Hands-on bookmaking

Hannah Hudson demonstrates book marbling techniques with the leftover supplies from student projects (above) in ENG 389, History of the Book. This year, Hudson won an internal grant from Suffolk to purchase materials for new experiential learning activities. This class covers the historical timeline of the physical materials used in writing and publishing, and analyzes how those materials work with a confluence of social factors to influence reading and writing.

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Hands-on bookmaking

Jeffreys lends expertise to Cavafy Institutions

Peter Jeffreys has been invited by the Onassis Foundation Cavafy Archive (Athens, Greece) to serve as a consultant for two newly developed exhibition spaces dedicated to the poet C.P. Cavafy: The C.P. Cavafy House in Alexandria, Egypt (the recently renovated flat where the poet lived during his final decades), and the Cavafy Archive Space in Athens, Greece, a newly converted historical building in the Plaka district that will showcase the poet’s personal possessions, select archival material, and surviving library. He will also be co-directing the Onassis Foundation’s “International Cavafy Summer School” (Athens, July, 2023), the theme of which is “Cavafy Across the Disciplines and the Arts.”

Venture Literary Arts Magazine

Submissions open through February 14, 2023

Suffolk students and alumni may submit up to four poems, two flash prose pieces (<1,000 words), 1 prose piece ≤5,000 words, and 5 art pieces (scanned or digital). Send to: venturemagsubmissions@gmail.com.
Internships and Careers for English Students

The Suffolk English department has launched ENG 202 Careers in English. In it, students glimpse a greater range of career options than they may have known. Designed and taught by Barrett Bowlin, it emphasizes the vast applications for skills and knowledge cultivated in English classes.

"English can be a career stepping stone in all kinds of directions," Bowlin said. "There are so many careers that students didn’t know existed, or that they may have heard about but didn’t know how to get into them."

Further academic work, teaching, and scholarship in English are options, and the course does cover graduate school options and application strategies. But that’s only a small piece of what’s possible. Technical and grant writing, publishing, editing, and careers in media are other obvious paths. But any career that involves rhetorical strategy, communication, argument, textual design, analysis, critical thinking, and audience and contextual awareness are also natural fits.

Bowlin explained that government agencies and nonprofit institutions constantly need people who can read any situation with the appropriate complexity and communicate ideas to multiple, sometimes conflicting audiences effectively. All academic and career fields have some core of highly specialized knowledge and technical language, but a major challenge is translating those insider dialects and concepts into something accessible to audiences who aren’t also working in those fields. Anywhere research and theory get applied to situations beyond field-specific researchers and theorists is a promising place to build an English-informed career. Then there’s the synergy that happens when you combine these skills with those in other disciplines.

"If you can write code or contribute to programming in the slightest and can command writing and narrative as well, you’ll be a valuable asset to any tech company," Bowlin said, citing just one example of how English pairs well with other discipline. Law is another common choice with English, since it’s also made of rhetoric. Less obvious pairings like business, math, history, sociology, medicine, and beyond can each find a synergy with English. Classes like this encourage students to purposefully assemble an education for themselves, adding disciplines they find complementary toward the future they want to cultivate for themselves.

This one-credit course is open to all years with no prerequisites. It can substitute for the more general course CAS 201 College to Career, establishing the same basics of professional application documents and strategies, and getting students to set their own discipline-specific professional development goals. This doesn’t mean turning every class into cynical "job training." It’s more about articulating how English courses already equip students with highly employable skills. The National Association of Colleges and Employers (NACE) identified eight “Career Readiness Competencies” ([https://www.naceweb.org/uploadedfiles/files/2021/resources/nace-career-readiness-competencies-revised-apr-2021.pdf](https://www.naceweb.org/uploadedfiles/files/2021/resources/nace-career-readiness-competencies-revised-apr-2021.pdf)). These are the "soft skills" employers say they need and can’t effectively teach to new employees themselves. Bowlin built ENG 202 around them, but really it’s a tool to help translate a lot of what already happens in English classes into language hiring managers typically speak.

"It’s communication, critical thinking, professionalism, teamwork, leadership, equity and inclusion, career and self development, technological literacy," Bowlin said. "Our students develop all that in one way or another, so we work on how to show it. You might not realize how qualified you are."

