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- Chas Firestone East
Dear friends and colleagues,

We here at the GSC hope that you are all enjoying your summers. The summer is a period of transition for many of us. The GSC is no different as we say our sad farewells to outgoing members and welcome new team-members and initiatives. Summer is also a busy time. The semesters may be done, but these months can quickly fill up with research, family commitments, projects, conferences, and hopefully plenty of rest and relaxation. To support our fellow graduates in their work, this year we aim to provide resources for developing academic skills. We plan to host a series of conference panels and workshops on grant writing, organizing your research, accessing archives, and more. If there are any programs you, our graduate student readers, would like to see, please don’t hesitate to reach out!

Last year we started to look at the history of the GSC in anticipation of the MAA’s 2025 centennial. Continuing in this vein, we have been looking back through the newsletter archives for articles that remain insightful and useful today, and we are bringing a select few back for our new graduate audience. In this issue’s “From the Archives,” to coincide with IMC Leeds 2023, you can read Dr. Mimi Zhou’s 2018 reflections on her experience at IMC Leeds.

In other news, the GSC’s anthology-style podcast, The Multicultural Middle Ages, is coming up on the end of its second season! We are extremely grateful to all of our contributors, without whom the podcast could not have succeeded. The call for proposals for season three will be posted soon, so be on the lookout for that on our social media pages. Like the workshops, social hours, webinars, and conference panels that the GSC sponsors throughout the year, The Multicultural Middle Ages is designed to create a space where the medieval studies community can expand the stories we hear about the Middle Ages and the voices we hear them from. We’d love to hear from you if you would like to get involved. We also have some exciting projects in the pipeline for the podcast, so keep an eye out for further updates!
I want to close by thanking all the outgoing members of the 2022-23 GSC and our outgoing chair, Reed O’Mara. The GSC has gone from strength to strength in recent years, and Reed’s diligent, organized, and compassionate leadership during her tenure was dearly valued by us all. The 2023-24 GSC are excited to follow in our predecessors’ footsteps and show you all what we’re working on for this year.

Cheers,
Will Beattie
Chair, Graduate Student Committee

Valuing Expertise on the Middle Ages

The MAA is dedicated to building an environment that welcomes and equally values the expertise of all its members, whether they be librarians, K-12 teachers, independent scholars, curators, early-career scholars, lecturers, post-docs, grad students, first-generation scholars, or tenure-track professors. To do so, we need your help.

Whether you are a longtime Academy member or are just starting out as a medievalist, tell us if you have felt that your expertise has not been valued or that your perspectives were unappreciated in this organization. We want to hear your frank views and experiences, no matter how negative—particularly if you are a scholar of color, a person with a disability, or a member of the LGBTQ+ community and have not felt seen and valued by the MAA. Please use this link to take an anonymous, one-minute poll.

If you have suggestions as to how the Academy and I can do better, we welcome them. But you don't have to have the solutions. That's the job of all members of the Academy's governance structures. We're here to serve YOU.

Insta-workshop by @medievalaustria – the Key Findings with Nina Harm, Cedric Huss and Sophie Morawitz

The PowerPoint presentation is ready, the script is on the lectern, and a “medieval” rendition of an Eminem song to lighten the mood plays in the background. We are about to start our first Instagram workshop for the doctoral school of the Historical and Cultural Studies Faculty of the University of Vienna. This is a full-circle moment because we met as undergrads in this very building at the Institute of Art History a few years ago.
Our mutual interest in medieval art and architecture drew us together back then, and we started to arrange meticulously planned trips across medieval Austria. Our personal photo archives became extensive, and our expertise grew. So did our desire to exchange ideas, observations, and theories about Austria’s medieval heritage with others. Thus the idea of @medievalaustria was born. Expecting some 100 followers, we would never have imagined that our community would include over 7500 people in the first five years of its existence. Soon collaborations with monasteries and privately held castles, museums such as the Kunsthistorisches Museum or the Belvedere (both in Vienna), festivals, and the country’s most renowned medieval church, St. Stephen’s Cathedral, followed.

