

Program in American Studies

Critical. Interdisciplinary. Relevant.

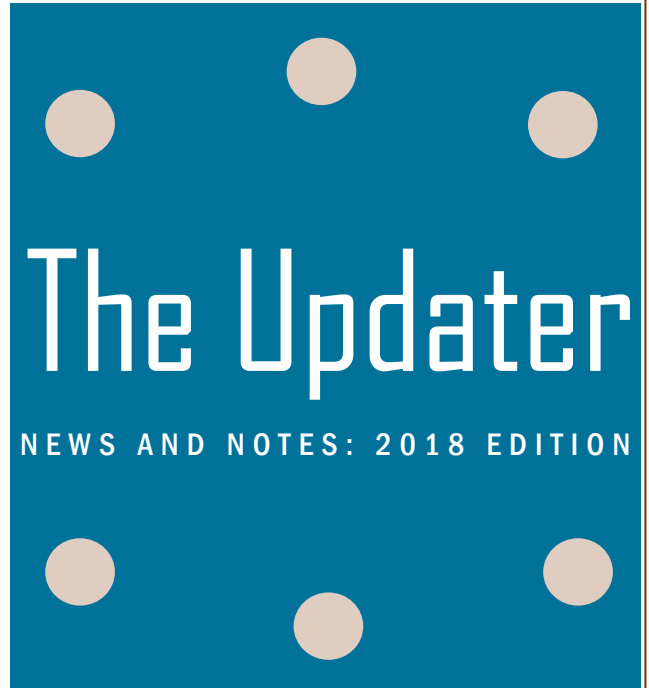


DEPAUL UNIVERSITY

American
Studies
Program
2320 North
Kenmore
Avenue
Schmitt
Academic
Center
5th floor

Program in American Studies

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In 2017-2018 American Studies had...

...over **20** majors and double majors.

...over **10** minors.

...Program Faculty drawing from **2** colleges and **10** distinct programs/departments.

Message from the Director, Prof. Amy M. Tyson

Recently, DePaul University embarked on a new campaign that is meant to be captured in the phrase “Here, we do.” The idea behind the campaign is that at DePaul, our faculty, staff, and students connect ideas with action; here, we use our knowledge to create a better world. We don’t sit on our hands. Here, we do. In my ten years working with American Studies students, I’ve witnessed this ethos in action time and time again.

When I teach the course AMS 201: Critical American Studies—a required course for our majors and minors, taught each Winter—I include a requirement that students attend (and write brief reflections on) three related extracurricular events outside of class. The point is for students to draw connections between their learning going on inside the classroom and the wider world of knowledge-production going on outside. What struck me this year was how many of our **students weren’t just attending the events, they were organizing them.** To take a few examples, one of our majors was a featured debater in an event cosponsored by the DePaul Socialists, another student was starring in the Vagina Monologues (and she also designed its logo), another one was organizing rallies related to progressive politics. And this is the short list.

This inaugural edition of the “The Updater”—in addition to highlighting recent events and some of our faculty’s recent honors and publications—pays special attention to our AMS students at work—with a focus on their activism, their internships, their awards. We have features on the activist work of rising sophomore **Ally Marcel-la’s** work with Our Revolution (don’t miss her picture with Senators **Nina Turner** and **Bernie Sanders!**) the Illinois Cannabis Industry Association internship of soon-to-be graduate **Amy Hildebrand**, and the “Wait, Wait, Don’t Tell Me” NPR internship of rising senior **Katie O’Reilly.** (By the way, both Amy and Katie took the course AMS 392: American Studies Internship concurrently with their internships, and earned credit toward their American Studies majors while gaining real-world experience in fields near and dear to their

larger personal pursuits.)

Also included in this edition, is a conversation between AMS newsletter editor **Sam Christenson** and deCordova Scholarship winner (and AMS double-major) **Naomi Wilkin** (Class of 2018), about her award-winning senior thesis project on the television program

Riverdale, which she composed in AMS 301: Senior Seminar. Look for an abridged version of Naomi’s outstanding essay in a forthcoming edition of the College of Liberal Arts and Social Science’s student journal, *Creating Knowledge*.

