

# MARY & WILLIAM

THE GENDER, SEXUALITY, AND WOMEN'S STUDIES PROGRAM NEWSLETTER

FALL 2025/ SPRING 2026: ISSUE 23



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# DIRECTOR'S NOTE

It's hard to believe that I have already finished my first year as Director and my first full year as a faculty member here at William & Mary. After serving on the faculty at Salisbury University, a public university on the eastern shore of Maryland, moving to Williamsburg has been a significant change for me and my family. I am so very grateful for



the warm welcome I have received from students, faculty, and staff and the entire W&M community. I am so very proud to call W&M and GSWS home.

Since my first campus visit last spring, I have been continually impressed by the creativity, intellectual curiosity, and thoughtfulness of the students on this campus, GSWS students most of all. This year, I had the opportunity to teach GSWS 290: Foundations in the fall and a senior seminar on Religion and Sexuality in the US in the spring. Foundations is a new larger lecture course that is meant to take a "keyword" approach to GSWS, intended to appeal to first-year students and integrated into the COLL curriculum. In my senior seminar, students produced final projects on an interesting range of topics—a podcast on the Bowers v. Hardwick Supreme Court ruling, a paper on religious justifications for the Lavender Scare, and research on the growth of Purity Culture in the 1990s just to name a few. It was so wonderful to get to know students at both the beginning and end of their academic careers in GSWS and to witness their growth as feminist scholars.

This year saw an impressive number of GSWS events. We kicked off the year with our annual Fall Welcome Back party, featuring some amazing drag and spoken word performances and presentations from student activist groups. We hosted our first ever exploratory panel for undecided students, pioneered by our two wonderful Program Interns, Ava Wladar and Ana Scruggs. We celebrated Homecoming with a talk from our own Dr. Jennifer Putzi based on her recently published book on Frances Ann Rollin, co-sponsored with Special Collections. The fall semester also featured exciting colloquia from two GSWS affiliates, Addie Tsai (ENGL and CRWR) and Erin Webster (ENGL). In the spring, we collaborated with Theater and Performance to co-sponsor events with scholars E. Patrick Johnson (Northwestern) and Petra Kuppers (University of Michigan).

The highlight of the year was our annual Braithwaite lecture. Guest speaker Catherine Knight Steele delivered an engaging lecture on the topic of digital Black feminisms. Dr. Steele discussed how we might learn from Black feminist technologies to resist the pressures and pitfalls of our algorithm driven culture.

Our own Claire Pamment and Diya Bose collaborated with gender expansive individuals both in Williamsburg and South Asia to produce "Rasa Without Borders" —

which featured Dr. Bose showing off her skills in South Asian dance! Through our endowed funds, GSWS was able to hand out a record-breaking number of grants, supporting student activism and research on campus and sponsoring student internships and externships in the "real world."

It has been a whirlwind of a first year for me, and I cannot wait to see what the next one brings. Wherever you are, please know you will always have a home with us in Boswell Hall and GSWS!

Warm regards,  
**Kara French,**  
Program Director



# GSWS Core Faculty



**Diya Bose**  
Assistant Professor,  
Sociology &  
GSWS



**Victoria Castillo**  
Teaching  
Professor,  
GSWS



**Kara French**  
Director of  
GSWS,  
Associate  
Professor,  
History



**Elizabeth Losh**  
Duane A. and  
Virginia S. Dittman  
Professor, English &  
American Studies



**Claire McKinney**  
Associate  
Professor,  
Government &  
GSWS



**Leisa Meyer**  
Professor,  
American Studies,  
History & GSWS



**Claire Pamment**  
Associate  
Professor,  
Theatre and  
Performance  
& GSWS



**Jennifer Putzi**  
Sara and Jess  
Cloud Professor,  
English & GSWS



# GSWS COMMITTEES

## **Executive Committee**

### GSWS Core Faculty

Kara French (Director)  
Diya Bose  
Victoria Castillo  
Elizabeth Losh  
Claire McKinney  
Leisa Meyer  
Claire Pamment  
Jennifer Putzi

## **Outreach Committee**

Claire Pamment  
(Fall '25 chair)  
Diya Bose

## Arts and Sciences Invited Members

Archana Kaku, Government (25-28)  
Addie Tsai, English (25-28)  
Erin Webster, English (24-27)  
Noelle R. St. Germain-Sehr, School of  
Education (24-27)