Assignments guide students in finding job postings, strategizing applications, and building portfolios of work. Bowlin encourages students to save all of their college work, even if they can’t yet see how it will be useful on a job search. "Whatever career you’re aiming for," he said, "consider how you can demonstrate that you have the skills that your employer or graduate selection committee are looking for. The work you’ve done throughout college and beyond is the evidence you can show for what you’re capable of."

Bowlin encourages developing a professional online presence, which can include sites like LinkedIn, but also websites built to showcase portfolios of work and describe professional ambitions. Students angling toward professional writing will need to learn to find freelance and other writing opportunities, all of which goes toward the portfolio.

"People want some way to see you online," he said. "Even if it’s a small amount of information. The total absence of a digital presence can lead to negative assumptions. You can choose to control that narrative or not, but you’re creating some story of yourself either way."

Bowlin also serves as the department’s internship coordinator, tracking down opportunities and letting students know about them. “Internships can be great training in the application process, and in how jobs work, how to figure out the culture of a workplace, and in just becoming aware of the many different jobs there are in a given field,” he said. "It’s a great way to get to know your options, to see if a given path is one you really want to take, and to start building strategically."

Students pursuing creative careers can keep building a career while they’re working on their craft or applying to craft-focused graduate programs, residencies, grants, and other supports for artists. One student Bowlin worked with recently has ambitions toward screenwriting, and has applied to an internship in a media production company in Cambridge.

Fortunately for Suffolk English students, Boston is home to many organizations that offer likely internship opportunities, particularly nonprofit and media/publishing groups like 826 Boston, Grubstreet, Elsevier Publishing, and Hachette Book Group. Then there are professional communication internships at places you might not expect, like the Dana Faber Cancer Center and Massachusetts General Hospital.

“There are so many cool places you might not think you could apply your English degree to," Bowlin said. “All kinds of companies are looking for people to work editorial, whether that's public messaging, fundraising, internal communications, or designing fliers and informational materials.”

Even after pandemic lockdowns, remote internships are still a thing, and even though they are less immersive into a professional working environment, they open opportunities beyond Boston without leaving Boston.

Bowlin periodically sends internship postings to English faculty to distribute to their students. ENG 202 will likely be offered each Fall.
Brief Interviews with English Alumni
Anna Pravdica, BA 2019

Major: History & Literature Honors; Double minor: Classics and Women’s & Gender Studies.

AP: I completed a senior honors thesis with Professor Michèle Plott in the history department and Professor Hannah Hudson in English, and I greatly benefited from their supervision and support throughout my degree, as well as that of many other professors in both English and history! I recommend the history & literature major for anyone thinking about doing both English and history.

STX: What are you doing now? What are you thinking of doing next?

AP: Immediately after graduating from Suffolk I moved to Scotland, where I did a master’s in history at the University of Edinburgh. I applied to several different British universities during my last semester at Suffolk, knowing I wanted to do a history MA as a next step towards a PhD. I completed the master’s in August 2020, then moved to Pistoia, Italy (not far from Florence), where my partner is from. I had previously lived in Florence when studying abroad at Suffolk (another opportunity I recommend!). I got TEFL certified and worked as an English teacher there while I took a brief hiatus from academia. I knew I wanted to return to do my PhD in history, so I started working on applications in the late summer of 2021. The process is really long and arduous, especially if you’re trying to apply for funding, but luckily for me it all worked out and I’m now in my first year of a history PhD at the University of Warwick in England! I will be doing my doctorate for the next three years at least, and then I will probably apply to postdocs as a next step in what I hope will be a career in academia.

STX: What advice can you offer for students who are interested in an English major, but whose parents are skeptical of its value toward their future careers?

AP: I’m not a big fan of the term “transferable skills,” but if you’re trying to convince a skeptic that an English degree is of use, I genuinely think that majoring in English instills you with a lot of transferable skills. Generally speaking, studying English furnishes you with strong critical thinking and close reading skills that are useful in basically all contexts and work environments. It creates better writers, and once you do start working in office environments, you realize that the skill necessary to write a good email or memo or newsletter is really not a commonly learned one! I know people who majored in English who now work in non-profit organizations, publishing, government jobs, as administrative leads and office managers in hospitals, universities, and so on. This is just a short list, and the point is that you will be very employable in a variety of steady, reliable jobs with an English degree.

STX: Describe something you learned in your English degree useful in your daily professional life?

