

University of South Florida

# Inklinks

The English Graduate Student Newsletter

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## Message from Graduate Director

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For my column in this final month of the calendar year, I want to share just a few thoughts. First, I am grateful that we have progressed through this semester of transition with relative ease. Our amazing staff has done magic, and the trains continue to run on time. We also have reached many benchmarks. Students have passed their exams and entered into candidacy, and students have submitted their theses and will graduate with their degrees. Our faculty is winning recognition for out-

standing teaching, and our students are making excellent showings at conferences. We continue to do our work, and that is how it should be. I personally know people who have lost their homes to foreclosure and some who have lost their jobs. Things are tough, and we know they will get tougher. For the moment, I am mindful of the privilege we have to teach literature and writing and to build our lives around that profession. I am grateful to share that privilege with all of you.

In this newsletter, I continue my emphasis on conference information with a column answering your Frequently Asked Questions about delivering a paper. Please send any suggestions for future columns to me or Jessica Cook.

I look forward to opportunities to come together to celebrate in the next week, and I wish all of you and yours a peaceful holiday season. For those of you searching for positions, I wish you wherewithal, peace of mind, and success. We all support you.

### Important Dates:

**Last Day of Classes  
December 3**

**Final Exam Week  
December 4-10**

**Commencement  
December 11**

**Last Day to be Admitted to Doctoral Candidacy  
December 31**

**First Day of Classes  
January 10**

**Dr. Martin Luther King Jr. Holiday  
January 17**

## Frequently Asked Questions about Delivering a Conference Paper

**Q:** How long is the average conference paper?

**A:** Reading time generally determines the length of a paper. You can estimate 2 minutes per page, and so a 20-minute paper should be no longer than 10 pages. A 15-minute paper should be 7 ½ pages.

**Q:** How much scholarship should I include in a conference paper? Are conference papers primarily about introducing new ideas, or do they need to stand on (or at least make a nod toward) previous strains of critical argument?

**A:** All conference papers reference scholarship, but it is best to avoid detailing the critical scholarship on your topic in your paper unless it is crucial to your argument. You can

make shorthand references to important scholarship by scholar's name and title of work, or you can make a general summary of scholarly trends and include names and titles in a footnote to be called upon in the Q&A period. It is necessary to situate your argument in a critical conversation that members of your audience are likely to know, but your paper should primarily be about your ideas.

**Q:** What is the best way to acknowledge quotations when reading a paper out loud?

**A:** This is a matter of taste and style. Personally, I find making scare quotes with your fingers really annoying. You can simply say, "quote" at the beginning and "unquote" at the

end, or you can break character and tell the audience that you are quoting someone by saying "the following is a direct quote from X." You can also write the quotation into your paper with an introductory phrase "according to X." If you are quoting at length from a literary work, you might consider giving a handout or putting the quotation up on PowerPoint so the audience can follow along. You also might consider not including long quotations. Clearly, it becomes cumbersome to have too many quotations, and so you need to use them sparingly.

**Q:** Should I include a bibliography with my paper?

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## Philosopher Martha Nussbaum Speaks on Humanities and Democracy

By Allison Wise and Paul Corrigan

At 6:18 on the evening of November 30, we took off on a sprint from Cooper Hall to Traditions Hall. Dodging pedestrians and oncoming cars, we arrived at approximately 6:23, just in time to hear a talk by Martha Nussbaum, professor of Law and Ethics at the University of Chicago. Her talk was the final lecture for the semester in the USF Phi Beta Kappa Faculty Lecture Series. The subject of her address was the topic of her recent book *Not for Profit: Why Democracy Needs the Humanities* (Princeton UP, 2010). The next day we met up online and discussed the substance of Nussbaum's lecture and our impressions:

**Paul:** Allison, the basic premise in Nussbaum's talk was that humanities educa-

tion is (a) important for democracy and (b) in jeopardy of being cut from curriculum at all levels the world over. Why does she say this and what is she trying to do about it?

**Allison:** Yes, Paul, she actually said that we are in the middle of a "massive worldwide crisis" in education because so many countries are pursuing short-term profit in their educational systems, drastically cutting funding for the humanities in order to emphasize science and technology. While she's in favor of development in science and technology, she argued that humanities education is crucial to the internal health of any democracy and to the growth of a global culture able to address world problems. She suggested three things that she—and we—can do about this problem: (1) focus more on how humanities education aids democracy

(something most politicians, except for the "hopelessly corrupt" do believe in), (2) be more vocal, and (3) energize private donors. Actually, these three things were the answers she gave to your question during the Q&A session about how we can convince those who need to be convinced. Were you satisfied with how she answered your question, as well as with how she handled the question that came a little later about whether democracy is compatible with capitalism?

