

Curriculum Vitae
ULRICK CHARLES CASIMIR

Clark Honors College
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EMPLOYMENT

- Career Faculty, University of Oregon, 2018-present.
- Pro Tem Faculty, University of Oregon, 2014-2018.
- Part-Time Faculty, Lone Star Community College, 2009.
- Assistant Professor, Prairie View A&M University, 2008-2010.
- Part-Time Faculty, Lane Community College, 2003-2018.
- Graduate Teaching Fellow, University of Oregon, 2002-2007.
- Part-Time Faculty, Methodist College, 2000.
- Part-Time Faculty, Fayetteville Technical Community College, 2000.

EDUCATION

- Ph.D. in English (Film Studies, Caribbean Studies), University of Oregon, September 2008. Dissertation: *Conceptualizing the Caribbean: Reexportation and Anglophone Caribbean Cultural Products* (committee chair: Gordon Sayre).
- M.A. in English, University of Oregon, March 2005.
- M.F.A., Creative Writing (Fiction), University of North Carolina, Greensboro, May 2000. Masters Thesis: *The Socratic Method* (director: Lee Zacharias).
- B.A. in English, Communications minor, North Carolina State University, December 1995.

READINGS & MEDIA EVENTS

READINGS

- Madville/AWP On-Site Reading/Event (Seattle, WA). Spring 2022.
- A Plainsongs Celebration of Poetry & Prose (Hastings, NE). Spring 2022.
- Windfall Reading Series, Lane Literary Guild (Eugene, OR). Fall 2019.
- Reading/Event, Corpus Callosum Press, University of Oregon Duck Store (Eugene, OR). Spring 2019.
- A Plainsongs Celebration of Poetry & Prose (Hastings, NE). Spring 2019.
- AWP On-Site Reading/Event (Portland, OR). Spring 2019.
- The Big Legrowski/AWP Off-Site Reading/Event (Portland, OR). Spring 2019.
- Oregon Writer's Collective/Lane Literary Guild (Eugene, OR). Fall 2018.
- Oregon Writer's Collective/Burnin' Down the Barnes (Eugene, OR). Fall 2018.
- Book Launch Reading/Event, Corpus Callosum Press, Metropolitan College of New York (NYC). Summer 2018.
- A Plainsongs Celebration of Poetry & Prose (Hastings, NE). Spring 2018.

MEDIA APPEARANCES

- Wider Window Poetry (radio show) produced by WBOO in Portland, OR (interview). January 2022.
- *And the Band Played On* (podcast), produced by Orchestra Next in Eugene, OR. January 2021.
- *The Lost Art of Argument* (interview/appearance). UO-produced documentary, directed by Dustin Whitaker. October 2020.
- Writing through the Body/WTB (interview). June 2018.

MEDIA PRODUCTION

“Breaking in Two: Break-dancing in Eugene.” Televised Screening. *Second Cinema*, Time-Warner Cable Television, Raleigh, NC, 2004.

CONFERENCE PRESENTATIONS

- #AWP19: “The Trials and Tribulations of Small-Press Publication” (panel, followed by two readings and a book signing). Spring 2019.
- UO Composition Conference: “For the Love of Writing: Teaching Argumentation and Writing Beyond Composition” (panel). Fall 2019.
- Society for Cinema and Media Studies Conference: “Erasure and ‘the Marginal Milieu’: Revisiting Perry Henzell’s *The Harder They Come*” (presentation). Spring 2008.
- 5th Annual Cultural Studies Association (U.S.) Conference: “Conceptualizing the Caribbean: A Contrapuntal Reading of *The Harder They Come*” (presentation). Spring 2007.
- UO Composition Conference: “Teaching the Rhetoric of Information” (presentation). Fall 2006.
- Northwest MLA, UO: “Swan Song: Sergio Leone’s *Once Upon a Time in the West*” (presentation). Fall 2001.

INVITED LECTURES

- “Life as a Writer” (for Prof. Eleanor Reed’s course entitled Creative Writing: The Profession). Hastings College, Department of Languages and Literature. Spring 2020.
- Invited lecture/debate with Prof. Jim Earl (for Corbett Upton’s upper-division course entitled Sports Poetry). University of Oregon, English Department. Fall 2014.
- “The Writing Process (for Eric Tucker’s workshop course on fiction writing). Hastings College, Department of Languages and Literature. Fall 2012.
- “On Blaxploitation Films” (for Audrey Vanderford’s upper-division course entitled Gangsters in Popular Culture). University of Oregon, Comparative Literature Department. Spring 2005.