AP: Since I am working in academia and want to continue doing so, my English degree has been directly beneficial to my professional life. There is even an interdisciplinary aspect to my PhD dissertation (I have three supervisors, one of whom is a literary scholar), so the skills I learned from my English coursework are applicable to my research and writing. English coursework made me a strong close reader of texts, which is useful in any academic discipline and beyond. Having worked in office environments and as an ESL/TEFL teacher, I can say from experience that how you learn to read texts and explain and analyze them for others as an English major is a broadly applicable skill. Analysis, close reading, structure, editing, and argument—the things you acquire in English courses—also lend themselves to an overarching organizational adeptness that has often benefited me in and out of academia.

STX: What advice do you have for current English majors as they think about transitioning to the workforce?

AP: I would recommend taking whatever time you can to consider what it is you like doing, and where in the workforce you might find an outlet for that.

STX: What advice do you have for current English majors as they think about transitioning to the workforce?

AP: I think that the nature of academic work can often feel overwhelming and like you’re constantly trying to catch up. To some extent this is normal and the nature of university study, but what I will say is that if you feel you struggle working in the ways you “should” and that seem easy for others, stop trying to shoehorn your work methods into a framework that works for others. It might just not work for you. Some people can sit down and work without stopping for three or five or eight hours, and some people really can’t. If you can’t, figure out what actually does work for you and how you might integrate that into a reasonable life schedule. And talk to someone (a professor, friend, mental health professional, whatever) if you really struggle with this kind of thing and feel like you can’t find a solution!
In December 2022, the San Francisco-based OpenAI (the most known of many companies producing similar AI software) publicly launched a new version of ChatGPT. The leap forward of this natural language processing artificial intelligence software is its ability to generate competent-sounding text in response to questions and to writing prompts for both essays and narrative.

It’s statistical text prediction. Feed the system some text, and it uses that to predict what word comes next. This isn’t new. Predictive text happens in text messages and emails and autocorrect functions. It’s just that earlier editions weren’t good enough to generate a passably middling draft. ChatGPT now, having been fed a vast sea of internet text. And so the fear is that students will use it to cheat (also in fearful convulsions over the implications of AI are copywriters, bloggers, screenwriters, visual artists, and other text-based creative professionals. Here’s a quick primer).

Professor Darren Hudson Hick of Furman University in Greenville, SC went viral for his recent social media post where he describes assigning ChatGPT an essay on Hume and the paradox of horror, with the results not being something that would fool anyone familiar with the subject, yet producing sentences and structure not far from what Hick expects from first-year writers.

The New York Times posted a quiz to see if you can tell the difference, instructing the bot to insert spelling errors and other tells to make it seem more human.

Ilya Sutskever, Co-founder and Chief Scientist of OpenAI, gave an interview on the Clear Thinking Podcast, and as many technologists are, has grand hopes for this technology helping humanity. Comfortingly, some potential misuses are named, but it remains to be seen how much anyone will be able to control them.

Stephen Marche (himself a former professor of Shakespeare), published that viral essay in The Atlantic titled “The College Essay is Dead”. He writes, “Humanities departments judge their undergraduate students on the basis of their essays... What happens when [that] can be significantly automated?” But how automated is it? Marche concedes that most of what ChatGPT produced reads like filler. Do we teach students just to write filler?

Many hot-take articles that tried it gave prompts like “write an essay about X,” which yielded a readable encyclopedia-style response. But our assignment prompts look nothing like that. By scaffolding assignments with shorter exercises, building one task to the next, isolating discreet analytical and compositional skills, and or working through multiple full-length drafts, our writing emphasis is already on the higher order concerns AI can’t yet duplicate, and more importantly, on training students to develop rhetorical awareness and adaptable writing processes. We don’t just look at the “deliverable.” We coach students as they make it. The first thing we do is un-teach the very-AI-vulnerable five-paragraph form, which has students make a claim and defend it—promoting confirmation bias and shallow “debate.” Instead, we encourage an opposite relationship of evidence and claims: Evidence never backs up claims; it is what we make claims upon. Facts cannot speak for themselves. Meaning is only made in context. Embrace negative capability. Activate autonomous curiosity.