## Students

Tijuana Reeve (Grad Fall '25)  
Carly Barnhardt (Grad Spring '26)  
Ava Wladar (UG 25-26)

## **Personnel Committee**

Leisa Meyer (Fall '25 Chair)  
Jenny Putzi (Chair)  
Aaron Griffith  
Simon Joyce

## **DEI Committee**

Helen Murphy (Chair)  
Erin Webster

## **Curriculum Committee**

Victoria Castillo  
(Curriculum Coordinator)  
Ava Wladar (Student)

## **Prizes & Awards**

### **Committee**

Cristina Stancioiu  
Melanie Marotta  
Erin Webster

# AFFILIATE FACULTY

**Jody Allen**, History  
& The Lemon Project

**Alicia Andrzejewski**, English

**Jennifer Bickham Mendez**,  
Sociology

**Annie Blazer**, Religious Studies

**Mayank Chugh**, Biology

**Cheryl Dickter**, Psychology

**Reya Farber**, Sociology

**Benedito R. Ferrao**,  
English & APIA

**Aaron Griffith**, Philosophy

**Vivian Hamilton**, Law

**Kathleen Jenkins**, Sociology

**Simon Joyce**, English

**Archana Kaku**, Government

**Kathrin Levitan**, History

**Melanie Marotta**,  
English & GSWS

**Deborah Morse**, English

**Helen Murphy**, Biology

**Vassiliki Panoussi**,  
Classical Studies

**Sasha Prokhorov**, Russian Studies

**Anne Rasmussen**, Music & AMES

**Hannah Rosen**, History & AMST

**Francesca Sawaya**,  
English & AMST

**Monica Seger**, Italian Studies

**Christina Stancioiu**, Art History

**Addie Tsai**, English & CRWR

**Jerry Watkins**, History

**Erin Webster**, English

**Emily Wilcox**, Chinese Studies

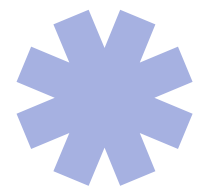
**Brett Wilson**, English

**Laurie Wolf**, Theatre & Dance

**Andrea Wright**,  
Anthropology & AMES

## **Administrative & Fiscal Coordinator**

Latasha Simms



**2025-2026**

## **Program Interns**

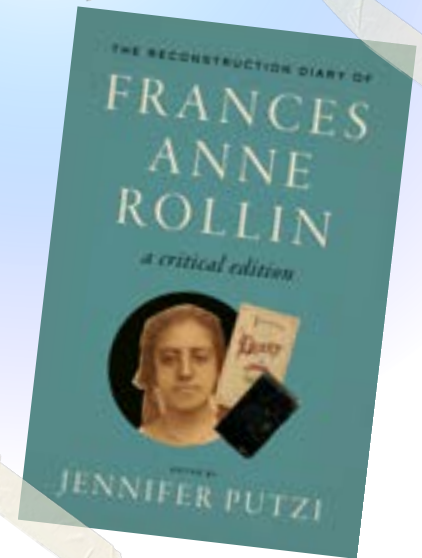
Ana Scruggs ('26)  
&  
Ava Wladar ('26)

# Faculty Publications

## Claire Pamment

- *Comic Performance in Pakistan: The Bhānd*. Lahore Vanguard Books [Pakistan Reprint with new preface], November 2025.
- *Re-Imagining Trans in Contemporary South Asia: Moving With, Against, and Beyond the State*, co-edited with Jeffrey Redding, *TSQ: Transgender Studies* vol. 12, no. 4, November 2025.

**Jennifer Putzi:** *The Reconstruction Diary of Frances Anne Rollin: A Critical Edition*. University of North Carolina Press, 2025.



# Faculty Grants & Awards

**Diya Bose:** Arts and Science Exchange Fellow, 2025-2026 [with Claire Pamment and Indranath Mitra], \$20,000 grant to develop *Rasa Across Borders*.

**Kara French:** William & Mary Libraries 2026 Digital Humanities Summer Institute Scholarship Recipient.

## Claire Pamment

- Arts and Science Exchange Fellow, 2025-2026 [Lead investigator with Diya Bose and Indranath Mitra], \$20,000 grant to develop *Rasa Across Borders*, a new model for embodied transnational dialogues and sustainable theatre making].
- Coco Faculty Fellow, 2026.

