

University of South Florida

# Inklinks

The English Graduate Student Newsletter

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## Message from Graduate Director

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### Important Dates:

**Dissertation Defense Deadline**  
April 1

**Final Thesis Submission Deadline**  
April 1

**MA Thesis Portfolio Defense Deadline**  
April 8

**Final Dissertation Submission Deadline**  
April 15

**Last Day of Classes**  
April 29

**Final Exam Week**  
April 30-May 6

**Commencement**  
May 6-7

In this issue, we are featuring information about the publishing process. As you are all well aware, publishing is an essential aspect of the graduate experience in English. However, you may not be aware of the fact that this has not always been the case. Just as publication requirements for tenure and promotion have risen over the past three decades, so too have the professional requirements for successful graduate students. Back in the day when I was in graduate school (I can hear the creak of my bones as I write this), PhD students were not expected to publish. My mentor encouraged and helped me to present my work at two or three conferences

before I went on the market, and I was active in applying for grants to conduct research in archives. I got my first job, however, before I had my first accepted article. Early in my career, I remember attending a graduate student session at MLA where faculty lamented the over-professionalization of graduate students, by which they meant expecting them to publish *before* they earned the PhD. Times have changed. My colleagues who have a nearer memory of graduate school have had a different experience and were expected to submit articles for publication in peer-reviewed journals. Today it is virtually impossible to be competitive on the

job market without a peer-reviewed essay publication. As I have suggested, this is a fairly recent change, and we lack a universal standard by which to measure the publication accomplishments of potential job candidates. It is natural to have many questions. What we offer here is some advice to guide your professional development. One question you face is “when to publish”? The best way for PhD students to answer this is to work backward from your potential graduation date. If you want to be competitive on the job market, you should have at least one (maybe two) well-placed, peer-reviewed essays in journals. The process of getting an arti-

## A Graduate Student’s Perspective on Publishing

I must begin by saying that the department has done an excellent job of providing us graduate students with resources on publication; most of what I want to say is simply culled from that material. But I can share, in 500 words, what I’ve learned trying to get published. Cue bullet points, italic font, and pithy sayings. *\*Start small.* I tend to resist baby steps, but in academia, I’ve found them essential. As part of Dr. Deats’s practicum on writing for publication, I had to write a review of a play. I did so and, with Dr. Deats’s guidance, sent it off to a strong

journal in my field. They accepted it, and that submission opened a line of communication between me and the editor to inquire about other publication possibilities. I also got my foot in the door at another journal when the editor chaired my panel at a conference. We continued to communicate afterward, and later he accepted my note for publication. Now, as Dr. Gould advises, don’t pad your CV with presentations, notes, or reviews, but do use these as opportunities to network and perhaps pave the way for an article submission.

*\*Respond. Respond. Respond.* I had been told this repeatedly, but it took a while to sink in (after all, I just want to share *my* ideas—isn’t that enough?). My first published article stemmed from another scholar’s two-page blurb in *Pedagogy* on teaching the popular forms of drama. The scholar advanced his thesis but gave no practical suggestions for incorporating such a methodology in the classroom. These would have been helpful to me as a TA, so I taught a

## Graduate Director Message Continued

cle accepted and published can be lengthy, up to two years. So, you should have qualified projects ready to send to publishers by the time you take your qualifying exams. A good time to send out articles would be after you pass into candidacy while you are reading for your prospectus.

Where to publish? You want to first try the recognized journals in your field, and you can identify these through discussion with your advisor, and by reviewing the research in your area. As you prepare research papers for class, take note of the journals that regularly publish the scholarship you use. These are your best venues. However, they are usually

the most difficult. You might be invited to submit a chapter for an essay collection to be published in a book. This is fine, but don't spend a great deal of time on this. Your road to publication in this venue is uncertain and beyond your control. (There are many factors that interrupt the progress of an essay collection of which you may never be aware.) Lesser known and highly specialized journals are a good option. Peer-review is essential. You may have opportunities to publish book reviews or encyclopedia articles, and these are fine as long as they don't take too much of your time. They will ultimately count for little on your CV. (Some people may debate this with me.)

Online venues are becoming increasingly reliable; be certain to verify that the journal is peer-reviewed and has a respectable editorial board. The timeline for MFA students differs. MFA students are required to publish, early, often, and in many venues. There are a surprising number of magazines, e-zines, and journals devoted to the publication of literary works. The MFA faculty works especially hard to prepare their students for publication. It is the primary goal of the MFA. Should MA students be concerned about publication? My answer is no, but this may be because I come from a generation that was surprised to have PhD students publishing. Frankly, I'm not

sure MA students are in a position to offer anything new or substantial to the field, being so new themselves. This, of course, may not be true of an extraordinary MA student. Personally, I believe MA students are better served doing well in their coursework and maybe presenting their work at a conference.

I hope you will enjoy learning from the different perspectives presented throughout the newsletter. We have many talented students who go on to publish articles, essays, books, stories, poems, and more. Good luck!

## Graduate Student's Perspective Continued

semester of Intro to Drama with an emphasis on the popular forms of the genre and then wrote an article back to *Pedagogy*, filling in the gaps the previous scholar had left open. With another article, Dr. Discenza counseled me to submit to the journals where I had found most of my secondary scholarship. This is invaluable advice. If the journal publishes the criticism you are engaging with, it is likely interested in your argument as well.

*\*Know when to hold them and when to fold them.* This was a tough one for me. The first two articles I submitted to journals were rejected—terribly. One rejection was downright vicious. But, after the weeping, I took the content of the criti-

cisms and assessed how valid they were in regard to my work. Based on the feedback, I decided to entirely scrap one article, and I split the other into two notes, omitting some points that were not innovative in the field. I sent these notes off and both were published. True, I lost over a year's work on the trashed article, but I gained two smaller publications and the humbling knowledge that not all my ideas are good ones (who knew?!).

--Cameron Hunt McNabb

## ENGLISH GRADUATE LINKS

**Graduate School Homepage:**

<http://grad.usf.edu/>

**Graduate School Thesis/Dissertation Homepage:**

<http://www.grad.usf.edu/thesis.asp>

**English Department Homepage:**

<http://english.usf.edu/>

**USF Library Research/Consultation Request:**

<http://asp.lib.usf.edu/Consultations/RSC.asp>

**Modern Language Association**

<http://mla.org/>

**University of Pennsylvania Call for Papers**

<http://cfp.english.upenn.edu/>

## Steps Toward Successful Article Publication

In 2008, Dr. Regina Hewitt gave a presentation on “Steps Toward Successful Article Publication” as part of a publishing workshop for USF English graduate students. She has agreed to share that presentation for our *Scholarly Publishing* edition of *Inklings*. In this issue we will feature the first part of that presentation, which discusses choosing a journal for article submission. Next month we will feature the conclusion of Dr. Hewitt’s presentation, which discusses the submission process.