While ChatGPT can simulate weak academic work, it can’t yet do primary text analysis (though it can crib from other analyses it has been fed), synthesis, other critical thinking moves, or apply secondary sources and theories, even if it can allude to them. When asked for citations, it often supplies the name of an actual scholar in the field, but attached to an entirely fabricated citation. It can duplicate certain formulaic writing tasks, and some abstracts it has produced (executing human instructions) have fooled science editors. It can produce something jargony and loosely circulating the subject, but won’t pull off the skills we expect from high achieving students. It may fool us about lower achieving students.

We’ve always faced academic dishonesty. Students can and still do have or pay someone else to write papers for them. QuillBot is a paraphrase tool that can clumsily enable students to steal other scholars’ ideas and present them as their own by changing the language. Such bots makes our initial un-teaching harder because it badly defines the purpose of paraphrase. Paraphrase is not about avoiding plagiarism (rephrased ideas are still others’ ideas); it’s about emphasis, implication, explication. It’s an analytical tool. Like much of the current discourse around ChatGPT, the “cheating vs. not cheating” binary makes it seem like we’re just upset that students might do an end run around the games we’ve set up. That’s not it. We have students write so that they can build the skills and concepts necessary to participate in whatever discourse they find themselves in—the workplace, politics, interpersonal relationships, public issues, any field, discipline, or situation. Paying someone else to do your writing training for you is like paying someone else to go down to the gym for you. It misses the point.

Students might also just copy and paste from sources without attribution or even bothering to disguise the plagiarism. Some students do those things. If we’re honest and don’t let our fears cloud our ability to count, we have to admit that most students don’t actually do those things, and those who do tend to act out of desperation more than malice. (See Devon Price’s “Laziness, Does Not Exist”). Engineering our courses and assignments to produce less desperation (allowing revision after the grade, for example) goes a long way. And of course, there’s the software arms race. Turnitin and SafeAssign tried to find too much matching exact language in student work. In only a couple of weeks after ChatGPT launched, Princeton University senior Edward Tian launched his own app to detect whether a sample text was written by AI. Others followed, followed by counter strategies. So it will go. But if we’re focused on policing the back end, we’re not focused on everything that happens before that. Medievalist Ken Mondschein has a lot of tips for sidestepping AI in writing assignments, like having students work with paywalled or copyrighted sources not freely available on open websites, using very recent information, and asking for and assessing critical thinking and synthesis moves.
in student essays. Jonathan Bailey at Plagiarism Today offers similar advice, encouraging teachers to ask for things AI can’t do. Those things might involve comparing a canonical text to a recent one from pop culture and so on, but mostly they involve the things we’re trying to accomplish anyway. In scholarly and analytical modes, that’s getting students to observe texts, recognize patterns, explain those patterns, apply established theories and secondary source materials to advance that analysis further, consider historical contexts, continually test their hypotheses against further textual evidence. In public and professional modes, that involves an awareness of subject, audience, self, purpose, text, and context to drive writing choices (ever-shifting contexts that AI can’t factor).

In creative writing, it’s thousands of tiny decisions that constitute craft: narrative, plot, tone, voice, structure, metaphor, metonymy, mimesis, imagery. In all of it there’s the joy of writing a really good sentence. In all of it there are questions of ethics and philosophy, self and society, the art and the influence we make from words, and the tools of craft we hope to do that work.

The trick now is to keep students from perceiving AI for whole drafts as just another tool like Grammarly and that it isn’t cheating. Doing that is a question of motivation. (Grammarly also makes style and tone suggestions that can be problematic, but mostly it’s for basic errors in standard dialects. If you only think of grammar as made of mistakes or correctness, you’ve got a dismally limited command of tools you’re playing with.)

For all the doom in Ben Berman’s WBUR piece, the clouds frame a light that was there all along: intrinsic motivation. We have to clarify for students why they’re writing, why they’re analyzing, why they’re creating. And it’s got to be something more than a grade or our authority. It’s for them to get stronger. It’s on us to design our classes so that getting text written for you by a bot seems like hooking up a motor to your exercise bike: it defeats your very expensive purpose of becoming a more thoughtful and capable human being. If any of us has forgotten intrinsic motivation as the foundation of our pedagogy, it’s time we remember.