The workshop participants are settling in. After a round of introductions and an overview of different approaches to Instagram, we address our topic: What potential does Instagram have for academics and how can we exploit it? Here are three of our key findings:

1. What topic do you want to share, and with whom?
   We aim to communicate medieval material culture in all its spectrum of craftsmanship to a broad public, inspiring respectful interaction with cultural objects of all kinds. But how can we convey all of this? At the center is the image. We distinguish between “nerd posts” and “sexy posts”: On the one hand, we want to address topics such as construction methods or the composition of mortar, for example, targeting a specialist audience. These are obviously the nerd posts. With the sexy posts, we take advantage of the fact that medieval aesthetics appeal to a broad audience through pop-cultural phenomena like Games of Thrones or Harry Potter—the interior of an incense-filled church or a mighty castle on top of a hill.
However, we do not just put these visual fishing hooks out by themselves because as art historians we are trained to combine images with text to make a point. Even though Instagram does not allow one to write academic-level explanations—there is not enough space for that—one can summarize academic discourse and findings here in simple language and easily digestible snippets of information. It is not about discussing academic topics in-depth but getting a conversation going. Get them with the image, and offer insight through text.

[caption for image above]: Collaboration with the Kunsthistorisches Museum, Medieval Monday, (c) medievalaustria

2. Interaction is vital.
It is enriching to receive input from new directions, people and disciplines. When you leave the protected bubble of your discipline, it is easier to create linked knowledge and expand your horizon. Instagram is an excellent tool for this, especially if you do not have the funds to attend faraway conferences. While marketing has long talked about so-called target groups, the concept of “dialogue groups” now seems to be on the rise. The difference is simple: whereas in the past visual materials (such as
advertisements) were put out into the world unilaterally, now the goal is to interact bilaterally with the people you want to reach. Social media have long since developed their etiquette or protocol, for example in the now-classical form of collaborations. In addition to this public-strategic type of exchange, which usually aims to grow visibility, there is a more individual form of exchange via private messages or comments. We have met many colleagues from all over the world in this way, where a good comment led to an excellent digital conversation and, in some cases (and this is the goal), to meetings in the real world. The most important thing is to be enthusiastic and take the time to engage.

[Caption for image above] St Stephans Cathedral Vienna, (c) medievalaustria

3. Time
Maintaining a more or less professional social media presence is not the same as privately sharing content on a whim. Especially in the beginning, when you want to build an account, regularity and monitoring the reactions of your growing following are essential. This is the only way to get a feeling for what kind of content is well received, when followers are particularly active, and what your “brand” could look like. It is helpful to think about what a monthly plan could look like: do I have enough pictures, how often do I want to post, when do I have time to write texts, do I already have content to fall back on? We are lucky that our team always consists of between three and five people, so the effort for the individual is always relatively manageable. It is advisable to work together with others even while you are creating the account. Apart from time management, this is also an opportunity to exchange ideas with like-minded people on an academic level, so much so that today we can say that we’ve learned almost more discussing with each other on the road than in classical lectures (don’t tell our professors!).

Let’s return to the question posed at the beginning: what potential does Instagram have for academics, and how can we exploit it? With an exciting topic, the willingness to invest time, and enter into a dialogue with people worldwide, an account can expand your professional network and impact your academic and professional trajectories. The churches we have visited, the
preservation of architectural heritage or the history of collecting medieval art are topics we deal with daily. Often thanks to encounters that we would hardly have made offline.

*Nina Harm works in historic preservation and is writing a thesis on early industrial architecture.*

*Cedric Huss works in cultural diplomacy and is writing a thesis on the emergence of state medieval art collections.*

*Sophie Morawitz is a stipendiary of the Austrian Academy of Sciences and is writing a thesis on the city parish church of Steyr.*

[Caption for image above:] C. Huss, S. Morawitz and N. Harm at "Family Matters" exhibition opening, Dom Museum Vienna (Photo: Marlene Fröhlich / LuxundLumen.com)

**One Perspective on the MAA Annual Meeting 2023 with Zumrad Iliasova**

We all know that conference presentations are an important part of the graduate school experience. They give students a chance to get feedback on their work, meet other scholars in their field, practice their public speaking, and start to get their name out there. But we can’t deny that presenting can be quite daunting. To help those who might be preparing for one of their first conferences, graduate student Zumrad Ilyasova shares her experience of presenting at the MAA Annual Meeting in 2023.