I’ll begin by crediting Professor Susan Mooney with inspiring the kind of session we’re having this afternoon. She organized the first version last spring and asked Professor Runge and me to speak. Then, as now, I’ve organized my remarks around the goals she projected—specifically, the goal of demystifying the process of publishing an article in a scholarly journal and the goal of outlining some steps that an aspiring author can follow to speed and smooth his or her passage through this process and avoid pitfalls along the way.

Since it’s difficult to speak always in abstract and general terms, I’ll be using an extended example. I’ll be reflecting on the experiences of one Ernest Arden Striver, doctoral candidate at the University of the Florida-Georgia Border, as he struggles to place his first journal article, an excerpt from his dissertation on cosmopolitanism in the works of Mary and Percy Shelley. Some of you have already met Striver, either in the earlier version

of this session or in last Fall’s sessions on Ph.D. Program Applications and Job Searches and in which I outlined the steps Striver took through those passages in his career. Though Striver is a fictional character, his experiences are realistic. The steps he takes toward publishing his first article in Romantic-era studies are generalizable to publishing in other periods, and I will draw some explicit connections for medievalists and modernists and so on.

The first step that Striver has correctly taken is to have a topic—cosmopolitanism—of current scholarly concern. In beginning research on his dissertation, Striver would have discovered at least 5 recent books on the topic, but he now wants to check on treatments of the topic in recent issues of scholarly journals. Of course, he looked for and took account of journal articles in his dissertation research, but he now wants to update his information and to pay special attention to the articles *as* articles. And he wants to discover what journals have published work on cosmopolitanism and Romantic Era writers so that he can locate his work next to theirs as well as next to the work published in books. The criteria for acceptance of an essay by a scholarly journal start with what contribution the essay can make to scholarship in the area. People often refer to publishing articles in terms of adding a voice to a conversation, discussion, dialogue, or debate. It’s important to have something partly unique and partly commensurable to say. It’s equally important to position it tactfully. While correcting previous errors is not

outside the realm of possibility, it is seldom the best or most accurate approach to take. Striver isn’t refuting readings of Shelley that have failed to analyze *Prometheus Unbound* in the correct cosmopolitan light. He’s opening up an additional way of understanding *Prometheus Unbound* that complements existing approaches. The all-my-predecessors-got-it-wrong approach assumes that scholarship pursues absolute truth across a stable field. The I’m-joining-in-a-search-for-currently-viable-meaning approach assumes that scholarship creates functional knowledge on shifting grounds.

Striver searches the *MLA Bibliography*, using date restrictions for the last 3 years, to find articles on Romantic Era cosmopolitanism. He tries different combinations of keywords—not only “cosmopolitanism” but “globalization” and “hospitality,” concepts he knows are related; though he looks for treatments of Shelley in particular, he also looks for other likely authors, such as Byron, and philosophers such as Kant whose writings on *Perpetual Peace* and on *Universal History with a Cosmopolitan Purpose* underpin work in this area. Knowing that there can be errors and omissions in the *MLA Bibliography*, he supplements his search by checking some other scholarly databases, which are accessible through his university’s library.

Striver learns that the *European Romantic Review* devoted a special issue to cosmopolitanism in 2005, with an article on hospitality appearing in 2006; that *Studies in Romanticism* included

an article on “global allegory” in Byron in 2004; and that *Studies in the Novel* published a piece on “cosmopolitan complexities” in Maria Edgeworth’s *Ennui* in 2005. [Actually, there’s much more on the topic than that, but for purposes of this talk, I want only a working sample.]

Had Striver been a medievalist or a modernist, he could have proceeded with the same conceptual keywords and varied his period- and author-specific terms. He would have discovered that globalization figures in an article on the state of medieval studies in last January’s issue of the *Journal of English and Germanic Philology* and that cosmopolitanism in Joyce was treated in the journal titled *Concentric: Literary and Cultural Studies*.

Striver’s discoveries show that literary research is increasingly conceptual. Scholarship now tends to consider how ideas—like cosmopolitanism or nationalism, or heteronormativity or ecology—inform our understanding of the literature we study more than it considers studying a single text or author an end in itself. Published scholarship now also increasingly considers bodies of work and multiple authors more often than single examples; however, journal articles, because of their limited size, can and do allow for concentrations on specific works and authors. Appropriately subordinated comparisons are nevertheless encouraged. Striver will be alluding to Shelley’s pamphlets on reform and to Byron’s poem “Prometheus” as well.

Continued p. 4

## Steps Toward Publication Continued

After reading the Romantic Era articles he's found and concluding that he has something to add to the dialogue, Striver must decide what journal to approach with his contribution. Instead of selecting from among only journals that have recently published on Romantic Era cosmopolitanism, he wants also to consider journals that might be receptive to this topic. He therefore consults the *MLA Directory of Periodicals* to learn about additional journals in 18th- and 19th-century studies and also to learn the profiles of the journals he's already found. From the *Directory*, he can learn about the scope, frequency of appearance, circulation, refereed status, and submission requirements of a host of publications, but he must keep in mind that sometimes the entries are outdated, so once he has identified a sampling of journals from the *Directory*, he'll check the publishers' websites for the most current information. From his periodicals search, Striver selects three additional journals to add to his list: *Nineteenth-Century Contexts*, *Romanticism on the Net*, and *PMLA*.

Striver decides to rule out *PMLA*, though its political preoccupations and its openness to work on any period make it a likely choice, because of the distinction some people make between so-called "first tier" and "second tier" journals. According to the distinction, first-tier journals such as *PMLA* are prestige journals, journals with wide-circulation, trans-period coverage, high-profile authors, and high rejection rates on submissions while second tier journals are their

smaller, narrower cousins accepting more work by less prominent authors and serving a specialized readership. While there is an element of truth to the status distinction, it needlessly undervalues the strength of smaller, more specialized publications and the advantages of being connected to them. Journals in Romantic Era—or Renaissance or medieval studies—connect specialists with each other. They're the ones we read to see whose doing what, and the groundwork of familiarity that these establish can be an advantage to a job or grant or recommendation seeker. Scholarly work is not really limited to the job one holds at any one institution; career development depends on a network of professional connections. Even within institutional evaluations, the significance of being accepted among other specialists in an area is often valued as highly as being accepted on a more abstract scale of prestige. The assumption that second tier means second rate is a false and harmful one, and the very fact that the distinction invites or at least allows it is reason enough to resist the distinction. Of course, some journals are better than others, but discriminations are best made qualitatively and with content and context in mind.