Students want to work closely with other humans. They want to be seen and have their efforts valued. If we don’t engage in meaningful ways, it’s logical for them to turn to easier ways of getting a decent grade while not being recognized. If we make it about their work and their growth—as I know everyone in this department does—using AI in place of their own work will just seem self-defeating. And this is why our smaller class sizes and reasonable course loads are more essential than ever in enabling us to do the teaching our discipline requires. If we have so many students that all we can do is lecture (lectures do have a place, but in concert with many other techniques), then there would be little to distinguish actual education from YouTube videos. If each professor has so many students that we can’t properly engage with their writing and have to use AI to grade instead, students absolutely should just use AI to write those papers. Then the computers can do both the writing and the grading, and we’ll have engineered a ridiculously complex and expensive waste of life and electricity.

Evan Puschak, in his YouTube video “The Real Danger of ChatGPT,” concedes that we may eventually relegate certain perfunctory writing tasks to AI, as most of us yield certain mathematical operations to calculators and acts of memorization to print and digital repositories. But the obvious thing a student might do in a writing assignment is use AI to create a draft that they then edit and revise, which might lead them to feel like they’re working smarter and just using a tool, rather than committing a crime against intellectual property and, worse, against their own development. He admits he would have done just that as a teenager.

The vulnerability we feel is only possible in a system that prioritizes grades over learning. Puschak says it’s up to teachers—us—to inspire students within and despite that system of extrinsic rewards and punishments. For him, the intrinsic rewards didn’t materialize until he was in his twenties and earnestly began to ask the universal human questions of “Who am I?” and “What do I believe,” that he “discovered that writing, structuring language of my own, was the only way to find out. That’s when the foundation teachers worked so hard to give me proved its immense value.”

He points out that we all use others’ words in the sense that we share a system of language (I’ll add: into which certain biases and assumptions are always encoded and therefore perpetuated by anyone using that language), but that system is so infinitely variable (I’ll add: and so revisable, since we’re always correcting the problematic assumptions encoded into it) that we use it to cultivate our individuality (I’ll add: and the whole societies we individualize). He says, “Language is how humans understand themselves and the world. Writing is how we understand uniquely.” He echoes George Orwell’s “Politics and the English Language” in its warnings about using clichés and other prefabricated language: “They will construct your sentences for you—even think your thoughts for you, to a certain extent—and at need they will perform the important service of partially concealing your meaning even from yourself. It is at this point that the special connection between politics and the debasement of language becomes clear.” Reliance on others’ words and thoughts, whether via AI or political sloganizing, is bad for society. (ChatGPT’s capacity to sound vaguely pleasing and authoritative has great potential for generating mass-propaganda quickly, but that’s another concern.)

Like language, algorithms, software design, and literally all other technologies are encoded with the assumptions and biases of its makers. All technology is rhetoric like that. From guns to AI, the design of the tool teaches us how to use it, teaches us whom to be while using it. To uncritically use others’ language or algorithms is to uncritically adopt others’ thoughts. To disengage one’s mind from choosing individual words to make meaning is to become dependent on others’ meanings, and to abdicate the responsibility of thinking and acting for oneself. AI is made from others’ language and therefore thoughts. If you’re only editing those, you’re not having your own thoughts. But we don’t have to live that way, and we don’t have to rid ourselves of AI to avoid it. Technology works at a synthesis of designer, user, and the technology itself. It needs us, too. We have a role in how we use it and how we encourage design changes through market forces, government regulation, and doomsaying current events articles.

All the best anti-plagiarism strategies happen on the front end, in the design of the classes and assignments—not in policing drafts—and are things that make the assignments richer anyway.

We’re only beginning to imagine teaching students how to actually use natural language AI, but teaching them to work with it is probably better than ignoring it. Ryan Watkins includes tips on using AI as part of assignments, like having students generate writing prompts for AI and work in teams to develop evaluative criteria for the responses. That puts students into a teaching role about writing, but with only a bot’s feelings on the line, rather than a classmate’s grade. Creative writers might use AI to generate a fragment of text to then play with in inventive ways, much as traditional writing prompts have them do. Found poetry isn’t new. AI has the potential to be just another tool in the kit of sharp and self-directed student writers, or, if we don’t engage with it, its double edge can be self-defeating of student autonomy.

I’m confident that most of our students would like to think their own thoughts. We should presume students come with a good faith desire to improve their own skills. One school of pedagogy holds that students are shaped by how you treat them (by our pedagogical rhetoric), that what we assume about them offers them an identity and invites them to adopt it. If that’s true, and I think it mostly is, let’s assume the best.
Writing Stories of Self in Society

Jason Tucker

I suppose I was going to have to take a turn in this newsletter eventually. It felt strange in the third person, like I was pretending I wasn’t actually the one speaking. That’s the thing about even the most detached writing. Objectivity and transparency are illusions. There is always someone speaking.

