Conghao Tian</td>
<td>Conversing Without Constraint: The Dream Moment in Qiao Zhongchang's Red Cliff Scroll</td>
<td>Savannah Esquivel</td>
</tr>
<tr>
<td>Caitlin Truesdale</td>
<td>Shifting a Global Consciousness: Takashi Murakami and His 500 Arhats</td>
<td>Claire Kirwin</td>
</tr>
<tr>
<td>Olivia Wakamoto</td>
<td>A Tale for This Time: Entangling Ecology and Posthumanism in Ruth Ozeki’s A Tale for the Time Being</td>
<td>Chris Carloy</td>
</tr>
<tr>
<td>Reece Wallace</td>
<td>The Beloved Community: Recapturing Martin Luther King, Jr.’s Roycean Inheritance</td>
<td>Amos Browne</td>
</tr>
<tr>
<td>Mara Waltz</td>
<td>“I believe we should have shocked the ‘New Woman’ with our appetites!”: Bram Stoker’s Dracula and the Vampiric New Woman</td>
<td>Bill Hutchison</td>
</tr>
<tr>
<td>Addison Wang</td>
<td>Hybridity in Space: The Great Mosque of Xi’an</td>
<td>Savannah Esquivel</td>
</tr>
<tr>
<td>Lijun Wang</td>
<td>Agency, Degeneracy, and Development: On Han Song’s Subway</td>
<td>Agnes Malinowska</td>
</tr>
<tr>
<td>Luna Wang</td>
<td>Coincidental Encounter in/with A Tale of Winter: The Beauty of Faith in Rohmer’s Improbable Plots</td>
<td>Agnes Malinowska</td>
</tr>
<tr>
<td>Runjie Wang</td>
<td>A Nostalgic Clime, a Timeless Wonderland: The Construction of a Chronotopic Locality in Bi Gan’s Duology</td>
<td>Matt Hubbell</td>
</tr>
<tr>
<td>Yaqi Wang</td>
<td>From Eye to Mind: Landscape in Hirokazu Koreeda's Maborosi and Distance</td>
<td>Claire Kirwin</td>
</tr>
<tr>
<td>Rebecca Webb</td>
<td>Fleshy Ghosts: Poe's Undead Lovers</td>
<td>Megan Tusler</td>
</tr>
<tr>
<td>Jiawei Wen</td>
<td>Intersecting Worlds, Connected Play: Network Politics in Pokémon GO</td>
<td>Matt Hubbell</td>
</tr>
<tr>
<td>Malama Wilson</td>
<td>Naming Names: Evocation and Identification in W. B. Yeats's Poetry</td>
<td>Tristan Schweiger</td>
</tr>
<tr>
<td>Taren La Vonne Wilson</td>
<td>Wish+Work: Young Black Womanhood in America</td>
<td>Chris Carloy</td>
</tr>
<tr>
<td>You Wu</td>
<td>A Gay's Life: Gamifying Chinese Queer/Tongzhi Culture</td>
<td>Matt Hubbell</td>
</tr>
<tr>
<td>Rachel Wurstner</td>
<td>Nerves of Heart</td>
<td>Bill Hutchison</td>
</tr>
<tr>
<td>Yuanjin Xia</td>
<td>Decentralization of Human Rights Discourse: A Discussion of Approaches to a Freestanding Conception of Human Rights</td>
<td>Amos Browne</td>
</tr>
</tbody>
</table>
Ashley Xiong | Romance Novels | Preceptor: Sarah Kunjummen

Jocelyn Jie Xu | Her Story and Public Memory: Reviewing the First Chinese ‘Comfort Woman’s’ Testimonial Narrative | Preceptor: Agnes Malinowska

Shimeng Xu | City Pop: A Global Revival of a Past Music Style | Preceptor: Maggie Taft

Yifeng Xu | Knowledge of Others as Second-Person Knowing: Towards an Account of Epistemic Justice Based on Hermeneutical Interaction | Preceptor: Amos Browne

Xiuzhi Yang | Ritual, Ghost, and Affect: A Creative Approach to Contemporary Chinese Funeral | Preceptor: Matt Hubbell

Miya Yin | A comparative analysis of magic realism in Achebe's Things Fall Apart and A Lai’s Ash to Ash, Dust to Dust | Preceptor: Claire Kirwin

Aurora Yu | Spinoza on Human Freedom | Preceptor: Amos Browne

Estelle Zhang | Categories and Curiosity: Double consciousness revisited in The Ambassadors | Preceptor: Claire Kirwin

Zisu Zhang-Yang | Turning into ‘Dased Quayle’: Givenness and ‘Counter-Experience’ in the Middle English Dream Vision Pearl | Preceptor: Tristan Schweiger

Scarly Zhou | A Modernist Mood: The Ambiguous Night Scene in James Whistler’s Nocturne, Blue and Gold—Southampton Water | Preceptor: Maggie Taft

Yinqing Zhu | Preliminary Analysis of the Shanghai Library Republican Corpus 1910-1949 | Preceptor: Tristan Schweiger