In summer 2022, I was a visiting graduate student at NYU’s Institute for the Study of the Ancient World. While there, I saw the call for papers for a session that the National Museum of Asian Art in Washington DC was co-organizing for the Medieval Academy of America’s 2023 Annual Meeting. It caught my attention immediately. The session invited speakers to (re-)think through the premises of global medieval art and material culture using objects from the museum’s vast collection. For me, a University of Basel graduate student at the final stage of my dissertation on Central Asian (Sogdian) wall paintings, this call presented an exciting challenge: to switch off from tunnel-vision dissertation mode and venture out into the wider world of global Medieval Studies. I was also curious to test the waters and see if the questions and methodologies I had developed over the years of area-focused research could be practically applied to the object of my choice: a purple silk fabric with yellow medallions and
lozenges attributed to Tang China. It was also in line with textiles being one of the thematic focuses of this Annual Meeting.

From the moment my paper proposal got accepted, the communication with Dr. Sana Mirza and lanna Recco from the National Museum of Asian Art was impeccable. Both were extremely generous in helping me to navigate the visa application process and other matters related to my travel across the Atlantic as an international student. Before the conference officially started, all four panelists from our session had the chance to meet the curators of the Museum for a lunch meeting. They were not only warm and welcoming, but also open to share their realities of balancing in-between managing their departments and finding time (and funding!) for personal research interests, a matter we are all concerned about as we move through our erratic yet exciting career paths.

The transition from this small intimate lunch gathering to the conference venue could not have been any more of a contrast. The scale of the Grand Hyatt and the number of participants were overwhelming to say the least. But even in a crowd this big, very soon, one starts to recognize familiar faces and dive into numerous catch ups—the collegial network of medievalists is indeed international and interconnected.

The very first panel I attended was to become the highlight of my overall experience at the conference. The session in question was “Situating Japan’s Shōsōin in the “Global Middle Ages”: Three Perspectives,” hosted by Michelle C. Wang, and featuring Mariachiara Gasparini and Akiko Walley from University of Oregon, and Brian Lowe from Princeton. I was particularly interested in this session, as the analysis of the object I chose to speak about has also led me to the extraordinary Shōsōin archive of 8th century Nara. The atmosphere of this panel was exciting, engaging, and encouraged exchange. The speakers and attendees were all fully immersed in it. For the duration of the session my mind was once again completely detached from the conference’s scale and tight schedule.

It may not come as a surprise that the post-session conversations were the most stimulating and fruitful. There were many points of encounter between the Shōsōin panel speakers and my co-panelists, resulting in the transfer of contacts, references and, most importantly, thoughts and ideas.

At conferences of this size and scope, scheduling is a great challenge. Our session “Rethinking Global Medieval Art and Material Culture” was concurrent to the roundtable “Rethinking the Global Pre-Modern World.” Without a couple of Hermione Granger’s Time-Turners there was no way for the attendees to sit in both sessions, but they could have profited immensely by
attending the sessions across the hall. Several graduate students from our panel unfortunately missed the discussion of the very complex affair of the global premodern, held by experienced colleagues from different areas of study. Meanwhile, these experts did not have the chance to hear early career scholars approaching this very issue by focusing on specific objects from a collection deeply embedded into the conference location—Washington DC.

To sum up this brief note on my first experience at the Medieval Academy of America’s Annual Meeting, I would like to thank all organizers for their enormous work on the event’s logistics and their hospitality. The session I was lucky to be part of was, in my view, representative of this year’s meeting’s key principles—to provide a platform for voices from different area studies to share their take on objects local to the city that hosted this event—Washington DC and its rich and renowned museum scene. Lastly, I think I can speak for many attendees of the Annual Meeting by praising the return of in-person conferences, as the magic (mostly) happens in-between the sessions.