FYS 1179 Writing Stories of Self in Society is about the interplay between writing as an individual and as a member of larger intersecting identity groups. Students write personal narratives and situate those narratives in larger contexts. They work in teams to choose an identity, to analyze how the story of that identity is typically told (locating what systems of power and inequality are evident in those narratives), and create a project to crowdsource stories from others in the Suffolk community who also claim membership in their chosen group.

Students answer a survey and are grouped based on shared interests and complementary academic and creative strengths (not by identity). They can then choose any group identity they can agree on that all team members can claim, whether as complex as class and gender or as narrowly focused as enjoying cheese. This semester, students gathered stories from first generation students, photographers, young women moving to this urban college from rural areas, students actively managing their mental health, multi-sport athletes, and LGBTQ identifying students. They then designed projects to display these stories, along with their own original contributions (websites, social media pages, newsletters, etc.).

To get there, they had to reckon with the ways in which their own stories embody something both unique and representative of their group identity, recognizing that, while no individual’s stories can fully represent any entire community, a portrait of a community is made of such individual stories.

A helpful addition to this iteration of the class was Sonya Huber’s book on writing craft Voice First. Filled with short writing exercises and generative prompts, it is also a refreshing philosophical statement, arguing that the concept of some singular “authentic” voice is a limiting fiction and not descriptive of how voices (or personae or selves) function. She writes, “We each have a range of functional voices that help us get through the day... Every voice we develop is an interface or cognitive tool to help us interact with a specific slice of the world in a specific time and place. All of these voices are definitely connected... [throughout life] we discard some of our old voices, or they are used to make new ones” (Huber 3).

Huber sees voices and selves not as “anything goes” where you can pretend to be something you’re not, but neither as singular, static, “authentic” things. They arise from our complex realities, move fluidly across our changes, and emerge dialogically from all of our experiences and influences. This idea greatly helped students develop a confidence to take possession of their own identities without overextending into speaking for that identity totally. It gave them permission to write from the honestly liminal places we all in some way occupy.

International students, first generation college students, multiethnic and multiracial students, genderfluid students, and those who moved from rural areas (just start naming categories) acutely feel like they are both and neither, in-between, not X-Identity enough to really claim membership in it. Attaining that self-possession means claiming what they carry from their lives up until now and claiming their lives as they are now, as they’re negotiating new environments, new dreams for their futures, new selves growing rapidly at this very formative time in their lives, and new distances widening in established relationships.

The liminal place is a place of diplomacy, where you can be an ambassador among the different communities you are the intersection of. And so, the liminal place is a powerful position from which to write.
Publications, awards, talks, teaching news, conferences, travel

JOSE ANGEL ARAGUZ
Readings: Araguz shared from his recent poetry book, Rotura (Black Lawrence Press), through virtual readings at The Notebook Collective, Bishop & Wilde, Poetrio, Sunday Salon Chicago, and the River Road reading series. He was also interviewed about Rotura on the podcast The Tell Don’t Show https://open.spotify.com/episode/33kvg9EA-ImTow6i5BnV2QI?si=VDPtd-sAoS28qdRn-2Q9tA&nd=1.

Rotura, has been reviewed recently in The Los Angeles Review https://losangelesreview.org/rotura-by-jose-angel-araguz-reviewed-by-staci-halt%EF%BF%BC and Cable Street (formerly Witty Partition) https://www.wittypartition.org/rotura.html.

He has received nominations for this year’s Best of the Net anthology series from Poetry is Currency and Thrush Poetry Journal for his poems “Mexican” and “Certain Rivers,” respectively.

Lyric memoir: Ruin and Want, was the winning selection of Sundress Publications’ 2022 Prose Open Reading Period. This book is his creative nonfiction debut and is scheduled for release in 2023. Ruin and Want is a work of lyric memoir that engages the aftermath of an affair between a high school teacher and the author—who was age 17 at the time—as a lens into various forms of want experienced by the author. Through lyric prose fragments and intertextual work, this book speaks to the unpacking of toxic masculinity while detailing the nuances of being a Queer Latinx survivor of predatory abuse.

Poems “Listening” and “On Touch” published in a recent issue of Talking Writing.