**Paul:** In asking my question during the Q&A session, I told Nussbaum that we who were in attendance were already convinced that the humanities mattered, so I wanted to know how effective she had been convincing those who needed convincing—government officials and donors to universities. She (halfway) jokingly called these

Continued p. 3

## FAQs Continued

**A:** Always. Someone might ask you for a copy of your paper at the conference, or you might need to cite a reference in the Q&A.

**Q:** Should I arrive on the first day of the conference, or on the day I am scheduled to present?

**A:** Speaking as a conference organizer, I want people to come on the first day and stay through the end. I am making every effort to create an enticing program with interesting panels and events, and I want people to appreciate that. Speaking as a professor, I think you should attend as many panels as you can fit into your schedule and budget, because this is an excellent way to learn

about the profession. You can't beat the conference experience for getting up on the latest scholarship and for networking. Speaking as a conference-goer, I absolutely need to be present on the day of my paper; it is probably best to arrive at least a day before I am scheduled so that if anything happens with transportation, I will still make it for my paper. I need to fit conferences into an already full schedule, and so I have to balance it with the other professional and personal needs in my life.

**Q:** How many events should I try to attend? Will I be expected to keep a full schedule or is it acceptable to take some downtime?

**A:** See above from the profes-

sor's perspective. It is fine to take some downtime at a conference, and if you are visiting a particularly interesting city, conference organizers expect you to do some sightseeing. Travel is a great benefit to this profession, so get out a bit and see the new place. But don't miss the good professional opportunities available to you.

**Q:** Should I follow my written paper exactly or is it acceptable to allow for sections that can be elaborated upon? What kind of balance should I strike between reading and speaking directly to the audience? How formal should my tone be?

**A:** Please do NOT ad lib in a conference paper. Most conferences in English Studies involve reading a paper straight

through. Some people do this better than others. The most important thing, to my mind, is not to run over your time limit, and so you must practice delivering your paper, even the asides. It is okay to have personality when delivering your paper, and it is vital to make connections with the audience (eye contact, humorous asides, or recognition of your shared space, etc.) Remember that any sign of informality may be read as a lack of professionalism.

**Q:** What response should I expect from the audience? How many people can I expect in the audience in a large or small conference?

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## 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/>

## Martha Nussbaum Continued

people the “military-industrial complex.” She said she’s had limited success—limited but nonetheless success—both in the US and even more so in India where she’s part of a humanities center, which, because it is set up and funded by the University of Chicago, has the ear of the Prime Minister there. One of the strengths of her book and her talk is that she communicates in plain language, specifically in order to reach those outside the university. I do appreciate her modeling this way of engaging the public and encouraging us to do as well, and I thought she answered my question well. Now, as you mention, someone else in the audience challenged her for working

along so nicely with the capitalist system which, he contested, was actually incompatible with the kind of democracy she’s promoting. Though some people thought that she weaseled a bit in her response, I thought she also answered that well. I chuckled when she began with, “I think we might have a disagreement.” Her approach, which seems unusual for a prominent philosopher, is not to stand back on pure ideological grounds but to get involved in the nitty-gritty of promoting the humanities among the brokers of power. Ultimately, this pragmatic approach may do more good for the humanities. She also humanized those power brokers, painting a picture of them as caring about

education, at least the ones who donate time and money, even if they are ideologically implicit in some of the problems facing democracy. After the talk, you and I shook hands with her and spoke to her face-to-face. She made a few comments specifically about English within the humanities. What did you hear her say, and what do you think about it?

**Allison:** She commented that she thinks English often gets a bad rap (she singled out the conservative media) for its obscure, theoretical approach to its subject, but noted that teachers do indeed translate their passion to the students and that’s where gains can be

made. I suppose that a consequence of this would be that English would gain a better reputation and thus be more marketable? I was not aware that English had a particularly bad reputation among the humanities, and I don’t think that a highly theoretical approach is always a negative thing, but I do appreciate her perspective on making the subject relatable and practical. But Nussbaum also talks specifically about literature in *Not for Profit*, doesn’t she?