Zumrad Ilyasova studied Art History, Ancient History and History of Textile Arts at the Universities of Heidelberg and Bern. Parallel to her studies she worked as a research assistant at the Ethnographical Museum in Heidelberg. She is currently a PhD Candidate at eikones, The Center for the Theory and History of the Image at the University of Basel, and a research assistant at the department of Pre-Modern Art History at the University of Bern. Since 2019 she has also been a member of the European Research Council-funded Global Horizons in Pre-Modern Art project led by Prof. Beate Fricke. With the support of the Swiss National Science Foundation’s DocMobility Grant, Zumrad has spent the academic year 2021/22 as a visiting graduate student at New York University’s Institute for the Study of the Ancient World.

“A Good Dissertation is a Done Dissertation”: Balancing Dissertating and Service with Jonathan Correa-Reyes

Q: Would you mind introducing yourself, your university during your PhD, the topic of your thesis, and where you are now?

A: Certainly! My name is Jonathan Correa-Reyes. In my dissertation I seek to better understand how notions of race operated within medieval discourses of the body and of subjecthood by
revisiting the Middle English metrical romances. I am graduating this Summer with a PhD in Comparative Literature from Penn State.

Q: How did you approach your thesis? For example, did you focus first on doing research, then on writing? Did you write every day, with a set word count or page count to hit each week? Did you constantly return to edit previous chapters as you went, or did you tackle each chapter discreetly?

A: I decided on my topic relatively late in my program. As I mentioned, I worked on the Middle English romances, texts which I was not extensively exposed to during my coursework. My first semester of dissertating was a deep dive into catching up: reading and re-reading primary source material, as well as getting acquainted with the scholarly conversations. So, fellow graduate students, do not despair if you are still trying to figure out what your topic is! It can be done.

Zooming into my process, I do prioritize doing the heavy lifting of the research upfront. As a literary scholar, for me this means choosing the passages I will discuss in detail, accounting for the relevant critical interventions, and having a good sense of what my argument will be and where it falls within broader debates. My next step is to outline the chapter. Does the final product resemble my outline? Never! Still, outlining is a crucial step for me. During my writing sessions I would then draft the paragraph(s) related to a point or two of the outline.

After drafting a chapter, I would send it to my advisor for feedback. After a full revision, I would send the chapter to the rest of my committee and make notes of their comments and suggestions. At this point, I would leave the chapter aside and turn to the next one. Although I wouldn’t immediately revise the chapter with their suggestions in mind, I was able to bear their concerns in mind as I began to work on the other chapters. This worked for me. Writing is a big part of the intellectual process, and there is little chance of producing a chapter that will be perfectly integrated into the dissertation as a larger piece of writing before all the chapters have been drafted in some form.

Q: How long did it take you, roughly, to write your thesis? How long was it in the end?

A: It took me about two years to write my dissertation. The first chapter took me about five months to write. The second one, about four months. I wrote the third and fourth chapters in about two months respectively. Things definitely got easier after getting that first chapter out there. In the end, my dissertation was about 210 pages long.
Q: What other projects/organizations were you involved in while you were writing the PhD thesis?

A: My first year dissertating coincided with my year as Chair of the GSC of the MAA. This is also when we began our podcast series, *The Multicultural Middle Ages*, which was another significant time commitment. Additionally, I continued volunteering as a teacher at correctional facilities in central Pennsylvania through the Restorative Justice Initiative at Penn State.

Q: Why did you take on additional responsibilities during your time as a PhD student?

A: I wholeheartedly believe that our responsibilities as scholars extend beyond the traditional university setting. I greatly enjoy teaching as well as my research, but these responsibilities are not enough for me to feel professionally fulfilled. Making knowledge accessible to a wider audience as well as learning alongside non-traditional students have truly been among the most rewarding experiences of my career.

My advice for my colleagues who find themselves navigating multiple responsibilities, as well as those who are applying for jobs: protect your writing time. Do not get buried under every other responsibility. I designated multiple “Writing Hour” blocks each week that I solely dedicated to the dissertation. To hold myself accountable, I reached out to colleagues and friends. I would meet with them and write together, either via Zoom or in person. Having to show up to write because someone was expecting me helped me stay consistent. Furthermore, I took these Writing Hours seriously, and avoided scheduling meetings or other things during these blocks of time. So, make sure you set aside the time you need for writing each week before figuring out where to fit in the rest of your projects and/or commitments.
Furthermore, make sure that you are spending your time and energy in worthwhile endeavors, ones that are meaningful to you.