TEACHING

UNIVERSITY OF OREGON, EUGENE, OR

Department of English:

Writing 121: Introduction to Written Argumentation. Students learn to develop soundly reasoned, well-supported, and carefully synthesized argumentative essays. Taught in traditional, remote, and online modalities. 2002 to 2023 (fifteen sections).

Writing 122: Intermediate Written Argumentation. Students learn formal research and to synthesize research to produce essays in discourse with scholarly works. Taught in traditional and online modalities. 2002 to 2023 (six sections).

Writing 123: Advanced Written Argumentation. Students extend existing skills in logical reasoning and critical thinking, explore research methodologies, and tangle with audience awareness and the role of authority in scholarship. Taught in traditional, remote, and online modalities. 2002 to 2022 (sixteen sections).

English 365: Global Literature in English. Students are introduced to the complex set of tools necessary for the critical understanding of Anglophone global literature; in this section, we focused almost exclusively on Anglophone literature from the Caribbean. Fall 2022 (one section).

English 436/536: Advanced Shakespeare. Students (undergraduate and graduate) explored

Shakespeare's oeuvre through primarily cinematic adaptations, working through how his plays and poetry have tended to be interpreted and used (often as a method of acculturation and colonization) over time and across the globe. Fall 2022 (one section).

English 104, Introduction to Fiction: "Voice and Point of View": An introductory course meant to provide students with the strategies and tools necessary to investigate how stories are made and understood. This section culminates with a detailed examination of several novels by Caribbean authors. Spring 2007.

English 221, Introduction to the English Major—The Early Modern Period: Graduate Employee, led two discussion sections. Winter 2007.

English 265 & 266, History of the Motion Picture—Parts I & II: Graduate Employee, led eight discussion sections. Winter 2004 through Spring 2005.

Clark Honors College:

HC 477H: Thesis Prospectus. A thesis-preparation course meant to help students begin their thesis project and introduce them to the various aspects of the research process. The course emphasizes identifying efficient and effective ways to complete the thesis, cementing a relationship with the thesis advisor, and identifying explicit steps for the timely completion of the thesis. Fall 2024 (two sections).

"'Lie to Me': Techniques in Prose Fiction" (HC 421H): A workshop-based course to refine student understanding of the rudiments and mechanics of fiction writing. Students develop customized reading lists with instructor guidance. Fall 2020 through Spring 2025 (six sections).

"'I'll Sleep When I'm Dead': Narratives of Retribution and Revenge" (HC 222H; later HC 221H): Studies how different cultures construct revenge narratives through examining print and cinematic narrative and contextualizing them with studies of revenge from a variety of disciplines. Winter 2014 through Spring 2025 (fourteen sections).

"'30 Days of Night': A History (and Anatomy) of Terror and Fear" (HC 222H): Examines and questions the "universality" of terror and fear, and asks why (and how) terror and fear figure so frequently in the narratives we construct and consume. Winter 2015 (two sections).

"'Build My Gallows High': Written and Cinematic Noir" (HC 223H; later HC 301H): Explores connections and seams—between wars; between countries and cultures; between art, film, written narrative, and gaming—to help lead students to a stable and productive understanding of "noir." Spring 2014 through Spring 2025 (nine sections).

Department of Cinema Studies:

Race and Gender in Hollywood Film (ENG 381): This course looks closely at the representation and function of African-Americans and women in film, focusing primarily on American/Hollywood filmmaking from the late 1960s through today. Using both mainstream and independent films as primary texts, the course explores how African-Americans and women are depicted in Hollywood filmmaking, a process that includes engaging with critical essays as secondary texts to help assess the cultural meanings and values that African-Americans and women tend to embody in modern Hollywood film. Summer 2018.

Media Aesthetics (ENG 260): One of four required courses fundamental to the Cinema Studies major at UO, ENG 260 helps students build the critical skills necessary to understand, analyze, and interpret visual media texts. The course highlights the formal elements of film,

television, and the web. Using this vocabulary, we explore the interplay of technical design, social influence, and cultural conventions that shape our media production and consumption experiences. Winter 2014 and Fall 2016 (two sections).