**Paul:** She does. The gist of that chapter is that teaching literature is important because literature allows people to take on the perspective of others, which

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## FAQs Continued

**A:** This varies considerably. Generally, people are polite and clap when a paper is done. Many times they say nothing. A good response involves active discussion. It may take the form of questions or it may be suggestions. A bad response involves audience grandstanding, snoring, or mass departure. I’ve delivered papers to audiences with as few as four people and to rooms as full as 50 or 60. It matters less the size of the conference than the competition during that time slot. If you are slotted to speak at the same time as the leading scholar in your field, you will probably have only a few friends in the audience. Don’t take it personally.

**Q:** How should I respond if someone asks a question I am unsure of how to answer, or references an author/text that I am unfamiliar with? How should I handle an audience member who is combative or argumentative?

**A:** Always remember, do not lose your cool. If you are unsure how to answer a question because you are undecided, then outline the different an-

swers you might make. If you are unsure because you don’t know your material, then generalize and ask a follow-up question of the speaker, e.g., “What do you think the most important point in X’s book is?” I have never had a combative audience member, and I think in our profession they are rare (as opposed to, say, philosophy). Still, I think the best way to handle combative or argumentative people is to remain polite and move on to a different subject.

**Q:** When asking for audience feedback, how honest should I be about my own questions or struggles with my topic?

**A:** You don’t want to look foolish, but it is also worthwhile to engage in the learning process and hear what people have to say about your work. If the questions are genuine matters of deliberative process (as opposed to sheer ignorance), then it is fine to share your struggle. If your questions come from lack of preparation, keep quiet about them. You can always ask somebody a follow-up question in private conversation afterward.

## Congratulations, Doctoral Candidates!

**CHRISSEY AUGER**, Literature

**KATE PANTELIDES**, Rhetoric & Composition

**NICOLE STODARD**, Literature

**JUDE WRIGHT**, Literature

## Congratulations, Graduates!

**GERARD BOGIN**

MA Literature

**STEPHEN HENRICHON**

MA Literature

**BRANDON PETTIT**

MFA Poetry



## Graduate Accomplishments

### MELISSA CARROLL

"Panning for Stars." *Blood Lotus Journal* (Nov. 2010).

### PAUL CORRIGAN

"Painting as a Reading Practice." South Atlantic Modern Language Association. Atlanta, GA. 4-7 Nov. 2010.

### JOSEPH GOOD

"God Save the Queen, for Somebody Must!": Sebastian O and the Steampunk Aesthetic." *The Journal of Neo-Victorian Studies* 3:1 (2010): 208-15.

### JOANNA KOULIANOS

"Extraterrestrial Forms-of-Life: Locating the Nonhuman Animal in *District 9*." Film & Philosophy: How Films Think. University of Florida, Gainesville, FL. 5-7 Nov. 2010.

### MEGAN McINTYRE

"Songs of Coal: Histories of the South." South Atlantic Modern Language Association. Atlanta, GA. 5-7 Nov. 2010.

### JESSICA McKEE

"Beyond the Swamp: Nick Adams' Tragic Adventure." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

### DEBORAH McLEOD

"'He Was Not Emasculated': Rethinking Jake's Experience of Disability in *The Sun Also Rises*." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

### TAYLOR JOY MITCHELL

"Playboy Heavyweights: Hemingway and Mailer." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

### WINNONA PASQUINI

"Indirect Technique." *Eighty Percent Magazine* (Fall 2010).

### ZITA RARATESTA

"Reconstructing History and Identity through Photographs in Ana Menendez's *Loving Che*." South Atlantic Modern Language Association. Atlanta, GA. 5-7 Nov. 2010.

### GARY SIMONS

"Emma." *Encyclopedia of Literary Romanticism*. Ed. Andrew Maunder. New York: Facts on File, 2010. 113-14.

"Pride and Prejudice." *Encyclopedia of Literary Romanticism*. Ed. Andrew Maunder. New York: Facts on File, 2010. 349-50.

### SUSAN TAYLOR GERNENZ

was inducted into Sigma Tau Delta on 19 Nov. 2010.