Q: What advice would you give to students who are currently writing their thesis?

A: I always remember something a friend told me as I was beginning to write: “the key to finishing the dissertation is to lower your expectations.” We spend so much time designing and polishing our ideas during the proposal stage that we often build the dissertation in our minds as something that can be terrifying. As somewhat of a perfectionist, writing the dissertation was honestly a daunting task in the beginning. This is probably why it took me so long to write the first chapter when compared to the other three.

Attending workshops on how to turn your dissertation into a book helped me realize what my friend meant by “lower your expectations.” One of the speakers at that workshop, an editor at an academic press, referred to the dissertation as a “shitty first draft of an academic monograph.” Hearing this was liberating. It helped me deflate the dissertation from this larger-than-life boss I had created in my mind to a task I needed to complete to get my degree. A good dissertation is a done dissertation.

Q: Were you applying for postdocs or faculty positions whilst working on the thesis? If so, how were you able to balance these different time requirements, and the expectations of each?

A: Yes. This past year I tried my luck in the academic job market. I only applied for positions I thought I would be a good fit for. To be honest, my main goal was to craft and polish the documents so I could hit the ground running the following year. Landing a job was a welcome surprise.

The job application process—finding the jobs, preparing the documents, tailoring them for each different position, practicing for Zoom interviews, etc.—feels like a full-time job of its own. Crafting the documents and applying for jobs took over most of my mornings in September and October. I would split the workday into two parts: mornings for the job market, afternoons for writing.

Q: Where are you now? How do you feel that your experience with the PhD thesis prepared you for this position?
A: This Fall I’ll be joining the English Department at Clemson University as an Assistant Professor of Medieval Literature. Has writing my doctoral dissertation prepared me for what’s to come? Well, I guess I’ll find out. Hahahaha! But I am optimistic about the future.

Jonathan Correa is a Ph.D. candidate in the Department of Comparative Literature at Penn State, and a Pre-Doctoral Fellow of the Ford Foundation (2020-2023). Jon will complete his PhD this Summer. In the Fall he will start a new position as Assistant Professor of Medieval Literature at Clemson University. And, as a member of the Medieval Academy of America, Jon served as Chair of the Graduate Student Committee (2021-2022).

From the Archives:
Conference Spotlight: Tips for the International Medieval Congress at Leeds with Dr. Mimi Zhou

The GSC Newsletter has been a resource for graduate students since 2005. Over that time we have published dozens of articles with advice and insights that we hope are valuable to our readers. This year, we are returning to some of those earlier articles and that remain insightful and relevant for a new graduate cohort. This article on IMC Leeds (the 2023 conference takes place from 3-6 July, next week at time of writing), written by Dr. Mimi Zhou (who was a graduate student at the time), originally appeared in Vol. 11, No. 2.

The 2018 International Medieval Congress (IMC) at Leeds was my first big, international conference. I went because I was accepted to a panel that was one of four on women in romance, which turned out to be an incredible stroke of luck because it automatically gave me three panels to attend along with a warm group dinner (hooray for automatic medievalist friends!). In thinking back, here are some of my main takeaways from my experience at Leeds last year:

1) The 2018 IMC helped me clarify what I hope to achieve at conferences. I can now say that my conference goals are:
   A. Delivering the best iteration of my paper that I can. I block two work weeks off in my calendar to prepare my presentation, which includes preparing my PowerPoint and
rehearsing the paper. Some hacks I’ve picked up over time: print the final paper in Times New Roman size 14 (this helps me squint less during my presentation), and make notes on where to pause, where to change intonation, and when to click to change the PowerPoint slide.

B. Listening to papers that inform my own work. I love this one because attending the right panels can reduce the research I need to do. To find panels I might find helpful, I identify key words in the panel titles and I look at the speakers’ backgrounds. If someone whose work I need to be familiar with is presenting, I definitely attend their paper.

C. Networking! Take advantage of the receptions, the lunches, and the dinners to meet colleagues and see what fellow medievalists are up to. Have a few questions to ask that are conversation starters, such as: How’s your conference going? Have you presented yet? What’s your current research on? Do you have fun plans this summer? And, be prepared to have your own responses to these questions. If you’re shy like I am, rehearsing these with a friend is immensely helpful.