BARRIE BOWLIN


LESLIE ECKEL
Recently presented at the American Literature Association conference in Chicago, discussing insights gained from teaching a Suffolk University course on 19th-century American poets Walt Whitman and Emily Dickinson and the challenge of creating a new edition of Margaret Fuller’s Woman in the Nineteenth Century, the first book on feminism published in the United States.

HANNAH HUDSON
Received an internal grant from Suffolk to purchase of materials for new experiential learning activities in ENG389, The History of the Book (Fall/Spring 2022/23).

JON LEE
Reading: Nov. 17 (via Zoom) at Stuart’s Opera House in Ohio, hosted by Ohio’s current Poet Laureate, Kari Gunter-Seymour. (https://stuartsoperahouse.org/arts-education/spoken-heard/ for more info.)

Lee also did his yearly Wellspring of Imagination conference, an intensive three-day workshop for high school students (https://www.ravensunpoetry.com/overview), on Nov. 3-5 in Ohio.


QUENTIN MILLER

He was the guest speaker on a recent episode of Hooks & Runs, a podcast on baseball, music, and culture. The subject was the 25th anniversary of the release of Bob Dylan’s Grammy Award-winning album Time Out of Mind with considerations of the shifting meaning of an album release in the streaming age.

AMY MONTICELLO


RUTH PRAKASAM
She will be presenting a paper at the 54th Annual NeMLA Conference (March 23-26, 2023) in Niagara Falls, NY on a panel entitled, “Mixed, Multi-, and Bi-racial Identities: Sites of Resilience and Resistance”. Her paper is titled “That Girl Who Lives in Her Own Darkness: Exploring Racial Ambiguity and the Struggle for Identity in Jean Rhys’s novel, Wide Sargasso Sea”.

SALAMANDER
Salamander recently published its 54th issue which includes work by Akhim Yuseff Cabey, Kelly Weber, Shannon Elizabeth Hardwick, Anthony Borruso, Luke Patterson, Alina Stefanescu, Jade Song, aureleosans, Rochelle Hurt, and an art portfolio by disabled artist Wes Holloway. They also hosted a virtual reading celebrating the issue on September 29th featuring poets Ahimsa Timoteo Bodhrran and Mag Gabbett as well as fiction by Julialicia Case. Lastly, Salamander represented Suffolk University at this year’s Boston Book Festival in October.

ERIN TRAUTH
Served as an Assistant Editor for Technical Communication and Social Justice during Fall semester 2022.
Barrett Bowlin reads from his recent short story collection *Ghosts Caught on Film* on November 8, taking his turn in the Suffolk English faculty lecture series, which showcases professors’ creative and scholarly work. Bowlin’s collection was the winner of the 2021 Bridge Eight Press fiction prize. For a full review, see *Syntax* Issue 9 (SP22). To get and stay current on this and other things Barrett Bowlin, visit [https://barrettbowlin.com/](https://barrettbowlin.com/).

**Salamander Issue 54 Virtual Reading**

*Salamander* Magazine held a virtual reading on September 29 to celebrate the publication of its 54th issue. Editor-in-chief José Araguz (top left) hosted poets Mag Gabbett (top right) and Ahimsa Timoteo Bodhrán (lower left) followed by short story writer Julia Licia Case (lower right). The full reading is available at [https://youtu.be/2D2aVEDrKsE](https://youtu.be/2D2aVEDrKsE).

**Walking Boston's Black Heritage Trail**

Suffolk student Lexi Cortes and a guide from the National Parks Services lead a group of students in Leslie Eckel’s ENG 217 American Literature I class on a field trip along Boston’s Black Heritage Trail, a 1.6-mile walk around Beacon Hill touring various sites significant to Black life and abolition efforts in the 19th century. [https://www.nps.gov/boaf/virtual-black-heritage-trail-tour.htm](https://www.nps.gov/boaf/virtual-black-heritage-trail-tour.htm).

**Bowlin reads us stories**

Barrett Bowlin reads from his recent short story collection *Ghosts Caught on Film* on November 8, taking his turn in the Suffolk English faculty lecture series, which showcases professors’ creative and scholarly work. Bowlin’s collection was the winner of the 2021 Bridge Eight Press fiction prize. For a full review, see *Syntax* Issue 9 (SP22). To get and stay current on this and other things Barrett Bowlin, visit [https://barrettbowlin.com/](https://barrettbowlin.com/).