This edition also features some “Senior Moments” (reflections on the AMS moments they wish they could revisit) offered by some members of the Class of 2018 (**Erin Miller, Zac Hamill, Austin Brown**) as well as an autobiographical update from alumni **Sam Toninato** (Class of 2013) which offers insights not only on what he’s been up to, but also on how his AMS major has continued to impact him positively in his post-DePaul life. We love hearing from our alumni, and if you’re not sure we have your contact information, please reach out to Prof. Allison McCracken or to me.

Many of the features in this newsletter have been brought to you through the efforts of American Studies major **Sam Christenson** (Class of 2019). Thanks, Sam!



-Prof. Amy M. Tyson
Associate Professor of History
Director of American Studies

Student Activism

Ally Marcella



Freshman Ally Marcella has already achieved a lot in her short time at DePaul. She is the Student Outreach Coordinator for Our Revolution, a political organization borne out of the Bernie Sanders campaign.

What's especially significant about this position is that Ally designed it herself. "My job at Our Revolution started as just volunteering," she says. "I reached out to the board members after going to a couple meetings and eventually it formed itself into this role which I can now help shape." Ally describes Our Revolution as a movement focused on creating infrastructure to offer politically active progressives a means of institutional organization. This primarily involves outreach to those who tend to provide the Sanders camp with its most fervent support: young college students.

As Our Revolution's Student Outreach Coordinator, Ally contacts various student groups in the Chicago area and tells them about their work, exchanges information, and answers any questions they might have about the organization. She calls her position "a work in progress." Ally, having already had an interest in



Above: Nina Turner, Ally Marcella and Bernie Sanders, Winter 2018.

speaking to other progressive groups, was propositioned by the Our Revolution board to take on an official outreach role – something they were in need of to tap into the college base. Simply put, her main goal is to get as many young people involved as possible. And there are certainly some perks of doing so. Earlier this year, Ally had the opportunity to meet both Senator Sanders and Ohio Senator Nina Turner at a rally via Our Revolution. "I ended up in the green room," she says, "so I got to greet Bernie at the car, just hang out with him, talk with him, take a picture. It was really cool to see him behind the scenes; he's exactly the same person as he is on camera."

Ally is also a double major at DePaul, tackling Clarinet Performance in addition to American Studies. So far she has had no trouble managing both. Even as she acknowledges that the two programs focus on "very different skills," she contends that they are also "more similar than you'd think." Ally explains, "a lot of

what American Studies is about is understanding people and culture, and music speaks to everybody. So there is a definite connection there." Beyond her classes and volunteer work, she is excited just to be in the city, citing trips to the Symphony Center and the Lyric Opera in her Discover Chicago course as examples of the special opportunities the city can offer.

Moving forward with Our Revolution, Ally's objective remains the same: visit more student groups. Her dedication to the work she does is evident when she speaks about it. "I haven't been as many places as I want to be yet," she states plainly. Aware that her undergraduate career is just beginning to unfold, Ally is looking forward to planning more events, and continuing to rally the youth. -SC

"Senior Moments"

Three members of DePaul's AMS class of '18 share the American Studies moments they would most want to relive.

Erin Miller



EM: I remember sitting in a class I was taking with Allison McCracken winter quarter and I started to realize how much I had learned since the beginning of my journey in American Studies and since my first class with Allison only a year earlier. I found myself thinking about all the work we had done in that first class I had taken with her and tying it together with the work I had done with John Burton, Amy Tyson, and professors outside the discipline as well. Everything was coming together and there I was back in front of Allison, able to understand the way the music industry in the '20s played with race better than I had a year ago because by this time I had read, for example, some of Toni Morrison's work thanks to Dr. Tyson. It didn't end there. [...] Everything was coming together. I was seeing the web of patterns and dynamics that tell the story of this country. I am so grateful for that.

Zac Hamill



ZH: If I had to relive an AMS experience it would certainly be the creation of my final project through my Senior Seminar course with Allison McCracken. I had considered myself a pretty decent writer, but Professor McCracken showed me that I still had much to learn, and my writing improved immensely as a result. Additionally, getting to work closely with my fellow AMS seniors as we completed our projects was amazing, they are such a bright group and provided incredible insight to my work! Could not have completed my thesis without them.