### ALICIA THOMPSON

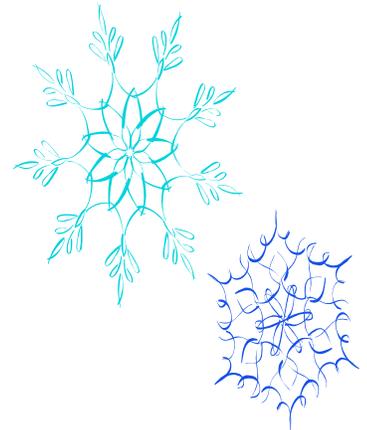
was interviewed for USF's newspaper *The Oracle*, in the article "Navigating Novels in November:" <http://www.usforacle.com/news/navigating-novels-in-november-1.2407258>

### JENNIFER YIRINEC

"The Conception of Irreversibility: An Arendtian Analysis of Hemingway's 'Hills Like White Elephants.'" Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

### SHANNON ZINCK

"Disordered Interiors: Spatial Identity in Norman Mailer's *An American Dream*." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.



## Martha Nussbaum Continued

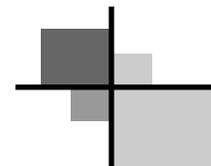
develops empathy. Literature also develops a sense of play and imagination. I didn't find these arguments particularly new. But I did think that they were well put, and I enjoyed her examples, stories of a youth choir in Chicago and of Rabin-dranath Tagore's school in India, which incorporated dance and other arts along with the more "traditional" subjects and, she argues, consequently helped the cause of gender equality in India. I would recommend at least this chapter from *Not for Profit* for those

who would want to take up Nussbaum's encouragement to promote and defend literature within the humanities. Final comments on Nussbaum's talk?

**Allison:** Overall, I found her pragmatic approach to be unusual and interesting, and the examples she gave were often thought-provoking. For instance, she noted that Singapore and China are reforming their educational systems to include more humanities education because the workers they were producing lacked imagina-

tion and critical thinking skills, which they found was bad for business. The last thing I'd like to note is the glowing commentary that Eric Eisenberg, the Dean of the College of Arts and Sciences at USF, gave after Nussbaum's speech. He said that it was a "watershed moment in the history of USF." Of course, I'm not sure whether he actually believed that or if it is just a piece of hyperbolic post-speech praise for a famous scholar, but either way, I don't know that I agree. Though a forty-five minute talk on this

kind of a topic can only skim the surface, her lecture gave me (as well as others, I'm sure) plenty to think about. A lot of time will have to pass, though, before we are able to determine whether this speech or her book has any impact on USF or the status of the humanities at large.



## Alumni Achievements

**MELISSA TULLY ALLING**, MA Literature 2008, has accepted a full-time faculty position at the College of Central Florida's Citrus Campus in Lecanto, FL.

**BOB BATCHELOR**, PhD Literature 2009  
 "Engaging Graduate Students through Individualized Syllabi." Poster presented at the 17th Annual Celebrating College Teaching Conference. Kent, OH. 29 Oct. 2010. Won a "Certificate of Excellence" as a top-five paper.

"Gaming the Guitar: Aerosmith, Metallica, the Beatles, and the Music Video Game Revolution," *Rock Brands: Selling Sound in a Media Saturated Culture*. Ed. Elizabeth B. Christian. Lanham, MD: Lexington Books, 2010.

"Leverage the Power of Technology in Your Communications Program." Discussant at the "My PR Series" Webinar. Kent, OH. 20 Oct. 2010.

"Looking at the Past: Nostalgia as Technique in *The Naked and the Dead* and *For Whom the Bell Tolls*." *The Mailer Review* 4:1 (2010), 303-10.

"Nostalgia as Literary Technique in *The Naked and the Dead* and *For Whom the Bell Tolls*." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

**HARRIET BLYMILLER**, PhD Literature 2007

"Popular Literature and Popular Culture: Relevance in the Teaching of English." Keynote Presentation of the International Conference on English Literature: Redefining English Literary Studies in Third World Countries. Sebalas Maret University, Solo, Indonesia. 9-10 Nov. 2010.