2) Not having presented at a large conference before, I was incredibly nervous to give my paper at the IMC at Leeds. My presentation was a reading of Jakemes’ Roman du Châtelan de Coucy et de la Dame de Fayel that incorporated Derrida’s Donner la mort. I’m glad to say that it was warmly received—and I especially appreciated this reception later when the article version received a resounding rejection from a prestigious journal. There’s no two ways about it, rejection hurts. I don’t think we talk about rejection enough in academia but, really, everyone gets rejected. There’s no shame in it. Remembering the encouragement I received at Leeds helped take some of the sting out of this one. I’m happy to say I’ve revised the article since and am continuing to pursue publication.

3) I only realized how important Twitter is to maintaining academic friendships after I left Leeds so I started my own Twitter account when I got back to the United States. One of the best parts of Twitter for me has been #remoteretreat sessions, which offers a writing community. Sessions are generally initiated by one person and people can join in using the hashtag as they wish for gifs and encouragement throughout the workday. Having people to write with makes getting started—always the hardest part!—so much more bearable. Feel free to join a #remoteretreat anytime!

4) One final highlight of my time at Leeds last year was my MAA-arranged mentorship meeting with a professor with whom I had an honest conversation about raising a family in academia. This professor kindly shared her own experience, providing valuable insight into a topic that can seem shrouded in mystery. Having participated in three of these mentorship meetings now, I can say that they provide a unique opportunity for students to speak with faculty about a range
of topics. This can include popular subjects such as how to prepare for the academic job market—but it can also include topics that generally receive less discussion. For example, in addition to speaking with a professor about raising a family, I’ve also spoken with MAA mentors about the experience of being Asian American in the profession and about considerations of a career outside the academy. These have been honest, insightful conversations, and I attribute their success to the thoughtful pairing of mentor and mentee initiated by the MAA’s GSC. I encourage all grad students to sign up for a mentorship meeting at the Annual Meeting of the Medieval Academy of America, the International Congress on Medieval Studies at Kalamazoo, or the International Medieval Congress at Leeds!

Dr. Mimi Zhou completed her PhD Candidate in French in New York University’s Department of French, Thought and Culture. Her dissertation is on Chrétien de Troyes’ last three romances.

Announcements

**IMC Leeds 3-6 July 2023 in Leeds, UK**

**GSC-Sponsored Events**

The GSC will be hosting a panel session at this year’s IMC Leeds. Join us on **Monday July 3** for a roundtable on *The International Medievalist: Perspectives on Researching, Teaching, and Networking in the Age of Globalization*. We’ll be discussing the opportunities and challenges that technology and an increasingly connected world present to scholars.

On **Tuesday July 4**, the MAA will be hosting the **Annual Medieval Academy Lecture: Somatic Entanglements**, to be delivered by Elina Gertsman (Department of Art History & Art, Case Western Reserve University, Ohio). The MAA will also be hosting a **reception** after the Annual Medieval Academy Lecture. Come along to meet other graduates and members of the MAA! Please see the official IMC program for further details on time and location.

**Deadline: August 2023**

**Vagantes call for host institutions**

The Vagantes Conference on Medieval Studies is now accepting applications for its 2025 host institution. The conference is an interdisciplinary graduate student conference focusing on the Middle Ages. It is entirely organized and run by graduate students. Vagantes is a unique opportunity to showcase the Medieval Studies community at your institution, as well as to gain valuable professional development experience in planning and organizing the event, and to meet and interact with top medievalist graduate students. Click [here](#) for more information.
**Proposing IMC Leeds 2024 papers and sessions**

IMC Leeds invites paper and session proposals connected to its main theme of “crisis” for the 2024 conference. The organizers welcome proposals that relate to this theme from different perspectives and disciplines. Proposals can be submitted “in all major languages.” Proposals can be submitted from June 2023. Paper proposals must be submitted by 31 August 2023. Session proposals must be submitted by 30 September 2023. Click here for more information.