**Jennifer Putzi:** Best Scholarly Book Award (for books published between 2022-2025), Society for the Study of American Women Writers, for *Fair Copy: Relational Poetics and Antebellum American Women's Poetry*, 2025.





To kick off the 2025-2026 school year, GSWS hosted its annual Welcome Back Party, to welcome students to the program, its students, and community on campus. Featured student groups included VOX: Planned Parenthood Generation Action, Out in Science, Technology, Engineering and Math (oSTEM), and Someone You Know. Members of the student run groups Drag & Drop and Inside Out Theatre also gave drag performances and read spoken-word poetry respectively, exhibiting the creativity and vibrancy of the GSWS community on campus.

This annual tradition could not be made possible without the organization of our fiscal and administrative coordinator, Latasha Simms, the support and attendance of our core and affiliate professors, and the community members coming out to celebrate with us!

# GSWS Welcome Back Party

# COLLOQUIA EVENTS

## Prof. Erin Webster's "Playing Bo-Peep with Planets: The Function of Games and Game Playing in Hester Pulter's Astronomical Poems"



In her talk, Prof. Webster challenges previous conceptions of early modern women's involvement in the development of astronomy and the sciences. Looking at 17<sup>th</sup> century English poet Hester Pulter's poetry, Prof. Webster identifies several instances of Pulter's tracking of astronomical bodies through the poetic metaphor of games. Through Pulter's articulation of playing "bo-peep" with planets she observes, Prof. Webster argues that Pulter engages in the scientific debate of leading male astronomers Galileo and Kepler, and correctly identifies the heliocentric model of the universe.

## Prof. Addie Tsai's "Straight White Men Can't Dance"

In this talk Prof. Tsai discussed their new book, *Straight White Men Can't Dance: American Masculinity in Film and Popular Culture*, with Dr. Kate Mattingly (ODU). Prof. Tsai introduced their book with a montage of "buffoonish" white men's dancing within film, including *The Office*, *Napoleon Dynamite*, *Ferris Bueller*, and *Barbie*. The book follows the trend of buffoonish, goofy dancing which emerged in the 1980s in response to the challenges to masculinity, including Watergate, Vietnam, and the AIDS epidemic. The new model of the "great American wimp," Prof. Tsai argues, holds onto his masculinity through clownish behavior, particularly in dancing. The humorous image of bad dancing, allows for the straight-white-man to sinisterly obscure his violence (i.e. *The Office's* Michael Scott). At the same time, Prof. Tsai points to this appropriation and manipulation of dance as a means of perpetuating white supremacy. The clownish straight-white-male dancing moves the artform of dance away from its origins in Black American culture; simultaneously the "good" dancing of straight-white-men, mainly pop stars, is entirely dependent on backup dancers of color.



# Exploration Week Panel:



## What Can \* GSWS Do For You? \*

In celebration of the Dean of Arts and Sciences' new Exploration Week initiative, GSWS held a panel for undecided students to answer the question, "What can GSWS do for you?" Our panelists included Prof. Jennifer Putzi, PhD students in American Studies Carly Barnhardt and Meagan Thompson, and undergraduate students Ziz Kilmer ('26) and Calliope Koesters ('26).



# HOMECOMING EVENT

## Prof. Jennifer Putzi's "Finding Frank: Recovering Black Women's Diaries"



Professor Jennifer Putzi (GSWS & English) discussed the process of researching and editing *The Reconstruction Diary of Frances Anne Rollin*, as well as her work on the Black Women's Diaries Project (BWDP). Rollin's 1868 diary follows her life as she travels from South Carolina to Boston to publish her biography of Martin R. Delany, Black abolitionist, Civil War veteran, and writer. In the process of publishing her writing, Rollin's diary also offers a snapshot of a Black woman in the Reconstruction period—her community, her thoughts, her ambitions, and her politics, a perspective rarely documented within the archive. Researching, archiving, and honoring these perspectives are the main goals of the BWDP, an on-going digital humanities project within the GSWS program and William & Mary Libraries.

The BWDP is an ongoing Digital Humanities project led by co-directors Prof. Putzi and Prof. Kirsten Lee (Auburn University), supported by GSWS and William & Mary libraries, especially Digital Humanities librarian Rachel Hogan. Prof. Putzi has collaborated with students through work opportunities and research labs for the past three semesters, recruiting Micah Hutchings ('27), Ziz Kilmer ('26), and Sapphire George ('27) as student leads on the Mary Virginia Montgomery diary, Florence Barber diary, and Sallie Sanders Venning diaries respectively. Within the lab, students have transcribed, encoded, and annotated these three diaries, working towards the open source publication of the digitized diaries in Fall 2026.