**KEITH CAVEDO**, PhD Literature 2010

"Mailer on Hemingway in *The Spooky Art* and Mailer's Short Fiction." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

**GERALD LUCAS**, PhD Rhetoric/Composition 2002

"Cutting Up Mailer." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

**KATHLEEN ROBINSON**, PhD Literature 2010

"Ernest Hemingway's *Across the River and into the Trees* and Norman Mailer's *The Naked and the Dead*: Narratives of the Traumas of War." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

**MICHAEL SHUMAN**, PhD Literature 2007

"Mutual Interest: Mailer and Hemingway." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

**RAYMOND VINCE**, PhD Literature 2005

"Rumors of Grace: God-Language in Hemingway and Mailer." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

## Faculty Achievements

**RITA CIRESI**

Fiction Reading. Saint Leo University. Oct. 2010.

Organizer/ Panel Presenter.  
 "Representations of Home in Contemporary Italian-American Fiction." American Italian Historical Association. New York City. Nov. 2010.

**REGINA HEWITT**

Panel Chair, Interdisciplinarity in Scottish Studies. South Atlantic Modern Language Association. Atlanta, GA. 5-7 Nov. 2010.

**JAY HOPLER** has been nominated for a Pushcart Prize for excerpts from his long poem "The Rooster King," which are to be published in *The Hampden-Sydney Poetry Review*.

**LAURA S. HEAD**

"Sculpting Text: Image Emergence in John T. Scott's 'I Remember Birmingham.'" South Atlantic Modern Language Association. Atlanta, GA. 5-7 Nov. 2010.

**DONALD KAUFMANN**

"Norman and Ernest: Exit Music." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

**PRECIOUS MCKENZIE STEARNS**

"A Journey Through Winesburg: Connecting Literature Students to America's Past." NCTE Annual Convention. Orlando, FL. 19 Nov. 2010. Poster Presentation.

**HEATHER L. MEAKIN**

"What is Black and White and Read? All over the Blackmoor Panels from the Drury Painted Closet." South Atlantic Modern Language Association. Atlanta, GA. 5-7 Nov. 2010.

**DEBORAH NOONAN**

"Lady Brett Effaced: Mailer's Elena as a Mirror Image of Hemingway's Postwar Heroine." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

**J'AIMÉ SANDERS**

"The Study of Death and the Creation of Art: Hemingway and Mailer's Disturbing Art." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

**PHILLIP SIPIORA**

"Hemingway and Mailer and the Point of Departure." Norman Mailer Society Conference. Sarasota, FL. 4-6 Nov. 2010.

**SUZANNE H. STEIN**

"What warlike noise is this?: Convenient Amnesia: The Elsinore of Hamlet." South Atlantic Modern Language Association. Atlanta, GA. 5-7 Nov. 2010.

## Upcoming Events

### Teaching Discussion Group

Our final teaching discussion group for the year will be **Friday December 3, from 4-5 pm in CPR 343**. As always, all instructors of all levels and courses are invited. Given that we won't meet again until February, we may have to make this a festive occasion! If you have any questions, please contact the Graduate Director, Laura Runge ([runge@usf.edu](mailto:runge@usf.edu)).

### Department of English Holiday Party

Our annual holiday party will be held on **Friday, December 10, 2010 at 11:00 AM in the department suite, CPR 358**. We invite you to bring a special dish—an old family recipe, a new, experimental recipe (we don't mind), or even store-bought goods that you'll relocate to your home kitchenware to appear homemade.

### Mock Interviews with the Graduate Placement Committee

If you're planning on heading to MLA this year, please join us for a mock interview during finals week (or before if it suits your schedule better). The Placement Committee Team will gladly help you practice before you go live in LA. We can help you refine your answers to the questions you're most likely to encounter from Search Committees, including:

- \* How does your teaching relate to your research?
- \* Tell us about your dissertation?
- \* Why us?

To schedule a mock interview, contact Meredith Zoetewey ([zoetewey@usf.edu](mailto:zoetewey@usf.edu)).

### Reading and Discussion with Tony D'Souza

USF's Department of English and the USF Center for India Studies are pleased to present novelist Tony D'Souza for a reading and discussion on **Wednesday, January 26, 2011, 7 pm, in the auditorium of the Dr. Kiran C. Patel Center for Global Solutions on the USF Tampa Campus**. Tony D'Souza is the author of the novel *Whiteman*, which received the Sue Kaufman Prize from the American Academy of Arts and Letters, and *The Konkans*, which was released in February 2008. Mr. D'Souza has contributed to *The New Yorker*, *Playboy*, *Salon*, *Esquire*, *Outside*, the O. Henry Awards, *Best American Fantasy*, *McSweeney's*, *Tin House*, *Amazon*, and elsewhere, and has appeared on Dateline, The Today Show, the BBC, NPR, and other venues. He received a 2006 NEA Fellowship, a 2007 NEA Japan Friendship Fellowship, and a 2008 Guggenheim. He earned Masters degrees in writing from Hollins University and the University of Notre Dame, and served three years in the Peace Corps in West Africa, where he was a rural AIDS educator. This event is free and open to the public.

