

**University of Portland English Department**  
**Senior Capstone Presentations—Spring 2019**  
**24 April and 1 May**  
**4:10-6:10 Franz 120**

**24 April**

**I. Female Fantasies, Mysteries, and Dystopias in American Literature and Film** **4:15-5:05**

Taylor Bradley “Worse than What’s Happening in *The Handmaid’s Tale*”:  
Why Feminist Dystopia Needs to Be More than Derivative

Brigid Lowney Looking vs. Seeing: How Baz Luhrmann’s *The Great Gatsby*  
Ruins Daisy Buchanan

Emily Nelson Saints of the Suburbs: Dead Girls and Lost Boys in  
*The Virgin Suicides*

**II. Civilization Problems in Postcolonial, Environmental, and Utopian Literature** **5:20-6:10**

Kelley McCaffery Romance and Omission: Our Preferred Level of Nature in  
*Into the Wild*

Hanna Redenbo A Vicious Cycle: Benevolent Racism and Its Consequences  
in Melville’s *Benito Cereno* and Salih’s *Season of Migration to the North*

Monica Salazar Hopping the Border between Human and Nature in Thomas  
More’s *Utopia*

**1 May**

**III. Myths and Paradigms of Gender, Race, and Nation** **4:15-5:05**

Theresa Foley Reclaiming Dated Texts: A Case For the Validity of  
*Lord of the Flies* in 21st Century Classrooms

Caitlyn Shaffer Austen’s *Emma*: The Importance of Equality in Marital Happiness

Parker Wiltrout Fables and Why to Read Them

**IV. Ghosts, Mourning, and other Vulnerabilities** **5:20-6:10**

Alex Gorretta [untitled personal essay project]

Chris Murphy Are You Thinking About Real Death?

Matt Schumann Ghosts in Contemporary American Literature: An Exploration  
of Cultural Haunting in *Sing, Unburied, Sing* and *Lincoln in the Bardo*

[over]

**The following members of English 499 gave their senior capstone presentations at Founders' Day, April 9, 2019**

- Wes Cruse  
**God is a Fish: Slippery Words and Hollow Religion in *As I Lay Dying***  
An exploration of Faulkner's critique of religious belief and the limits of language as a tool for making meaning in a seemingly meaningless world.
- Katherine Brown  
**My Heart is a Ship: Exploring Alternate Views of Gender and Humanity in Sci-Fi**  
How language is employed to subvert expectations of gender and humanity in the AI narrator of Ann Leckie's science fiction novel *Ancillary Justice*, and how these observations reflect on the genre of science fiction as a whole.
- Christopher Lee  
**Please Make me a Handsome Tokyo Boy in my Next Life! Exploring Gender Binaries in *Your Name***  
Investigates the role of language, space, and the body in reinforcing and challenging gender binaries in Makoto Shinkai's *Your Name*, the world's highest-grossing Japanese animation film, about a teenage country girl and a teenage city boy who intermittently swap bodies.
- Kyle Sparrman  
**"I Know You Want It": An Exploration of Male Entitlement to Female Sexuality in Music and Poetry**  
The history of how female sexuality has been represented in music and poetry and how it contrasts with contemporary music and poetry. Involves a discussion of the presence of male entitlement to female sexuality in said mediums and the reclamation of sexuality by female musicians and poets.
- Mayetta Martel  
**Answering the Call to Convert in *Wise Blood***  
This project combines close reading of Flannery O'Connor's *Wise Blood* with a personal account of conversion, oddly enough as a result of O'Connor's arguments against organized religion.
- Caroline Holyoak  
**Virgin, Traitor, Mourner: Queering the U.S.-Mexican Border in "Woman Hollering Creek"**  
An exploration of Sandra Cisneros' short story "Woman Hollering Creek" for its treatment of three key female icons from Mexican culture—La Virgen, La Malinche, and La Llorona—in order to explore the questions of Chicana identity and queerness in the U.S.-Mexico borderlands.