## The Black Women's Diaries Project



Student researchers Mia Hunt ('27) and Micah Hutchings ('27).

# OTHER EVENTS

## E. Patrick Johnson's "From Field to Stage to Screen: Aesthetic Methodologies in the Making of 'Sweet Tea'"



In *Sweet Tea*, E. Patrick Johnson reframes performance studies as a form of oral history – one that centers language, detail, and the voices often excluded from dominant archives, particularly Black LGBTQ lives. His work begins with collecting stories, but it refuses to leave them confined to the written page. Johnson emphasizes the limits of text: writing alone cannot capture tone, gesture, or the intimacy of lived experience. Through performance, these elements come alive. In his "Pouring Tea" pieces, he stages storytelling with a visible script and music stand – an aesthetic and political choice that foregrounds authorship and honors the men whose stories he shares. By embodying individuals like Freddy through voice, movement, and gesture, Johnson creates a sense of immediacy and connection. Songs such as I'm Coming Out! anchor emotional and cultural context, inviting audiences into the world of his interviewees rather than positioning them as distant observers. At the same time, Johnson navigates vulnerability by performing through his persona, E.P.J., balancing personal exposure with critical distance. His work ultimately becomes both testimony and transformation: a way of listening to others in order to tell one's own truth. As he speaks, "If you want

the truth, you start at the beginning... and the word was 'the tea.'"

## Petra Kuppers student lunch

This project brings together mental health, ecology, and historical memory through the lens of artist-scholar Petra Kuppers. Stephanie's experience with bipolar disorder becomes intertwined with her study of the Ypsilanti River, a site that mirrors cycles of instability, contamination, and reflection. The river is both material and metaphor – holding personal and environmental "toxicity" at once. Inspired by Kuppers' approach, the work also engages poetically with the Michigan Murders, asking how violence lingers in place. Through the lens of psychogeography – rooted in situationist and surrealist thought – the project explores how landscapes shape emotion, memory, and subconscious perception.

At its core is a question: how does the land remember? Beneath the surface of rivers and cities lie traces of harm, as well as unseen hierarchies that shape which places are valued or neglected. Through poetry and embodied reflection, this work listens for those hidden currents.





With the support of the Arts and Science Exchange, Profs. Claire Pamment, Diya Bose, and Indranath Mitra (SOCl) developed Rasa Across Borders. Rasa Across Borders partnered with Gender Interactive Alliance in Karachi and the Kolkata Anandam for Equality and Justice to develop the project, and featured performers from across South Asia: Rehan Akhter (Karachi), Palash Dutta (Sheoraphuli, West Bengal), Pratap Ghosh (Nadia, West Bengal), Sangram Mukhopadhyay (Kolkata), Sara Gill (Karachi), Alina Khan (Lahore), Leila Kazmi (Rawalpindi), Lucky Khan (Lahore), Bindiya Rana (Karachi), and Suzi (Kolkata). Performers from our GSWS community included students Ash Kelley ('28), and Nikhil Vattathara ('29), and Profs. Diya Bose and Indranath Mitra. Dr. Svati Shah, professor of Gender Studies at UMass Amherst joined us for a talkback panel following Rasa Across Border's first performance.

# RASA ACROSS BORDERS

a queer transnational theatre project  
led by Profs. Claire Pamment and Diya Bose



# 2026 Braithwaite Lecture with Dr. Catherine Knight Steele



Dr. Steele's talk, "From the Archive to the Algorithm: Tracing a Black Feminist Technoculture," argues that Black feminist thought reshapes how we understand technology, knowledge production, and cultural memory by centering everyday practices and lived experience. She emphasizes that theory and practice are inseparable, highlighting "care and feedings" as intentional strategies Black communities use to sustain knowledge and navigate systems of inequality.



Dr. Steele uses spaces like the beauty shop to expand the definition of technology, framing Black hair practices as complex systems of knowledge, creativity, and economic agency. She also distinguishes between institutional "big archives," which often narrow representations of Black life, and "little archives," where everyday experiences, memories, and digital expression are preserved and shared.

Overall, Dr. Steele argues that technology is not neutral but shaped by power and human relationships, and that Black feminist technoculture reveals how communities actively reshape systems through care, self-representation, and joy.