Creative Writing Department:

Intermediate Fiction Writing (CRWR 340): This is a scaled-back version of my HC 421H class for CHC. Both courses are meant to refine the understanding of the rudiments and mechanics of fiction writing and foster the development of habits vital to the production of solid and expressive prose, using customized/individualized reading lists as the course's primary reading material. Winter 2018 through Fall 2021 (three sections).

PRAIRIE VIEW A&M UNIVERSITY, PRAIRIE VIEW, TX

English 2303, Introduction to Film: This is an introductory course meant to help students develop critical and interpretive skills relevant to the study of film, through examples drawn from Hollywood and global cinema. 2009 to 2010.

English 3323, Creative Writing (Prose Fiction): Intended for majors, this upper-division workshop focuses on the intricacies of plot construction, characterization, dialogue, and point of view. Fall 2010.

English 4223, Shakespeare: Designed for majors whose plans are to teach at the secondary level, this course helps students reach past simple plot analysis to an appreciation of language and characterization in Shakespeare's sonnets and plays (as well as the connections between those sonnets and plays). 2009.

English 2153, Introduction to Literature: "Understanding Narrative": This introductory course helps students respond critically to works in the arts and humanities and to understand those works as expressions of individual and human values within an historical and social context. 2008 to 2010.

English 1123 & 1133, Freshman Composition I & II: This is an introductory two-course cycle whose primary objectives include introducing students to the idea of writing as a recursive process of planning, drafting, revising, and editing; providing students with opportunities to write as a means of discovery and learning; and helping students realize the importance of a formal, disciplined approach to the research process. 2008 to 2010.

LANE COMMUNITY COLLEGE, EUGENE, OR

I taught beginning, intermediate, and advanced written argumentation, including building then teaching online sections of the intermediate course. I also taught an Introduction to Film course that employed a "genre studies" approach to introduce students to the serious study and critical analysis of film, through a detailed examination of American Blaxploitation films of the 1970s.

FAYETTEVILLE TECHNICAL COMMUNITY COLLEGE, FAYETTEVILLE, NC

I taught a wide variety of English courses, from remedial English to College Composition to survey courses in both British and American literature.

METHODIST COLLEGE, FAYETTEVILLE, NC

I taught a variety of English courses, from Composition to survey courses such as World Literature, and learned how to help students develop the rhetorical, mechanical, and grammatical skills necessary for discriminating, college-level critical reading and analysis.

PUBLICATIONS

BOOK

Children of the Night: Stories. Corpus Callosum Press. Spring 2018.

SHORT STORIES/POETRY

- “Urania’s Mirror.” *Corpus Callosum*. Spring 2025.
- “Shadow Beach.” *Corpus Callosum*. Spring 2024.
- “Parting Shot” (poem). *Plainsongs*. Spring 2023.
- “Never Have I Ever.” *Plainsongs*. Spring 2023.
- “Shadow Beach” (excerpt). *Plainsongs*. Summer 2018.
- “Phantom Power.” *Plainsongs*. Winter 2018. Anthologized in *Muddy Backroads: Stories from off the Beaten Path*. Madville Publishing, spring 2022.
- “Many Happy Returns” (excerpt). *Plainsongs*. Spring 2017.
- “Many Happy Returns.” *Corpus Callosum Press*. Winter 2017.
- “Just Like Me.” *Plainsongs*. Winter 2017.
- “Stars of Gold.” *Plainsongs*. Summer, 2016.

ESSAYS

- “Writing *A Death in Harlem*: A Conversation with Karla FC Holloway.” *CSWS Annual Review*. Fall 2020.
- “A Question of Audience: Revisiting Perry Henzell’s *The Harder They Come*.” *Jump Cut: A Review of Contemporary Media*. Summer, 2011.
- “Teaching the Rhetoric of Information.” *Componere: Policies, Resources, Pedagogies, and Perspectives for Teachers of Composition*, University of Oregon, 2006.

HONORS & AWARDS

- Diversity-Building/Excellence Scholarship, University of Oregon, 2007.
- Stoddard Malarkey Memorial Fellowship, University of Oregon, Dept. of English, 2002.
- Target of Opportunity/Laurel Award, September 2002, University of Oregon, Graduate School, 2002.
- Randall Jarrell Fellowship, University of North Carolina, Greensboro, Creative Writing Program, 1999.
- Fiction Reading w/ Fred Chapel, North Carolina Poet Laureate, University of North Carolina, Greensboro, 1999.
- Barwick/Sink Fellowship in the Humanities, University of North Carolina, Greensboro, 1998.