Since Striver has ruled out *PMLA*, albeit not for the best of reasons, he has to choose from among the more specialized journals on his list. He thinks that the *European Romantic Review* might have reached the saturation point for articles on cosmopolitanism and not really welcome another submission on that topic. That's a sound enough conjecture in light of the special issue, but it's not axio-

matic in every case.

Based on erroneous information, that has since been corrected, in the *Directory of Periodicals*, Striver mistakenly believes that *Studies in Romanticism* is not refereed, so he crosses that off his list. Striver should have suspected an error. A long-established University of Boston publication that requires multiple copies of submissions is not likely to be non-refereed. Striver should have looked further or even asked the editor. Striver would be right, however, to avoid non-refereed publications. Unlike the distinction between tiers of prestige, the distinction between refereed and non-refereed journals is a substantive one. Refereed journals ask scholars who have published in the given area to evaluate new submissions, usually anonymously. While this is partly a gate-keeping measure, and innovative work can suffer from it, it is more importantly a way of ensuring the intellectual strength of the work that does get into print; the exchange of ideas—or the conversation, if you prefer—that goes on through scholarly journals would not be possible without this sense of all contributions rising to a certain standard. Impressively, most referees really do want to be fair, and to give submissions every opportunity to realize their potential.

Continuing his selection process, Striver does visit the website of the internet only *Romanticism on the Net*, which prominently calls attention to its refereed status. Though convinced of the quality of this journal from a perusal of the articles and the positions/affiliations of the authors, editor, and editorial board, Striver nevertheless

fears that people still do not regard internet sources with the same respect as print sources. Though *this* journal does indeed enjoy parity with print among specialists in the area and though the tendency to look down on internet journals is disappearing, Striver is right to be cautious, though that does not mean that he should not submit to a good internet journal.

Striver decides to send his essay to *Nineteenth-Century Contexts* when he learns from the description at the publisher's website that it is oriented toward analyses of nineteenth-century texts and events in "relation to contemporary geopolitical developments." That seems an ideal fit for Striver's efforts to explore cosmopolitan concerns in and through *Prometheus Unbound*. Since most journals now belong to large families of journals published by large presses, such as Johns Hopkins, Taylor & Francis, Blackwell, publishers' websites can offer a wealth of information about the journals. At the website, for instance, Striver can see tables of contents for several years worth of *Nineteenth-Century Contexts*. The full-text of articles appear to subscribers only, so Striver will have to go through the library's subscriptions for those he'd like to read. From the Contents alone, however, Striver can answer a question that puzzled him as to why no cosmopolitan articles appeared in a journal emphasizing "geopolitical developments." It seems to be because recent issues concentrated on politics and gender. *Nineteenth-Century Contexts* might well be ready for a submission on a different topic. (*To be continued in the May issue of Inklinks.*)

## Faculty Bookshelf

### Rita Ciresi, Professor of English and Coordinator of Creative Writing

*What books have you read recently (or are currently reading)?*

I've been reading a lot of Ovid and Catullus for the novel I'm currently writing (short explanation: one of the minor characters is a classics scholar). I've also been rooting through a ton of coming-of-age fiction to use as examples in my young-adult literature class. Revisiting the elegiac opening of *A Separate Peace* was such a pleasure; I was impressed all over again by John Knowles' gorgeous, measured prose.

*What is the most interesting work (book or article) that you have recently read?*

I can think of three: *The Immortal Life of Henrietta Lacks* by Rebecca Skloot, *Battle Hymn of the Tiger Mother* by Amy Chua, and Julian Barnes' funny, sad, and touching memoir, *Nothing to Be Frightened Of*—a marvelous meditation on mortality, equally as brilliant as Thomas Lynch's *The Undertaking*.

*Are you currently reading anything just for fun?*

To answer this question, I'd have to reach back into my sabbatical year, when I routinely tunneled through three

or four books a week. Some of the novels I most enjoyed during that time were those that spoofed authorship—*The Financial Lives of the Poets* by Jess Walters, *How I Became a Famous Novelist* by Steve Hely, *All Is Vanity* by Christina Schwarz, and *About the Author* by John Colapinto. *Past Imperfect* and *Snobs* by Julian Fellowes both were clever page-turners. I'm a huge fan of David Lodge; his latest novel, *Deaf Sentence*, is a moving evocation of hearing loss.

*Are there any particular journals in your field that you read or consult on a regular basis?*

*Publishers Weekly*, *Authors Guild Bulletin*, and *The Wall Street Journal* for recent updates on the mostly-depressing news regarding the book industry. *Italian Americana*, *Voices in Italian Americana*, and *Accenti* for the latest in Italian-American and Italian-Canadian literature.

*Have you read anything recently that you would recommend to a colleague or student interested in your field?*

*Columbine* by Dave Cullen should be required reading for all teachers—and all parents—who wonder how and why such tragedies can happen.

### Elizabeth Hirsh, Associate Professor of English

Now that you've asked, I realize my reading basically falls into four categories: things I read in preparing classes or courses; things I read in connection with scholarly projects; things I read as part of my meditation practice; and things I read just for fun. So at

any given time I'm reading roughly four different kinds of thing, and frankly—even though I sometimes go through scholarly books and articles very quickly and in a ruthlessly appropriative manner—the idea of reading more than four or five books simultaneously fills me with anxiety. Despite my professional interest in modernism and postmodernism, my reading habits are Aristotelian: I like to begin at the beginning of a book, proceed through the middle, and stop only at the end before moving on to the next book in its category.

At the moment I'm engrossed in preparing my grad course on Critical Animal Studies, to be offered next Fall. The quality of work in this already well-established field is high. I have a big stack of books I'll continue working through over the summer in order to select additional readings for the course. There are some fascinating recent anthologies, such as Jodey Castricano's *Animal Subjects: An Ethical Reader in a Post-human World* and Margo DeMello's *Teaching the Animal: The Humanities*, and several monographs about literature and the animal by scholars like Mark Payne, Carrie Rohman and John Simons. The book I'm reading right now is by the philosopher Matthew Calarco: *Zoographies: The Question of the Animal from Heidegger to Derrida*, which critically surveys the work of major post-humanist philosophers in terms of how they challenge (or not) the anthropomorphism of western philosophical tradition. The book is probably a bit too elliptical to use in a course for non-philosophy majors, but it does

provide a suggestive overview of important figures, including Levinas and Agamben—so yes, I'd recommend it to those with an interest in CAS.