Austin Brown



AB: The AMS experience I would relive is the night of the senior seminar paper presentations. Those presentations represented the culmination of a lot of hard work and dedication from everyone involved. I was excited to get to present myself and watch/support each of my classmates as well. The dinner afterward gave me the chance to meet the parents and other sources of support that helped many of us reach that point. I would like to relive that moment and re-experience the sense of accomplishment that came from it.

A conversation with 2018 deCordova Award Winner

NAOMI WILKIN, CLASS OF '18

The Richard deCordova Scholarship Award honors the late founding member and ardent supporter of the DePaul American Studies program by recognizing an outstanding American Studies project. This year's winner is Naomi Wilkin, double major in American Studies and History, for her thesis project entitled **"IS THAT STILL A THING? The 'Woke Millennial' and Representation in *Riverdale*."** In a recent exchange, she offered some insight into her writing process and the senior seminar course, AMS 301, in which her project was conceived. -SC



Your research was on *Riverdale*. How did you arrive at that topic?

In American Studies, in all my classes I've taken, I always really gravitated toward TV Studies. I always did better with that. Going into the thesis class—it was like gathering topics—I was thinking about a children's TV show or doing something around Disney movies, looking at how they changed over time. Increasingly, it felt like I was all over the place and didn't really know where I

wanted to go. In class we were doing a little round circle thing and I was trying to think of an example for something I was trying to articulate, and I was like, "Oh! A perfect example is *Riverdale*." I ended up just rambling for like 10 minutes about *Riverdale*. Then I was like okay, maybe I should look into this a little bit more if I liked it so much; I feel like I can write a lot about it.

After moving into that a little bit more [I had] a couple meetings with [AMS 301 instructor] Allison [McCracken]. She gave me a lot of secondary sources about TV Studies and actual methodology, because even though I was really gravitating to that subject I hadn't really had any background in it. Once I read a couple of those books [...] my topic just seemed way more solidified [and I thought] that this is absolutely the direction I had to go in because it clicked.

What were the highlights of your research process—did you have fun?

I had a blast writing my paper. I had so much fun. I think it's really easy to have fun when you're in TV Studies because you sort of do the things that you already know. Definitely bingeing the show was fun because I got to watch it over and over and over again.

Was there specific episode you focused on?

The analysis was really on the first season. I think the most fun with it that I had was workshopping my paper and my ideas within the class itself, and getting [my classmates] into *Riverdale*. For a



common hour we all had to read a secondary source of each other's projects so we could talk about them. I just had them watch a couple of episodes, and even though the episodes I had them watch were the first and the fifth or something like that, they all ended up bingeing [the show]. They were like, "I'm not to the fifth episode yet because I'm watching all the others!" It was really fun to have that—everyone was as interested as I was in it, and they were able to give me really good feedback on the stuff I was passionate about. My ideas just... "flourished" is such an overused term in writing but I feel like "flourished" is kind of the word I want to use here.

How was the class structured?

It was pretty definitively one of the best writing-focused classes I've taken at DePaul. It's intense on your ideas [and also on] presentation style which was something that I particularly needed a lot of work on. It's structured so you go in the first day with a series of topic ideas, and you've already written a packet all about your American Studies experience so far—a

little bit about the classes you were really interested in, the topics you really attached yourself to, and stuff like that.

Then you have a round table discussion with everyone about what everyone's interested in, what topics you're gravitating toward. Then Allison [McCracken] offer[s] her commentary, like "oh that's not even feasible in a million years," "oh that's your dissertation, not this class," [...] which was helpful for gearing us in that direction. I feel like I went into the class like, "I have to write a 25 page what? No thank you, I can't do that!" By the end of it, I was like, "I can only write 25 pages? I don't know how I'm gonna do that!"

Every week there were readings, but less about the content—more about the style of it, which was very helpful. Every couple weeks we'd have a formal presentation where you'd have to present how far you were in your project. It was never about the actual content of your project—partially about

"I went into the class like, 'I have to write a 25 page what? No thank you, I can't do that!' By the end of it, I was like, 'I can only write 25 pages?'"

that—but it was more about getting comfortable with not talking at a crazy rate, keeping eye contact, and being presentable, which I think was the really helpful aspect.