## Poets and Writers Rock the Mic at the Second Annual Writers' Harvest

Dear Students, Writers, Staff, and Faculty,

On Monday, November 15, our MFA Program hosted the second annual Writers' Harvest, a celebration of poetry and prose that took place at the very hip Ella's Folk Art Café in Seminole Heights. This year's event was even more successful than last year's Writers' Harvest—thanks to your help, hard work, and generous donations, we were able to raise over \$400 and 700 lbs. of canned foods for Feeding America. Over 150 people showed up—even the upstairs loft was packed!—to enjoy the literary stylings of our featured readers, Ira

Sukrungruang, Jeffrey Thomson, Rita Ciresi, and Katie Riegel, who brought down the house!

On behalf of the MFA Program, I'd like to thank all of those who attended this year's Writers' Harvest, and those who brought canned goods to the English Department or collected cans in their classes. (Thanks to Liz Kicak and her students, who collected 162 cans!) I would also like to extend a very special thank-you to everyone who made this event possible by volunteering their talents, time, and energy:

Melissa Carroll and Trisina Dickerson read their own poetry and introduced the

featured readers. Melissa also wrote the press release and sold merchandise, and Trisina kept track of prizes. Enaam Alnaggar helped with promotion by designing posters and fliers. Alan Shaw and Kim Karalius sold books. Claire Stephens was our photographer. Winnona Pasquini and Brandon Pettit were our bouncers. Zachary Lundgren, Gloria Muñoz, and Jared White sold raffle tickets. Mary Jo Tutterow and Alan Shaw collected prizes. Bryan Rice worked directly with Feeding America and (for the second year in a row) lugged those cans around in his car.

Thank you to our English Department staff for all of

their support and their help with our programs. Thanks to all who donated books and other raffle prizes, and to Ella's Folk Art Café for hosting us. We look forward to next year's Writers' Harvest, which should be just as exciting.

A very special thank-you to Ira Sukrungruang who was our MC, who often wears so many different hats—MC, teacher, cheerleader, supporter, promoter, coach, stand-up comic, mentor, you name it—and who so accurately described the event: "Writers as rock stars! Ella's Folk Art Café was sizzling with literary delight."

--Jaquira Díaz

## Calls for Papers

### “Love, Friendship, Marriage”

Plymouth State University  
32nd Annual Medieval and Renaissance Forum

15-16 April 2011

**Submission Deadline:**  
21 January 2011

Seeking abstracts in medieval and Early Modern studies that consider how secular and religious love, affection, and devotion were perceived and expressed in a variety of contexts. Please submit abstracts and full contact information (email and post mail addresses) to

[PSUForum@gmail.com](mailto:PSUForum@gmail.com).

Or via US mail:

Dr. Karolyn Kinane, Director  
Medieval and Renaissance Forum Dept. of English MSC  
40 17 High Street  
Plymouth State University  
Plymouth, NH 03264

For more information visit  
[www.plymouth.edu/medieval](http://www.plymouth.edu/medieval).

### Science Fiction Film and Television Journal Issue: Science Fiction and Biopolitics

**Submission Deadline:**  
15 February 2011

How do biopolitical theories of figures such as Foucault, Hardt and Negri, Esposito and Agamben inform readings of SF? What can SF contribute to ongoing discussions of biopolitical governance? What can SF visions of post-humanism tell us about life under biopolitical capitalism? How can recent work on life in/as capital, by scholars such as Nikolas Rose, Melinda Cooper and Kaushik Sunder Rajan, inform our readings of SF? Submissions should be made via our website at <http://mc.manuscriptcentral.com/lup-sfftv>. Any queries should be directed to the editors, Sherry Vint ([sherry.vint@gmail.com](mailto:sherry.vint@gmail.com)) and Mark Bould ([mark.bould@gmail.com](mailto:mark.bould@gmail.com)).