This pedagogic reading currently overlaps with a scholarly project (the ideal situation), namely, a paper that brings together Jacques Derrida's analysis of meat-eating as a cultural practice and Virginia Woolf's novelistic "elegy," *To the Lighthouse*, in order to examine the textual disruptions associated with eating animals in the novel. (I should acknowledge that I owe the inspiration for this paper to two grad students, Allison Wise and Paul Corrigan, though they probably don't know it.) Most of my scholarly reading for the last several years, though, has concerned the relationship between history writing and literature, considered both historically and theoretically, for a project on Woolf as historian. I've read more wonderful books about history and/as writing than I could possibly name (the literature is voluminous). Some classic, though not really recent, works that have impressed me deeply and enabled my project are Bonnie G. Smith's *The Gender of History: Men, Women and Historical Practice*, Carolyn Steedman's *Landscape for a Good Woman: A Story of Two Lives* and Michel-Rolph Trouillot's *Silencing the Past: Power and the Production of History*. What I admire so much about these books is the way that "theory" has been completely assimilated into, has reshaped and refreshed, scholarly practice, creating genuinely new ways of seeing. Reading through certain jour-



## USF Botanical Gardens Poetry Project

Laura Runge and Jared White have teamed up with Laurie Walker and Kim Hutton of the University of South Florida's Botanical Gardens [<http://www.cas.usf.edu/garden/index.htm>] to create a poetry garden. The idea for this project germinated as Jared's final project for Dr. Runge's course, Literature of Place: Florida, during the Fall 2010 semester. This course emphasized the uniqueness of Florida as *place* through the literature about and from Florida; it demonstrated how literature enhances our Florida

experience, as well as how being in place—natural, constructed, historic, changing—enhances our experience with Florida texts. The poetry garden project combines literature of *place* with the actual experience of place.

The poetry garden consists of a collection of poems placed throughout a small area of wilderness in the USF Botanical Gardens as a way to combine the natural world with poetry. The area is a sandhill environment home to many native plants including long-leaf pine and animals such as gopher tortoises. As

one visits the poetry garden, the poems will enhance his or her experience with the landscape, and, conversely, reading the poems while walking through the place that inspired them will enhance the visitor's experience with the poetry. The poems for this project were contributed by Katie Riegel, Ira Sukrungruang, Jay Hopler, Peter Meinke, Melissa Carroll, and Jared White.

We feel this is an important project for the university community and the Tampa community in general. This poetry garden project promotes

environmental conservation/preservation, it promotes poetry and literacy, it promotes cross-disciplinarity, and it promotes awareness of sustainability.

We will host a reading of these garden poems on Saturday, April 16 at 10:00am. We are excited about this project and appreciate your support and attendance. Please announce this event to your students. For those unable to attend the April 16 reading, please visit the poetry garden at your convenience.

Sincerely,  
Laura Runge & Jared White

## Faculty Bookshelf Continued

nals, especially *Theory and History*, was enormously helpful at an intermediate stage of my project, but in my scholarly work generally I wouldn't say there are specific journals I read for the sake of "keeping up" with a field. My work tends to be more problem-driven than field-driven. Recently I found an article in *ELH* about Lytton Strachey's approach to historiography: I found it riveting, but then I just sent out an article on the same topic!

As a meditator, I try always to be reading a book about meditation. I also try to read these books in a meditative spirit, as part of my practice—that is, slowly and receptively, unlike the way I read almost everything else. At the moment I'm reading a book my husband gave me called *A Heart as Wide as the World* by Sharon Salzberg, a well known teacher of Metta/Lovingfriendliness medita-

tion. My days begin and end with reading, and either my morning or my evening read concerns meditation. The one that isn't meditative is usually for fun. I recently finished Patti Smith's memoir, *Just Kids*, which purports to be the story of Smith and Robert Mapplethorpe but left me with the impression that she simply hadn't known him very well: the obvious things one would want to know about Mapplethorpe remain completely obscure, and even Smith herself seems a bit sketchy. Often the most fun I have with reading is actually being read to on my ipod when I'm walking for exercise. I go with classic texts I already know well, but not too well—Woolf is impossible, but I sometimes find myself laughing out loud while listening to Joyce or Austen through my earbuds. I'm not sure what my neighbors make of it . . .

## Faculty Achievements

### REGINA HEWITT

"Writers of the World, Unite!":

John Galt, Literary Tradesmen, and the Value of Intellectual Labor." Conference of the Nineteenth-Century Studies Association (NCSA). Albuquerque, NM. 3-5 March 2011.

### KATHERINE RIEGEL

"Chimes." *Terrain*. 25 March 2011. <http://www.terrain.org/poetry/27/riegel.htm>.

**PAT ROGERS** was appointed to the editorial board of *The Library*, the journal of the Bibliographical Society and the oldest journal devoted to bibliography and book arts in the English-speaking world.

### LAURA RUNGE

"Constructing Place in *Oroonoko*, Early Modern Europe and the Caribbean." Early Modern Symposium. USF. 18 February 2011.

"Contemplating the Local: A Year-Long Engagement with the Hillsborough River." Global Humanities Symposium. USF. 3 March 2011.

Panel Organizer: "Not a Laughing

Matter: Reason in Eighteenth-century Literary Representations" and "Female Agency on the Restoration Stage." SEASECS. Winston-Salem, NC. 3-5 March 2011.

Roundtable Participant: Editing the Eighteenth Century for the Twenty-First Century Classroom.

Roundtable Participant: Teaching Eighteenth-century Literature as a Feminist Scholar in the New Millennium.

Panel Organizer: "Placing Eighteenth-century Literature: History, Geography, Ecology." ASECS. Vancouver, BC. 17-19 March 2011.

Invited Lecture and Reading from "A Year-Long Engagement with the Hillsborough River: November" at Southeastern University, Lakeland, FL. 25 March 2011.

### PHILLIP SIPIORA

"Phenomenological Masking: Complications of Identity in Double Indemnity." *Billy Wilder, Movie-Maker: Critical Essays On the Films*. Karen McNally, ed. Jefferson, NC: McFarland Press: 2011: 102-16.