By the end of the course—there were only five people in it—we all knew each other's projects, we all knew what we were doing, there was such a sense of accomplishment. We had to do a formal presentation in front of friends, family, and the American Studies faculty. It was a nighttime presentation, so it was very nerve-racking, but a really neat culmination for the major. It was really good—you left it feeling unstoppable. That's how I felt.



Passion + Experience = Internships

Amy Hildebrand

In her time at DePaul, Amy Hildebrand (class of '18) has been passionately pursuing drug policy reform. It was at the end of her sophomore year that she discovered the University's chapter of Students for Sensible Drug Policy (SSDP). When the chapter went defunct, Amy took it upon herself to restart it. Running the group proved to be exactly the platform she was seeking to synthesize her dreams of drug reform with her studies in Politics, Institutions and Values in the AMS program.

Lately, her focus has been capitalizing on recent US legalization trends gaining traction locally – namely, changing attitudes toward marijuana. Soon after reanimating SSDP, Amy began an internship with the Illinois Cannabis Industry Association. She described the position as formulated in response to the need for student-led grassroots support of legalization legislation. This is crucial, she said, because Illinois is not a referendum state, so the motion will never be put to a public vote.

In her internship, Amy served as an official liaison between the association's legislative team and government bodies to ensure that the bill reflects public opinion. Though nothing is certain, she believes all signs

point to legal pot in Illinois in the near future – with Governor Bruce Rauner's competitor J.B. Pritzker already running an election platform including cannabis legislation. But the scope of Amy's vision of a more substance-sensible society is not just limited to marijuana. In fact, she believes there is a strong case for the legalization of all classes of drugs. For her, the reform movement is inseparable from other structural social issues, a view encouraged by the broad perspective unique to American Studies. "I like to say it's like the tip of the iceberg," Amy said, "so you can't look at drug policy reform and drugs in general without looking at systematic racism, oppressive governments, denial of personal freedom."

She realizes that making these connections is what it will take to shift public opinion. "It's very difficult to walk up to someone and say hey, legalize heroin. But once you dig a little deeper and you say hey, we have an HIV and Hepatitis C problem, we have drug trash in parks, we have overdoses in libraries, then people are like whoa, this is actually a public health issue, a mental health issue, a problem for kids, a problem for schools. So it is American Studies in action."

"It's like the tip of the iceberg. You can't look at drug policy reform without looking at systematic racism, oppressive governments, denial of personal freedom."

As Amy looks ahead to what she feels is a "huge historic moment" in drug policy reform, she reflects on how valuable it was for her to enter a program that enabled her to design her own role in the movement. "Had I not found American Studies I wouldn't have felt confident enough to do drug policy because I wouldn't have had a major that directly supported it," she said. "If I was at another school I would have been forced into a public policy major or a poli-sci major which is fine, and I probably still could have done drug policy, but this just felt so much more inclusive." -SC



Interested in an internship? Already have one set up? Earn college credit toward your AMS degree, like Amy and Katie did, by enrolling in the Experiential Learning course, AMS 392: American Studies Internship. Contact Prof. Amy Tyson for details. atyson2@depaul.edu

Katie O'Reilly (class of '19) began her third year in the Windy City with a big step into the world of public broadcasting: a callback from NPR's "Wait Wait Don't Tell Me." No one was more surprised than Katie. "I was just Googling production internships in Chicago and NPR came up so I clicked it," she said. "I was like 'Oh whatever I probably won't get it, but I'll apply, why not?'" A month later Katie received a cold call from the show's production assistant, and to her excitement, "really hit it off." A formal interview soon followed, and she scored the full-time position. As WWDTM's production intern, Katie assisted with programming for the comedic news and game show. On

"It's really important to have a basic understanding of different people's backgrounds, especially when you're writing jokes."

an average day this typically included screening participants who phoned into the show, hundreds of which call every week. It also included researching people and news articles to be a part of segments like "Not My Job" and "Bluff the Listener," where guests answer questions from panelists and guess the truth about hot news topics.