# DUKE FEMINIST THEORY WORKSHOP

The Workshop offers a unique opportunity for young scholars to interact with internationally recognized faculty and engage in sustained dialogue about feminist theory as a scholarly domain of inquiry. This year's attendees were: **Carly Barnhardt** (AMST), **Archana Kaku** (GOVT), **Mary-Kate Manning** ('26), **Claudia Garcia Mendoza** (AMST), **Thirtha Poruthikode Unniveelan** (LAW), **Kailey Thom** ('29).

Keynote speakers for 2026 were **Dr. Jane Ward** (The University of California-Santa Barbara); **Dr. Sarah Haley** (Columbia University); **Dr. Anne A. Cheng** (Princeton University); and **Dr. Erica Edwards** (Yale University). Additionally, this year the Workshop launched a new concluding event, "Last Words," a conversation between **Dr. Hortense Spillers** (Vanderbilt University) and **Dr. Sharon Holland** (University of North Carolina).



# WORKSHOP REFLECTION

To enter the workshop was to enter a space already shaped by urgency. This year's theme, crisis, was not simply a topic of discussion, but a condition that lingered in the room, something named, shared, and felt.

Across panels and conversations, speakers returned to the growing pressure placed on fields like gender studies, as well as other language and cultural studies. Programs are being questioned, restructured, and, in some cases, erased altogether. The workshop created space to collectively name this reality, emphasizing how the production of knowledge itself has become a contested terrain in the current political moment. At its core, this raised a larger question: who decides what should be taught, and what should not?

At the same time, the workshop made clear that crisis does not remain contained within institutions. It moves inward. Speakers reflected on exhaustion, uncertainty, and the sense that the present moment carries a weight that is difficult to name but impossible to ignore. At times, this feeling was described as an ongoing, almost endless grief. And yet, feminist theory insists not only on naming that grief, but on finding ways to move through it. Being in that space made this tension feel both personal and collective.

One of the most striking moments came when speaker Sarah Haley turned to the story of Eula Love. In 1979, after a dispute over an unpaid gas bill, Love was shot more than ten times by police in her own yard while gardening in front of her children. The story did not feel distant. It grounded the room in the reality that crisis is not new, and that it does not unfold evenly, but instead follows patterns shaped by race, gender, and power. In this way, her story reflected a central insight of Black feminist thought: that experiences of violence and vulnerability are structured through intersecting systems of oppression.

This perspective was further deepened through my engagement with the work of Jennifer Nash, whose writing I had studied in class and returned to throughout the workshop. Her scholarship shows how Black feminist thought centers the lived experiences of Black women to reveal how power operates unevenly. It was an honor to hear her speak, and engaging with her ideas shaped how I understood many of the conversations.

Building on this, a focus on perspective surfaced in a powerful moment. Speaker Erica Edwards described explaining a concept to her class, only for students to respond, "That is it?" Her answer, "That is it," stayed with me. It pointed to something larger: that understanding is not always about adding more, but about learning how to see differently.

What I carry forward is not a solution, but a shift in perspective. If nothing can be gained without something being lost, then crisis asks us to remain attentive to what is at stake and how we choose to respond. The workshop did not resolve the crisis, but it made it visible, and in doing so, made it something we could face together.

**Mary-Kate Manning '26**

# GSWS AWARDS AND FUNDING

## ACTIVIST PRIZE

Katelyn Yen & Mlumbeni Nkhoma

Katelyn and Mlumbeni are recipients of a GSWS Student Activism Award, funded by private contributions recognizing feminist activist work outside the classroom on issues like reproductive rights and LGBTQ+ advocacy; both have advanced campus organizing, education, and policy-focused community engagement.



## SCHOLARSHIP PRIZE

### UNDERGRADUATE RECIPIENTS

Freda Kekah and Ainsley Ruhl are the Undergraduate Recipients, both honored for their separate works: Kekah for *The Feminist Illusion of Neoburlesque* and Ruhl for *Bodies for Sale: Transnational Surrogacy and the Global South*.

### GRADUATE RECIPIENT

Xinyi Yu is the Graduate Recipient for her work in *Wearing Grief*, which examines how mourning dress transformed widowhood in the Civil War South, shifting grief into a public, politicized expression of loyalty and gendered identity. It analyzes material culture, death practices, and debates on continuity and change in death culture.