## Alumni Spotlight: Peiling Zhao, PhD Rhetoric & Composition, 2005

*What areas did you study? What subjects did you or are you publishing in?*

When I started my doctoral study in English at USF in 2000, I was concentrated on American Literature. I later became fascinated by the Rhetoric and Composition program, not only because it could offer more job opportunities for me as an international student, but also because it allowed me to gain theoretical insights into many things important to me—literature, writing, intercultural communication, pedagogy, etc. I also took several courses in gender studies, which opened my eyes to a multitude of gender issues, as well as various feminist theories. The intersection of literature, rhetoric and composition, and feminism has generated a wide range of interests for my scholarship. My dissertation (2005) entitled *Reconstructing Writer, Student, Teacher, and Gender Identities* has well illustrated this intersection and laid foundation for my publication in recent years. I revised the chapter on feminist pedagogy and published it with a peer-reviewed online feminist journal. I also collaborated with colleagues in writing a chapter on developing undergraduate writing major for the published book *What We Are Becoming: Development in Undergraduate Writing Majors*. My junior sabbatical in 2008 at Millikin University allowed me to delve into emotion studies and develop original scholarship. The intersubjective rhetoric, which I developed through interdisciplinary reading, allowed me to propose a pedagogy of intersubjectivity—published with *Peer English* and an

intersubjective rhetoric of empathy in intercultural communication—to be published with *Rhetoric Review*. I am also applying the rhetoric of intersubjectivity to an old doctoral class paper on Emily Dickinson and Robert Frost and another paper for International and Intercultural Communication. I also published a book chapter on a medieval women writer Margery Kempe. Currently, I am revising a book chapter “Coping with National Shames through Chinese Women’s Bodies: Glorified or Mortified?”—another intersection of feminism, emotions, and rhetoric.

*What classes are you or will you be teaching? How would you describe those classes?*

I am currently teaching a wide range of undergraduate writing classes: Applying Writing Theory for English Writing and English Education majors, Global Women’s Writings—Feminist Rhetorics, Emotions in the West, and First Year Writings at Millikin University. I will be teaching Classical Traditions in the fall. Except for the first-year writing courses, most writing courses are upper-level undergraduate courses that are adapted from graduate level courses. On the one hand, these courses are directly related to my doctoral training and current scholarship; on the other hand, these courses are also brand new to me not only because I have never taken such courses myself, but also because they demand knowledge from multiple disciplines. While preparing for these courses, I learn to adjust my pedagogy and grow my scholarship at the same time. I owe all of these achievements to the great doctoral training I received from USF.

*What is your favorite memory of graduate school?*

My favorite memory is the effective teacher training, the wide range of eye-opening graduate courses, and the support from my professors, such as Dr. Debra Jacobs. Without the international teacher training program, which helped me develop teaching strategies and build my confidence, I would not have become an excellent teacher today; without the diverse graduate courses, which challenged me intellectually in many different ways, I would be clueless about my current scholarship; without the consistent and passionate support from my professors, who sponsored me for conferences and tutored me on job interviews, I would not have had the courage to finish the doctoral program or find success on the job market. In many ways, my professors have become my role models in my scholarly, professional, and personal life. Dr. Debra Jacobs, my dissertation director, passionately and selflessly supported me in my teaching, scholarship, and job search. Dr. Gary Olson opened my eyes to the world of publication, while Dr. Lynn Worsham inspired me for my research in emotions. Dr. Elizabeth Metzger helped me understand various elements in developing a writing program, while Dr. Gurleen Grewal introduced me to various issues in transnational feminisms. Dr. Laura Runge showed me an open mind and a kind heart of a scholar and professor.

*How is the transition from being a graduate student to a faculty member?*

The transition from being a graduate student to a full-

time tenure-track position is multifaceted. First, as a private university, Millikin prioritizes teaching excellence above scholarship and service. As a graduate teaching associate, I was well trained to teach first-year writing courses with common textbooks and syllabi; as a tenure-track faculty, I am expected to teach the same courses with more rigor and patience with a wide range of students, and to develop new courses to meet the curricular needs of the department and the school. If the course design or pedagogy does not fit the overall need of the school, then your course will be under-enrolled and you will end up teaching three first-year writing courses, which is not desirable at all. In addition to higher quality of teaching, a full-time faculty member is also required to serve and lead many committees. The time-consuming service and the teaching load of four courses per semester leave little time and energy for scholarship. Given the challenges from these three major functions of a full-time tenure-track faculty member, I feel lucky that my training at USF has well prepared me for the transition, and I am fortunate that I have developed positive relationships with colleagues who guide and support me during the transition. As Dr. Jacobs once said, “if you can teach first year writing courses well, you can teach courses at any level.”

*How would you describe your experiences on the job market?*

The job market has been tough, not just for me as an international person, but for everyone. Many professors

## Graduate Accomplishments

### **ELIZABETH ANGELLO**

“Tarquin’s Prick and Venus’s Bush.” *Animal, Vegetable, Mineral: Ethics and Objects in Medieval and Early Modern England* Conference. George Washington University. 11-13 March 2011.

### **CASSIE CHILDS**

“The Flowering Female Body in the Work of Aphra Behn and Eliza Haywood.” SEASECS. Winston-Salem, NC. 3-5 March 2011.

### **JESSICA COOK**

“Venturing on the Future: Female Perspectives on Courtship and Marriage on the Eighteenth-Century Stage.” Winner of the Graduate Student Essay Prize. SEASECS. Winston-Salem, NC. 3-5 March 2011.

### **PAUL CORRIGAN**

“The Dock on Lake Halloway.” Places to Stand in Florida. *Saw Palm: Florida Art and Literature* (March 2010). <http://www.sawpalm.org/>.

“Silence in Progressive Teaching.” *Encounter: Education for Meaning and Social Justice* 24.1 (Spring 2011): 8-11.

### **MARISA IGLESIAS**

“The Implicated Female Characters: Colonialism in the Long Eighteenth Century.” SEASECS. Winston-Salem, NC. 3-5 March 2011.

### **KEVIN JORDAN**

“Dissecting the Superiority of Science: Valeria as More and Less Human in *The Basset Table*.” SEASECS. Winston-Salem, NC. 3-5 March 2011.

“The De-Nature of Dominion: Blurring Species Distinctions.” ASECS. Vancouver, BC. 17-19 March 2011.

### **DEBORAH KOCHMAN**

“Dost Know the Difference Between a Bitter Fool and a Sweet One?": a Comparative Analysis of Shakespeare’s *King Lear* and Tracy Letts’s *August: Osage County*.” Comparative Drama

Conference. Loyola Marymount University, Los Angeles, CA. 25 March 2011.