When she wasn't busy in those areas, Katie also helped write the script for the program, and sometimes pitched jokes to the team in meetings. It is here that she said she was most often conscientious of her American Studies background. In an industry that so often looks to identity as a source of comedy, Katie spoke about critical cultural awareness as a means to do so tactfully – and to know when to avoid it altogether. She recalled one poorly conceived joke that was about to be cleared, and described finding the courage to propose a re-write. "With American Studies I was more empowered to be able to do that," she said. "Because I [had] to write about poli-



Katie O'Reilly

tics I [had] to write about different intersections of people, and it's really important to have a basic understanding of different people's backgrounds, especially when you're writing jokes."

While she stressed that her job was an office-based position, and "not very fancy like people might think," Katie made some remarkable connections in her time with WWDTM. She fondly remembered a mishap contacting an Australian reporter, and forged a friendship with Bill Kurtis, one of the hosts of the program. "He's really great," she said, recalling a business trip where she met his wife and accompanied them to a show.

Most of all, though, Katie valued her internship for being one that forced her to reflect on her own identity and socialization. "Learning about people that are different from me... made me so much more able to do this job," she said, emphasizing that she feels it is crucial for students to take classes encompassing studies in gender and the experiences of marginalized peoples. "I'm white and I was raised in a predominantly white area... it just plays into the wiring of your brain." Katie said keeping this in mind and working through the critical lens of American Studies will continue to greatly influence her work in comedy. -SC



Alumni Spotlight: Sam Toninato, Class of 2013



What have you been up to?

I currently work at Acliviti, an IT Cloud consulting company. We help companies move their IT infrastructure to cloud-based, managed solutions. I was the fourth hire, and being a part of the company's growth has been a wonderful experience. Until recently, I taught citizenship classes at Centro Romero, a great organization spearheaded by AMS's own Katie Maranza-

"Even though I work for a technology company, I cannot overstate how useful my AMS education is."

na. I also like to run, read, and play *Dungeons and Dragons*. I recently took a road trip through Massachusetts with one of my best friends – we saw a historical reenactment of the Battle of Lexington (the Shot Heard 'Round the World got rained out), visited the Lowell textile mills, and saw a whaling museum.

How has your American Studies Education at DePaul played a role in your post-graduation life?

Well, first off, there was a mix-up with my degree conferral that Dr. McCracken solved. So, without my American Studies education, I wouldn't even have a post-graduation life.

I firmly believe that a liberal arts education is invaluable in any job. AMS taught me how to examine new

ideas, how to understand complex information, and how to be more empathetic. I use these skills daily. AMS also helped me strengthen my writing skills, and that has helped me in literally every job I've ever had. In AMS I was able to pursue the ideas that interested me while learning skills that have helped me beyond college. Even though I work for a technology company, I cannot overstate how useful my AMS education is.



Also, the friendships I made have lasted years, and will (hopefully) last for years to come – shouts out to Bristol, Katie, Jojo, and everyone else in my senior seminar!

If you could retake a course that formed part of your American Studies experience today, which would it be, and why?

I have to pick one? Well, in one of Dr. Tyson's classes on Popular Culture we played a role-playing game in which we all were playing real people trying to influence the film industry and create a film code. Our final game session got snowed out, so we never got to wrap up the game! I'd like to retake that one and get to the end of the game.



2018 American Studies [Co-]Sponsored Events

THE PROGRAM IN AMERICAN STUDIES IS PROUD TO PRESENT

CÁEL M. KEEGAN

MIRROR SCENE: TRANSGENDER AESTHETICS AND THE POLITICS OF RECOGNITION

**Monday, MAY 21
10-11 AM SAC 254**

How do we decide what belongs in the transgender historical archive? What is a "trans" text, and who gets to say? This talk places the Wachowskis' *The Matrix* (1999) next to *Boys Don't Cry* (1999) to explore how new critical methods might help us expand our notions of transgender cultural production. Nearly 20 years after these films' simultaneous release, debates over what should be recognized as "transgender" continue to be overdetermined by emphases on identification and representation. Revisiting *The Matrix* as *Boys Don't Cry*'s aesthetic and historical "mirror" helps us to recover unrecognized expressions of trans phenomenology and politics.



**Free and
open to the public.**

Brought to you by the Program in American Studies, and cosponsored by LGBTQ Studies, Media & Cinema Studies, Women's and Gender Studies & the Women's Center.