UNDERGRADUATE ADVISING

- Served as the CHC representative on a full load of CHC thesis committees for AY 25-25, including Chloe Lee’s “Spaces Between: Navigating Time and Memory through Comic Paneling,” which won the CHC Creative Thesis Award for 2024.
- Mentor for Kayley Salgado’s essay “Magic and Identity in Anglophone and Hispanophone Caribbean Literature,” which was published in the Summer 2023 volume of *OURJ*.
- Primary Thesis Adviser for Isabella Noe, “Clicking into the Absurd: Analyzing the Effectiveness of Absurdity in Advertising.” Spring 2023.
- Mentor for Isabella Engblom’s paper and presentation for UO’s Undergraduate Symposium, titled “A Feminist Analysis of *Gone Girl*: A Critique of Postfeminism and Neoliberalism.” Spring 2023.
- Mentor for Tanner Rozendahl’s paper and presentation for UO’s Undergraduate Symposium, titled “Conflict Prevention: Recognizing the Continuum Between Honor-Based and Institutionalized Systems.” Spring 2023.

- Mentor for Aidan Schreck's paper and presentation for UO's Undergraduate Symposium, titled "Understanding the Cultural Context of Honor-Based Revenge." Spring 2023.
- Primary Thesis Adviser for Emily Colson, "Preemptive Endings." Winter 2023.
- Mentor for Emma Koontz's paper and presentation for UO's Undergraduate Symposium, titled "Reopening Wounds: Processing Korean Cultural Trauma in Park Chan-wook's Revenge Trilogy." Spring 2022.
- Mentor for Emma Koontz's essay "Reopening Wounds: Processing Korean Cultural Trauma in Park Chan-wook's *Oldboy* and *Sympathy for Lady Vengeance*," which was published in the Summer 2022 volume of *OURJ*.
- Primary Thesis Adviser for Madeleine Monkewicz, "Hippo-Critical: A Graphic Novel." Winner of the Henry Melton Alley Literary Thesis Award for "distinguished thesis and thesis defense in the area of literary criticism or creative writing." Spring 2020.
- Thesis Committee Member for Yelda Raheen, "Paleopathology: Nutritional Stress as a Measure of Environmental Stress." Fall 2016.
- Mentor for Audra McNamee's successful application to the Kidd Tutorial Program, Spring 2021.
- Mentor for Tess Oakley's successful application to the Kidd Tutorial Program, Spring 2021.
- Mentor for Maryam Moghaddami's paper and presentation for UO's Undergraduate Symposium, titled "War and Peace: The Influence of WWII on Noir Films' Femme Fatale," Spring 2021.
- Mentor for Erica Whaldron's paper and presentation for UO's Undergraduate Symposium, titled "Women in Film Noir: A Reflection of Postwar Society's Evolving Gender Roles," Spring 2021.
- Mentor for Brennan Heller's paper and presentation for UO's Undergraduate Symposium, titled "A Reflection in the Mirror: How Noir Championed the Voice of a Generation," Spring 2015.
- Mentor for CHC student Aly Zahariev's essay "Psychoanalysis and Noir's American Nightmare," which was published in the Fall 2014 volume of *OURJ*.

SERVICE

- Executive Committee Member, Clark Honors College. Fall 2023-Spring 2025.
- Search Committee Member, University of Oregon Provost. Fall 2023-Winter 2024.
- Search Committee Member, Clark Honors College Dean. Winter-Spring 2023.
- Department Council Member, Department of English. Fall 2022-Spring 2023.
- Advisory Board Member, Center for the Study of Women in Society (CSWS). Fall 2021-Spring 2023.
- Search Committee Member, Visiting Virtual Faculty-in-Residence (pilot), Clark Honors College. Summer 2021.
- Diversity Committee co-chair, English Department, Fall 2020-Spring 2021; member, Fall 2019-Spring 2020.
- Graduate Student Representative, Job Search Committee, English Department/Cinema Studies. Winter 2005-Spring 2006.
- Composition Program Computer and Writing Specialist, English Department. Fall 2005-Winter 2006.
- Reading/Grading Assistant (for Professor Dianne Dugaw), English Department. Fall 2001.