### **KATHERINE MCGEE**

“Thoughtless Dueling: Dueling and Reason in *The History of Miss Betsy Thoughtless*.” SEASECS. Winston-Salem, NC. 3-5 March 2011.

### **CAMERON HUNT MCNABB**

“Brooklyn Academy of Music: *The Tempest* (2010).” *The Upstart Crow* 29 (2011).

### **DARRELL NICHOLSON**

Boating Writers International Writing Contest 2010. Third Place, Boat Test Category. “J/95 Slips into Shoal Waters.” *Practical Sailor* (August 2010).

### **JEFF SPICER**

“A Matter of Perspective: Dialectic Optimism in *Gulliver’s Travels*.” SEASECS. Winston-Salem, NC. 3-5 March 2011.

“Songs of Impotence and Experience.” ASECS. Vancouver, BC. 17-19 March 2011.

### **KYLE STEDMAN**

“The Rhetoric of the Ridiculous in Videogame Music Remixes.” International Conference on the Fantastic in the Arts. Orlando, FL. 17 March 2011.

### **SUSAN TAYLOR-GERNENZ**

“It Takes Grindin’: The Rhetorical, Social and Linguistic Power, Prowess and Relevance of Lil’ Wayne.” Far West Popular Culture Association. Las Vegas, NV. 11-13 March 2011.

### **GRACE VEACH**

“At the Intersection: Librarianship, Writing Studies, and Sources as Topoi.” Conference on Information Fluency. University of Central Florida. 9-11 March 2011.

## Alumni Spotlight Continued

supported me with excellent letters of recommendations and numerous and detailed tips and strategies on the job search and interview process. Support and encouragement from fellow graduate students also helped build my confidence and develop directions in my job search. For example, a graduate student advised me to view my job search as a full-time job and send out 100 applications; I

took his advice seriously and never gave up when I received rejection letters. Of course, developing multiple CVs for different schools or positions and personalizing cover letters for each school will definitely increase your chances. I am emphasizing the importance of these two documents from my own job search experience and from my experiences on various job search committees. While I doubted myself, if I was in the right program or at the right school in 2000, I am

now—ten years later—glad that I have made the right choice. I am glad that I was not afraid of exploring a wide range of challenging courses then; that I got support from fellow students and professors; that I graduated from a doctoral program that trained me to believe in my potentials.

## Alumni Achievements

**ASHLEY DONNELLY**, PhD Lit, Fall 2008, has accepted a tenure-line job at Ball State University in the Telecommunications Department.

**PEILING ZHAO**, PhD Rhet/Comp, Summer 2005, was promoted to Associate Professor at Millikin University.

## Calls for Papers

### 2011 Graduate Research Network Computers and Writing Conference University of Michigan 19 May 2011

**Submission Deadline:  
25 April 2011**

GRN invites proposals for its 2011 workshop, May 19, 2011, at the Computers and Writing Conference hosted by the University of Michigan. The C&W Graduate Research Network is an all-day pre-conference event, open to all registered conference participants at no charge. Roundtable discussions group those with similar interests and discussion leaders who facilitate discussion and offer suggestions for developing research projects and for finding suitable venues for publication. We encourage anyone interested or involved in graduate education and scholarship—students, professors, mentors, and interested others—to participate in this important event. The GRN welcomes those pursuing work at any stage, from those just beginning to consider ideas to those whose projects are ready to pursue publication. Participants are also invited to apply for travel funding through the CW/GRN Travel Grant Fund. Deadline for submissions is April 25, 2011. For more information or to submit a proposal, visit our Web site at <http://class.georgiasouthern.edu/writing/GRN/2011/index.html> or email [jwalker@georgiasouthern.edu](mailto:jwalker@georgiasouthern.edu)

### American History through American Sports Submission Deadline: 23 May 2011

Danielle Coombs and Bob Batchelor are currently solic-

iting brief proposals (title and synopsis) for essays to be included in an upcoming three-volume collection of essays (under contract to Praeger Publishers). The essays will focus on sports, history, and popular culture. Essays should be about 4,000- to 5,000-words in length and will be due on May 23, 2011. The three volumes will be arranged chronologically, so the essays should primarily focus on that era. Please send a brief synopsis/abstract and short bio or CV to Bob Batchelor, [rbatche@kent.edu](mailto:rbatche@kent.edu).

### The Shakespeare Graduate Conference The Shakespeare Institute University of Birmingham 26-28 May 2011 Submission Deadline: 15 April 2011

We invite graduate students with interests in both Shakespearean and Renaissance studies to join us in May for the Thirteenth Annual British Graduate Shakespeare Conference. The interdisciplinary conference provides a friendly but stimulating academic forum in which graduate students from all over the world can present their research and meet together in an active centre of Shakespearean research and theatre: Shakespeare's home town of Stratford-upon-Avon. Undergraduate students in their final two years of study are also invited to attend the conference as auditors. We invite abstracts of approximately 200 words for papers twenty minutes in length (3,000 words or less). Delegates wishing to give papers must register by Friday, 15 April 2011. We strongly encourage early registration to

ensure a place on the conference program. Please see conference website for further details: [www.shakespeare.bham.ac.uk/BritGrad](http://www.shakespeare.bham.ac.uk/BritGrad). Please direct any questions to [britgrad@yahoo.com](mailto:britgrad@yahoo.com).

### Cosmopolitans at Home and Abroad: Cosmopolitanism in Nineteenth-Century British and American Literature Submission Deadline: 11 April 2011

This proposed collection seeks essays addressing cosmopolitanism and the figure of the cosmopolitan in British and American literature from 1789 to 1914. Please send inquiries or proposals of approximately 500 words to James Hewitson at [jhewitso@utk.edu](mailto:jhewitso@utk.edu) or Yvonne Elizabeth Pelletier at [ypelleti@utk.edu](mailto:ypelleti@utk.edu) by Monday, April 11, 2011.

**The Journal of Interactive Technology and Pedagogy**  
*The Journal of Interactive Technology and Pedagogy* seeks scholarly work that explores the intersection of technology with teaching, learning, and research. Because we publish in a digital format, we are interested in contributions that take advantage of the affordances of digital platforms in creative ways. Submissions that focus on pedagogy should balance theoretical frameworks with practical considerations of how new technologies might be employed in the classroom. Research-based articles should include discussions of approach, method, and analysis. In addition to scholarly articles, we will consider:  
\* Manifestos and jeremiads: ideological statements that strongly articulate new vi-

sions of academic life and work.