Cael M. Keegan is Assistant Professor at GVSU where he teaches courses on queer, transgender, and feminist theories, popular and visual cultures, American studies, and LGBTQ cultures/identities/histories. His book *Lana and Lilly Wachowski: Sensing Transgender* is forthcoming from University of Illinois Press.

The Program in American Studies is proud to have sponsored and co-sponsored a number of public events this year, including Prof. Cael Keegan's talk, "Mirror Scene" on May 21, as well as the annual DePaul Pop Culture Conference (this year on Slasher films and television), and a February lecture on the Literary/Racial Geographies of Chicago. American Studies encourages its majors and minors to take advantage of extracurricular activities and events — on and off campus — as part of their journey to becoming life long learners.

The Center for Black Diaspora and
The Department of Geography Present



"Native Son": Literary Geographies, Race, and Space in Chicago

Beryl Satter,
Professor of History- Rutgers
University, Newark



Rashad Shabazz,
Assoc. Professor of Justice and
Social Inquiry- Arizona State

Co-sponsored by American Studies, the Society of St. Vincent DePaul Professors and the MA in Sustainable Urban Development.

February 8th | 2:30 p.m.-4:00 p.m.
DePaul Theatre School Lobby
2350 N. Racine Ave

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Featured Keynote Speaker
Film and TV director
RACHEL TALALAY
Director of *Freddy's Dead: The Final Nightmare*,
Tank Girl, *Sherlock*, *Doctor Who*, *Flash*, *Riverdale*,
Supernatural, and many more...

McCracken's *Real Men Don't Sing*, honored



The Philip Brett Award, sponsored by the LGBTQ Study Group of the American Musicological Society, who each year honors exceptional musicological work in the field of gay, lesbian, bisexual, transgender/transsexual studies completed during the previous two academic years (ending June 30), in any country and in any language.

At the Awards Ceremony, committee chair Heather Hadlock, Associate Professor of Musicology at Stanford University, read the following citation: "I don't know why it should be, but there is a certain type of tenor voice which acts on girls like catnip on a cat.' (P.G. Wodehouse, 1931.) The fascination of the high, sweet 'crooning tenor' for women, and the baf-

fling or repellent quality of that voice for many men, is the subject of this year's Philip Brett Award winner. In the committee's unanimous judgment, Allison McCracken's *Real Men Don't Sing: Crooning in American Culture* stood out for its intersectional approach to a set of musical, social, and technological changes within a short but transformative period of time in American popular music.

McCracken frames the "crooner" and his appeal to female listeners within specific valences or inflections of masculinity, particularly sentiment, emotionalism, and effeminacy, rather than a biological or essential category of maleness. She historicizes whiteness as a gendered and classed category of musical expression and consumer culture. She foregrounds the agency and cultural-commercial impact of female audiences in popular music. McCracken writes with an exemplary sensitivity to sonority and affect in musical communication, and skillful use of recorded, journalistic, and commercial evidence."

In addition to this great honor, Allison received an Honorable Mention for the 2017 Herndon Book Prize from the Society for Ethnomusicology's Gender and Sexualities Task Force on November 4th at their annual conference in recognition of the best monograph

length "ethnomusicological work in gender and sexuality including, but not limited to, works that focus upon lesbian, gay, bisexual, two-spirited, homosexual, transgendered and multiple gender issues and communities."

Allison McCracken, Associate Professor, American Studies Program, is the 2017 American Musicological Society's Philip Brett Award Recipient



Don't miss out! Prof. McCracken will be teaching AMS 340 American Popular Culture 1890-1930 in AUT 2018.

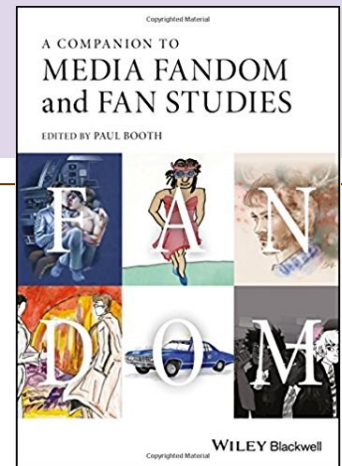
2017-2018 Selected Publications by American Studies Program Faculty

Paul Booth

Paul Booth, ed. *A Companion to Media Fandom and Fan Studies*. New York, NY: Wiley-Blackwell. Proofs. May 2018.