## CAROL WOODY INTERNSHIP AWARD

Katelyn Yen was awarded the Carol Woody '71 GSWS Internship Award, funded by William & Mary alum Carol Woody, to support a internship at Ascend Justice in Chicago, assisting with interviews, affidavits, and legal research toward law school nonprofit/judicial goals.



## NANCY GRAY PRIZE

Ava Wladar ('26) - English and GSWS

This prize is awarded to one graduating senior in recognition of their academic and activist achievement, and her commitment to the ideals of the Gender, Sexuality, and Women's Studies Program. Ava has served on the GSWS Executive Committee for the 25-26 academic year, has worked as a program intern since her sophomore year, and was a teaching assistant for Foundations of Gender and Sexuality in the Fall. Ava has been part of the Black Women's Diaries Project since its first lab, and plans to continue her work with the digital humanities throughout her English PhD, during which she will obtain a doctoral minor in Gender Studies

# STUDENT FUNDING RECIPIENTS

## Jacob Brown ('26)

received funding to support his applications to PhD programs in English Literature. He has accepted an offer at Ohio State University, and plans to study 19<sup>th</sup> century American women writers.

## Kelly George ('26)

received funding to support their application to the VCU School of Social Work, where they will attend in the Fall.

## Ziz Kilmer ('26)

received funding to support their applications to PhD programs in English Literature. They have accepted an offer at the University of Maryland and plans to study 19<sup>th</sup> century African American literature.

Student organization VOX received funding to support obtaining merchandise which incentivizes student engagement, especially in canvassing efforts each Fall.

## Icarus Landaker ('27)

received funding on behalf of Inside Out Poetry. "Inside Out Poetry hosted the nationally ranked spoken word poet Dezz (she/they) on April 3<sup>rd</sup> where they gave a two hour workshop on what spoken poetry is and how it's written. The workshop opened with Dezz sharing what spoken poetry is for her and how she uses its medium for her own voice. They emphasized the four w's of poetry: who is it for, what is it about, where is it being performed, and why is the poet performing it. She placed special emphasis on the why of poetry, saying a poem does not need to have a reason for existing beyond the poet simply having a feeling they have to get off their chest, but the poet must approach the poem knowing why it is needed from the beginning. A poem cannot be written without its why."

## GSWS Merch Design Contest

GSWS opened a Merch Contest to design the new merchandise logo for the program. The winning design was created by Logan Mischke ('26), and will feature on our program merchandise to be given out to undergraduates soon!

## Bailey Langhans ('26)

received funding to travel to the Nineteenth-Century American Women Writers Study Group this past March as a part of her English honors thesis.

## Ava Wladar ('26)

received funding to support her applications to PhD programs in English Literature. She has accepted an offer at Indiana University Bloomington, and plans to study queer Romantic literature.

## Katelyn Yen ('27)

received funding to obtain materials for her Honors Thesis on the effects of the 14<sup>th</sup> Amendment on American women.

## VOX: Planned Parenthood Generation Action



# Senior Shoutouts

## Deanna Cena

Deanna is a GSWS and Government double major. "I'm very grateful for my time in the GSWS [program] and so glad I chose to double major. The faculty are incredible and have deeply influenced my development both personally and academically." Since graduating in January 2026, Deanna has been working full-time as a paralegal while applying to graduate programs focused on an interdisciplinary approach to International Relations and Gender Studies.



## Rose Field

Rose is a Studio Art major with a minor in GSWS. "I love taking GSWS courses! The faculty are not only personable and informative, but their courses provide a unique outlook on the world and inspire me in my artistic practice." Rose will be working at Anderson Ranch Arts Center in Snowmass Village, Colorado as a Children's Department Intern.

## Kelly George

Kelly is a GSWS major. "I found GSWS in my sophomore year after dropping my Chemistry major for mental health reasons. Though taking the leap to a completely different field halfway through my degree was scary, I am so grateful to find home at such an uplifting community!" They will be attending the VCU School of Social Work in the Fall.

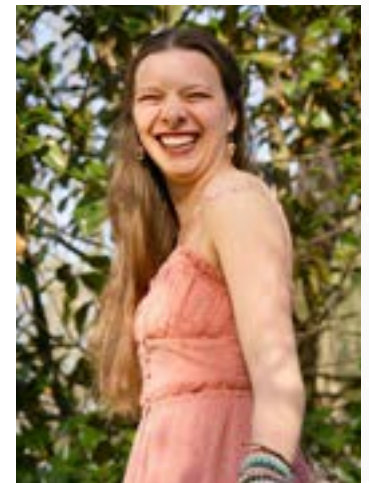


## Annabelle Glassman

Annabelle is a GSWS and Government double major. "As a GSWS major, I have gained a framework through which to see the world - one that prioritizes meaningful inclusion and guides purposeful work towards equity." Annabelle will be working in Washington, DC this Summer.