\* Interviews, dialogues or conversations: interviews with teachers or researchers using new tools or techniques in innovative ways; dialogues between scholars on new directions in pedagogy and research; or roundtable discussions about pedagogy, research, or academic development.

\* Reviews of relevant materials in the field: descriptions and critiques of recent offerings in the field, such as new books, hardware, software, CMSes, etc.

\* Assignments or exercises, classroom-based or otherwise, accompanied by critical reflection.

\* Creative works: videos, animations, poems, games, photographs, presentations, etc. On average, full-length articles range between 3,500 and 8,000 words, but more important than length is the work's ability to engage an audience in critically reflecting on the uses of technology in academic contexts. All submissions must be previously unpublished. We regret that we cannot consider simultaneously submitted work. For our complete guidelines, please go to <http://ojs.gc.cuny.edu/index.php/itcp/about/submissions>.

### 2011 SAMLA Conference: The Power of Poetry in the Modern World Atlanta, GA 4-6 November 2011 Submission Deadlines Vary

The calls for papers for the 2011 SAMLA Conference have been posted to the conference website: <http://samla.gsu.edu/convention/convention.htm>. Please see individual panel descriptions for various submission deadline dates and other information.

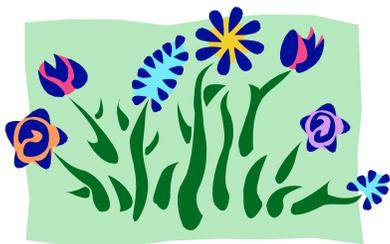
## Events

### Teaching Discussion Group

The Teaching Discussion Group will meet at its regularly scheduled time on **Friday, April 1 at 4:00pm in CPR 343**. Because this is the last meeting of the school year, we will forgo the usual reading assignment. Instead, I hope that everyone will bring their stories and concerns about teaching this year. Please make an effort to attend, since several of our regular members will be graduating this term, and we will want to see them off in good fashion!

### EGSA Spring Colloquium: Out of Place

The EGSA will be holding an interdisciplinary colloquium for graduate students on **April 14-15, 2011**. Plenary speakers will include Dr. Laura Runge, Professor of English; Dr. E. Christian Wells, Associate Professor of Anthropology, and Ira Sukrungruang, Assistant Professor of English. On **Thursday, April 14**, graduate panels are scheduled from **10am-2:30pm** and the plenary panel from **2:30-4:00pm, both in the Grace Allen Reading Room** of the library. Panels will also be held on **Friday, April 15 from 9:00am-1:00pm in MSC 3707 and 1:30pm-2:45pm MSC 3708**. For more information, visit <http://outofplacecolloquium.wordpress.com/>.



### DeBartolo Lecture: Professor Dustin Griffin

Professor Dustin Griffin will give a lecture on the relations of Jonathan Swift and Alexander Pope on **Thursday, April 7, at 3:00pm in the Grace Allen Room**, USF Tampa campus library. He is Professor Emeritus of English at New York University, and a leading authority on British literature of the seventeenth and eighteenth centuries. He has written widely on satire, patronage, and patriotism, with a special concentration on Milton, Rochester and Pope. His most recent book is *Swift and Pope: Satirists in Dialogue* (Cambridge University Press, 2010). This is the first ever analysis in depth of the complex relationship of two great writers who were friends but also in some sense rivals. The work uncovers hidden contradictions in their long-lasting alliance. In his lecture Professor Griffin will discuss some of the general issues raised by his book, and explore one major facet of the running “dialogue” between the satirists. The lecture is supported by the DeBartolo fund, set up by the family of Edward J. DeBartolo in 1986 to support eighteenth-century studies at USF. Please book the time—3:00pm to 4:30pm on April 7—and join us for a stimulating reconsideration of two of the major figures in the history of satire.

### English Department Spring Honors and Awards Ceremony

The English Department’s Spring Honors and Awards Ceremony will be held on **Friday, April 15, 2011, from 3:00-5:00pm in the Alumni Center, Traditions Hall**. Awards will be presented to undergraduate students, graduate students, and faculty for recognition of scholarship, creative works, and book publishing.

### Poetry Garden Opening and Reading

The opening of the Poetry Garden at the USF Botanical Gardens (see story on p. 6) will be celebrated with a reading of the poems. The reading will take place on **Saturday, April 16 at 10:00am at the USF Botanical Gardens**.

### Placement Committee Meetings

As we wrap up the spring semester, it’s time to look forward to the fall job market. In anticipation of this, the Graduate Placement Committee will hold two information sessions in April. In the first session, on **Friday, April 8 (3:00-4:30pm in CPR 343)**, we will talk about publications and fellowships. The second session, on **Friday, April 22 (3:00-4:30pm in CPR 343)**, we will offer the big view of the job market, including a run down of the documents you will need to prepare in order to apply for a job. All current graduate students are welcome to attend these sessions, but if you are planning to be on the market for the first time in the coming year, you are especially encouraged to attend. If you are unable to make the meetings but would like to talk to a member of the Placement Committee about your job search plans, please contact a member of the Committee and arrange an appointment.

### Aphra Behn Online Debuts

English Department professor and journal editor Laura Runge recently launched the first issue of the interactive journal *Aphra Behn Online*. USF News reported on the journal’s innovative format and its significance in making “the 18th Century relevant again.” View the news story at <http://news.usf.edu/article/templates/?a=3232&z=127>, and check out the online journal at <http://www.aphrabehn.org/aphraonline/>.



### Humanities Institute Events

**“Developing Passions” Film Series**  
*Hiroshima Mon Amour* **April 3, 2:00pm**  
MDA 1097

See next page for additional Humanities Institute sponsored events for National Poetry Month.

## Events: April is National Poetry Month

### Poetry Reading and Discussion with Dennis Hinrichsen

The English Department is pleased to host a poetry reading by poet Dennis Hinrichsen on **April 15 at 6:00pm at the USF Graphicstudio**. Dennis Hinrichsen's recent works include *Cage of Water*, a full-length collection of poems, and a chapbook, *Message To Be Spoken into the Left Ear of God*. His other collections of poetry are *The Attraction of Heavenly Bodies*, *The Rain That Falls This Far*, and *Detail from The Garden of Earthly Delights*, which won the 1999 Akron Poetry Prize. He has been the recipient of a National Endowment for the Arts fellowship and two grants from the state of Michigan. His poems have appeared in *American Literary Review*, *Black Warrior Review*, *Crab Orchard Review*, *Field*, *Notre Dame Review*, and *Passages North*, have been featured on the Poetry Daily and The Academy of American Poets websites, and have won awards from Carolina Quarterly and Poetry Northwest. He lives in Lansing, Michigan and teaches at Lansing Community College.