Paul Booth. "Missing a Piece: (The Lack of) Board Game Scholarship in Media Studies." *Velvet Light Trap* 81 (2018): 57-60.

Paul Booth. "Playing by the Rules: Storium, *Star Wars*, and Ludic Fandom." *Journal of Fandom Studies* 5, no. 3 (2017): 267-284.

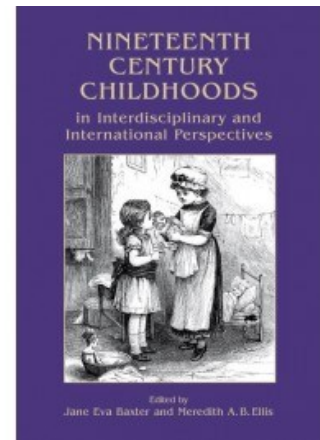


John Burton

John Burton. "Education, race and nation-building in an archipelago: Nineteenth-century Bahamian out island schools." *Nineteenth-Century Childhoods*, Jane Baxter and Meredith Ellis, eds. (Oxford: Oxbow Press for the Society for the Study of Childhood in the Past, 2018): 127-138.

Jane Baxter and John Burton

"Introduction, Special Issue: Perspectives on 19th-Century Education," guest editors, by Jane Baxter and John Burton *Childhood in the Past: An International Journal*, 11 (May 2018): 3-7.



Marcy Dinius

Marcy Dinius. "'I go to Liberia': Following *Uncle Tom's Cabin* to Africa." *Uncle Tom's Cabins: The Transnational History of America's Most Mutable Book*. Ed. Tracy C. Davis and Stefka Mihaylova. Ann Arbor: University of Michigan Press, 2018. 59-80.

Dustin B. Goltz

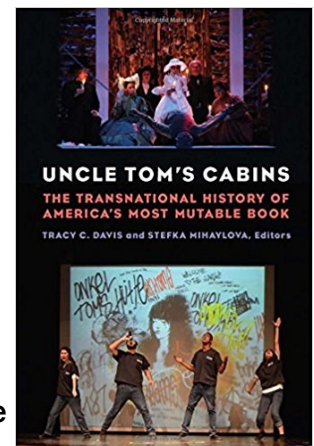
Dustin B. Goltz. *Comic Performativities: Identity, Internet Outrage and the Aesthetics of Communication*. New York, NY: Routledge, 2017. ISBN: 978-1138742604

Dustin B. Goltz. "The non sense: A performative examination of 7 days after the Pulse Nightclub Massacre." *Qualitative Inquiry*. 2017.

Zingsheim, J., Goltz, D. B., Mastin, T., Murphy, A. G. "Narrating sexual identities in Kenya: 'Choice,' value, and visibility." *Journal of Lesbian Studies*, 21, 2, 151-68.

Amy M. Tyson

Amy M. Tyson. "Working to Connect: Oral Histories of Illinois Public Historians at the State Bicentennial." *Journal of the Illinois State Historical Society* (1998) 111, no. 1-2 (2018): 152-75.



Program in American Studies

Congratulations to our 2017-2018 Graduates!

Majors

Austin Brown
Zac Hamill
Amy Hildebrand
Erin Miller
Naomi Wilkin

Minors

Chantal Austin
Cassie Harbeck
Jay Kietzman

Photos from our American Studies Winter Luncheon.

Standing in Back Row (from L to R):

Lauren Minga, Anais Donald, Naomi Wilkin, Zac Hamill, Jay Kietzman

Middle Row: Cassie Harbeck, Maggie Sorenson, Cecilia Kearney, Gin To

Front Row: Amy Tyson, Mairead Dewitt, Zoe Knight, Ally Marcella

Notes from Prof. Tyson: (1) The tableaux vivant depicting "The Last Supper" (below) was the students' idea. (2) Many thanks to Program Assistant **Alicia Sanders** for arranging the luncheon and for photographing the shenanigans.



American Studies Program
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Prof. Amy M. Tyson, Director
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Newsletter produced by Sam Christenson with faculty oversight and edits by Amy M. Tyson