## Calliope Koesters

Calliope is a GSWS and Psychology double major. "I came into William & Mary knowing that I wanted to join the GSWS department and, after 4 years, I have built a community here filled with so much love and support! I am so lucky to have not only met the most knowledgeable professors through this department but my fellow students, who have become lifelong friends. I've been able to connect my passions for theatre, psychology, reproductive justice, and reading to my GSWS coursework and highly recommend taking any GSWS class that looks remotely interesting, because it has the chance to change your life." She is attending Washington University in St. Louis to pursue a Master of Social Work (MSW) alongside Doula and CMA certifications in order to fulfill her dream of maternal and reproductive advocacy.



# Senior Shoutouts

Ziz is an English major with a minor in GSWS. "I will always be appreciative to the incredible professors in the GSWS Department. They were my biggest cheerleaders!" They have accepted an offer at the English PhD Program at the University of Maryland.

**Ziz Kilmer**

## Rebecca Meister

Rebecca is a GSWS and Government double major. "GSWS has provided me with a much broader perspective on the world, as well as introduced me to many issues I'd never have known about otherwise. This program has so many wonderful professors, and deeply engaged students, it's been wonderful to be a part of!" Rebecca plans to continue her studies in Urban Planning at VCU.



## Julia Meyer

Julia is a GSWS and International Relations double major. "GSWS had taught me how to think critically about systems of privilege and inequality and provided me with new understandings of the intersecting nature of identity and global problems." She is planning to work for two years before going to graduate school for international relations.

## Ana Scruggs

Ana is an International Relations major with a minor in GSWS. "GSWS has given me a deeper and more nuanced understanding of global affairs. GSWS has provided me with different perspectives on how I view foreign policy. It's broadened the way I understand the world we live in. The professors have been incredibly supportive and welcoming." After graduation, Ana will be working in the Northern Virginia area in marketing, with plans to pursue a law degree in the future.



## Ava Wladar

Ava is an English and GSWS double major. "The GSWS Program has been my home throughout college; I probably would have transferred if not for the support of this community! I'm so grateful to have been a part of this program and to have connected with the wonderful people within it." She will be pursuing her PhD in English Literature at Indiana University Bloomington with a doctoral minor in Gender Studies.

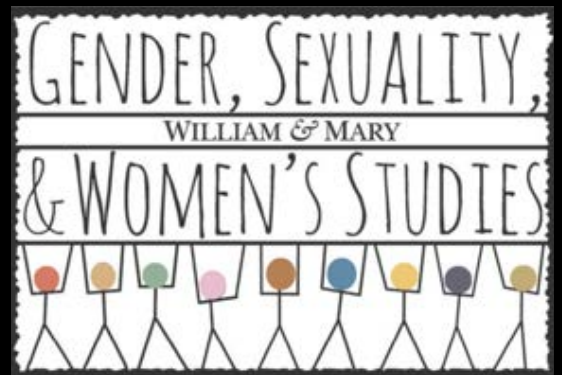
**GSWS also celebrates Gray Bunting, Sara Crapo, Mary-Kate Manning, and Ava Noce. Congratulations Graduates!**

# GIVE TO GSWS



Your contribution to the Gender, Sexuality, and Women's Studies Program will help our faculty members provide the best learning experience to our students. You can scan the QR code to contribute online with your credit card, using our secure web server. The contribution form will be pre-selected to direct your gift to the general academic fund for the GSWS, which supports student and faculty needs directly.

## KEEP UP WITH GSWS!



Instagram: [@gsws.wm](https://www.instagram.com/gsws.wm) | Linktree: [linktr.ee/gswswm](https://linktr.ee/gswswm)

Facebook: [facebook.com/williamandmarygsws](https://facebook.com/williamandmarygsws)

GSWS Calendar: [events.wm.edu/upcoming/gsws](https://events.wm.edu/upcoming/gsws)

This newsletter was created by Ana Scruggs and Ava Wladar under the supervision of Dr. Kara French. Cover photo: Drag & Drop performer Vularia.