### Poetry Reading and Discussion with Janet Sylvester

In celebration of National Poetry Month, the USF Humanities Institute will host poet Janet Sylvester on **Wednesday, April 6, 2011 at 7:00pm in the Marshall Student Center Room 3707**. Janet Sylvester is the author of two collections, *That Mulberry Wine* and *Mark of Flesh*. Sylvester has been a research fellow at Harvard, and her poetry has won a number of distinguished awards, including a PEN award and Pushcart Prize. *Visitor at the Gate*, her latest collection, is forthcoming from Norton. She is visiting professor at the University of Tampa.

### Poetry Reading and Discussion with Jericho Brown

In celebration of National Poetry Month, the USF Humanities Institute will host poet Jericho Brown on **Wednesday, April 20, 2011 at 7:00pm in the Marshall Student Center 3707**. Jericho Brown's first book of poems, *Please*, won the American Book Award. He is a recipient of the Whiting Writers Award and fellowships from the National Endowment for the Arts, the Radcliffe Institute at Harvard University, the Bread Loaf Writers' Conference, and the Krakow Poetry Seminar in Poland. His poems have appeared in journals and anthologies including, *The Iowa Review*, *jubilat*, *Oxford American*, *A Public Space*, and *100 Best African American Poems*.

### Poetry Reading and Discussion with Galway Kinnell

In celebration of National Poetry Month, the USF Humanities Institute will host poet Galway Kinnell on **Wednesday, April 27, 2011 at 7:00pm in Traditions Hall (USF Alumni Center)**. Galway Kinnell is the author of ten books of poetry, including *The Book of Nightmares*, *When One Has Lived a Long Time Alone*, *Imperfect Thirst*, and most recently *A New Selected Poems* and *Strong is Your Hold*. He also published a novel, *Black Light*; a selection of interviews, *Walking Down the Stairs*; and a book for children, as well as translations of works by Yves Bonnefoy, Yvan Goll, Francois Villon, and Rainer Maria Rilke. A former MacArthur Fellow and State Poet of Vermont, he has been a Chancellor of The Academy of American Poets. In 1982, his *Selected Poems* won both the Pulitzer Prize and the National Book Award, and in 2002, he was awarded the Frost Medal by the Poetry Society of America. He taught for many years at New York University, where he was Erich Maria Remarque Professor of Creative Writing.

### Curtain Call MFA Reading

The English Department will host a reading of creative works by graduating MFA students. The event will take place on **April 1, 2011 at 6:00pm in the Marshall Student Center, room 2709**.

### Poetry Reading and Discussion with Peter Meinke

In celebration of National Poetry Month, the USF Humanities Institute will host poet Peter Meinke on **Wednesday, April 13, 2011 at 7:00pm in the Marshall Student Center Room 3707**. Peter Meinke has published seven books of poems in the prestigious Pitt Poetry Series, the most recent being *The Contracted World: New & More Selected Poems* (2006). His book of short stories, *The Piano Tuner* (U. of Georgia Press, 1986) received the Flannery O'Connor Award; his second, *Unheard Music*, was published in 2007 by Jefferson Press, which also reprinted his book about writing, *The Shape of Poetry* (2008). In addition, he has published two children's books, a monograph on the poet Howard Nemerov, and seven poetry chapbooks; a bilingual collection of poems, *Maples and Orange Trees*, was published in St. Petersburg, Russia, in 2005. His work has appeared in *Poetry*, *The Atlantic*, *The New Republic*, *The New Yorker*, and dozens of literary magazines; and has received numerous awards, including two NEA Fellowships, three prizes from the Poetry Society of America, and two O'Henry Awards.

### Poetry Reading and Discussion with Suzanne Rhodenbaugh

USF alumna Suzanne Rhodenbaugh (BA English, 1966) will give a reading and discussion on **Monday, April 4, 2011, at 2:00pm in the Grace Allen Room of the library**. Rhodenbaugh is the author of two poetry books -- *The Whole Shebang* (WordTech Communications, 2010) and *Lick of Sense* (Helicon Nine Editions, 2001), winner of the Marianne Moore Poetry Prize; four chapbooks; and poems, essays, articles and reviews widely published in literary journals, anthologies, newspapers and magazines, including *The American Scholar*, the *Columbia University Press Book of Civil War Poetry*, *The Hudson Review*, *Michigan Quarterly Review*, *Salmagundi*, *The Washington Post*, and *Utne Reader*. She holds graduate degrees from University of Michigan and Vermont College and has worked as an administrator and organizer in labor and poverty programs, and as a writing and literature teacher. She is a Tampa native.

# April 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1 Dissertation Defense & Final Thesis Submission Deadlines Teaching Discussion Group 4:00 CPR 343 MFA Curtain Call 6:00 MSC 2709	2
3 <i>Hiroshima Mon Amour</i> 2:00 MDA 1097	4 Suzanne Rhodenbaugh Reading 2:00 Grace Allen Room	5	6 Janet Sylvester Reading 7:00 MSC 3707	7 DeBartolo Lecture 3:00 Grace Allen Room	8 MA Thesis Portfolio Defense Deadline Placement Committee Meeting 3:00 CPR 343	9
10	11	12	13 Peter Meinke Reading 7:00 MSC 3707	14 EGSA Spring Colloquium	15 Final Dissertation Submission Deadline EGSA Spring Colloquium Dept. Honors & Awards Assemb 3:00 Traditions Hall Dennis Hinrichsen Reading 6:00 USF Graphicstudio	16 Poetry Garden Reading 10:00am USF Botanical Gardens
17	18	19	20 Jericho Brown Reading 7:00 MSC 3707	21	22 Placement Committee Meeting 3:00 CPR 343	23
24	25	26	27 Galway Kinnell Reading 7:00 Traditions Hall	28	29 Last Day of Classes	30

# May 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 Final Exams	3 Final Exams	4 Final Exams	5 Final Exams	6 Final Exams Commencement (Tpa)	7 Commencement
8	9	10	11	12	13	14
15	16 Summer A & C First Day of Classes	17	18	19	20	21
22	23	24	25	26	27	28
29	30 Memorial Day Holiday	31				