**Deadline: 1 October 2023**

**Medieval Academy of America Fellows Research Award**

The Fellows of the Medieval Academy of America have donated funds to support two research awards of $5,000 each for members of the MAA without access to research funding. These are designed for Ph.D. candidates and/or non-tenure-track scholars. The awards will help fund travel and/or access expenses to consult original sources, archives, manuscripts, works of art, or monuments in situ. Applicants must be members of the MAA by 15 September of the year in which they apply. To find out more and to apply, click here.

**Deadline 15 October 2023**

**Schallek Fellowship**

The Schallek Fellowship provides a one-year grant of $30,000 to support Ph.D. dissertation research in a discipline dealing with late medieval Britain ca. 1350-1500. The Fellowship is in collaboration with the Richard III Society-American Branch. To find out more and to apply, click here.

**Deadline 15 October 2023**

**MAA/CARA Conference Grant**

The MAA/CARA Conference Grant for Regional Associations and Programs awards $1,000 to help support a regional or consortial conference taking place in 2024. To find out more and to apply, click here.

**Deadline 1 November 2023**

**Travel Grants**

The MAA provides travel grants to help members attend conferences to present their work. Eligible members are those who hold doctorates but are not in full-time faculty positions, or are contingent faculty without The Medieval Academy provides travel grants to help Academy members who hold doctorates but are not in full-time faculty positions, or are contingent faculty without access to institutional funding. This deadline is for meetings to be held between 16 February and 31 August, 2024. To find out more and to apply, click here.
Deadline 15 November 2023

Birgit Baldwin Fellowship

The Birgit Baldwin Fellowship provides a one-year grant of $20,000 (with the possibility of a second year of funding) to support a graduate student in a North American university who is researching and writing a dissertation for the Ph.D. on any area of French medieval history that requires sustained research in French archives and libraries. To find out more and to apply, click here.

Resource Reminder: Call For Papers!

Looking for a home for your latest seminar paper? Maybe you need an excuse to travel, especially during these summer months? Check out the Call for Papers Archives at Medievalists.net, the Medieval Studies Calls for Papers Facebook Group, and of course the Call for Papers section of the MAA’s very own Medieval Academy Blog. If you have a favorite CFP resource that we haven’t listed here, get in touch and we’ll include it in our next issue!

Resource Reminder: Medieval Jobs!

Medievalists are made for jobs, and jobs are made for medievalists. Check out the Medieval Academy Blog’s Jobs for Medievalists section to keep up with recent job postings of all flavors, tenure-track and beyond.

Resource Reminder: Professionalization Webinars!

Ever wanted to start a podcast, but just didn’t know what to do? Have you been staring down a grant application with no clue where to start? Well, you’re in luck – visit the MAA Webinars web page to catch up on any number of webinars hosted by the MAA and the GSC.

An Invitation from the Editors

In response to the diverse needs and interests of graduate students in Medieval Studies, the GSC plans to continue expanding the variety of content offered in the Newsletter. We hope to feature more narratives spotlighting the diverse experiences in which graduate students participate in their higher-ed journeys (conferences, events, workshops, travels, organizations, etc.) and when beginning their forays into the job market, whether on traditional routes, in alternative academic positions, or compatible careers.

If you have an interest in sharing your experiences and ideas as a graduate student, independent researcher, or early career scholar, please send queries and contributions to GSC
newsletter editors Reed O’Mara (rao44@case.edu) and Will Beattie (wbeattie@nd.edu) or to GSC@themedievalacademy.org.

Follow the GSC on Social Media!

Get the latest news and information from the GSC on Facebook (facebook.com/GSCMAA) and Twitter (@GSC_MAA).

Listen to the GSC’s Podcast, The Multicultural Middle Ages!

*The Multicultural Middle Ages* is an anthology-style podcast where medievalists from all professional and disciplinary tracks can come together to think and talk about the oft-unsung reality of the Middle Ages as a diverse historical and cultural period. We offer public-facing, open access content directed at experts and non-experts alike to offer updated, accurate, and culturally responsible accounts of the plurality of the medieval period. You can find *The Multicultural Middle Ages* on Spotify, Google Podcasts, Apple Podcasts, and Stitcher! You can also contact us at mmapodcast1@gmail.com or follow us on Twitter @Podcast_MMAGS.