### Travel in the Nineteenth Century: Narratives, Histories and Collections

University of Lincoln  
14-15 July 2011  
**Submission Deadline:**  
15 February 2011

This interdisciplinary conference seeks to explore the divergent and complex ways in which travel was understood and communicated in the nineteenth century. Contributors are invited to investigate the depiction and representation of travel in as wide a variety of media and for as wide a variety of audiences as possible. We seek submissions from historians, literary scholars, art historians, anthropologists and material culture scholars, which illuminate the narratives—popular, academic, private or official—that surrounded travel in the period. Please send abstracts of no more than 300 words to Kate Hill ([khill@lincoln.ac.uk](mailto:khill@lincoln.ac.uk)), Laurie Garrison ([lgarrison@lincoln.ac.uk](mailto:lgarrison@lincoln.ac.uk)) or Claudia Capancioni ([claudia.capancioni@bishopg.ac.uk](mailto:claudia.capancioni@bishopg.ac.uk)).

### “The Power of Humanities” Midwestern Conference on Literature, Language, and Media

Northern Illinois Univ.  
1-2 April 2011

**Submission Deadline:**  
20 January 2011

We encourage research examining the influences of language and literature that have significantly altered the humanities and people's lives. Proposals should be submitted electronically as attachments to [mcllm@niu.edu](mailto:mcllm@niu.edu) by January 20, 2011. Abstracts should not exceed 500 words and should include a cover page with your name, affiliation, mailing address, and e-mail address. For additional information, please e-mail us or visit our website: <http://www.engl.niu.edu/mcllm/index.html>.

### “Precarious Spaces: (Dis-) Locating Gender”

Susan B. Anthony Institute for Gender and Women's Studies  
Interdisciplinary Graduate Conference  
University of Rochester  
24-25 March 2011  
**Submission Deadline:**  
21 January 2011

Please send abstracts of no more than 300 words to Matthew Bayne, at [bayne.matthew@gmail.com](mailto:bayne.matthew@gmail.com). Presentations will be limited to 20 minutes, including audio-visual demonstrations. In your email, please provide contact information, a brief biographical statement, and any audio-visual or technological equipment needed for your presentation.

### Science and Magic: Ways of Knowing in the Renaissance

Princeton University  
29-30 April 2011  
**Submission Deadline:**  
15 January 2011

To many Renaissance thinkers, magic was a legitimate field of study as well as a potential threat to established orthodoxies. Inspired by this formulation, this interdisciplinary conference aims to consider scientific thought alongside magic and domains that modern vocabulary would describe as pseudoscience, such as alchemy and astrology, and invites papers related to diverse ways of magical and scientific knowing in the early modern world. This conference is conducted under the auspices of the Renaissance Studies Program at Princeton University. Please submit abstracts of no more than 350 words to Scott Francis ([smfranci@princeton.edu](mailto:smfranci@princeton.edu)) and Jebro Lit ([jlit@princeton.edu](mailto:jlit@princeton.edu)) by January 15, 2011. Papers should be no longer than 20 minutes.

### International Conference on Psychology and the Arts

Roskilde University, Denmark  
22-26 June 2011  
**Submission Deadline:**  
1 April 2011

Papers may deal with any application of psychology or psychoanalysis to the study of literature, film, or the other arts. Our conference is very convivial and draws scholars from around the world. The registration fee of \$295 includes admission to all sessions, reception, coffee breaks, and Sunday banquet, and two tours: a Roskilde walking tour and a bus tour to the Louisiana Museum of Modern Art and to Kronborg Castle (supposed to be Hamlet's castle). The deadline for sending us your title and abstract and registration fee is April 1, 2011 or the date by which we receive 65 abstracts, titles, and registration fees, whichever comes sooner. Conference information, hotel information, and online registration can be found at:

<http://conf.psvartjournal.com/2011/>.

### American Literature Association 22nd Annual Conference

Boston, MA  
26-29 May 2011

**Submission Deadline:**  
30 January 2011

The ALA website contains further details and instructions for submitting proposals as well as important information for representatives of participating author societies. Proposals from individuals and program information from author societies should be sent to Professor Alfred Bendixen via email ([abendixen@tamu.edu](mailto:abendixen@tamu.edu)) by January 30, 2011 following the instructions on the website: [www.americanliterature.org](http://www.americanliterature.org).

# December 2010

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3 Last Day of Classes Teaching Discussion Group 4pm CPR 343	4
5	6 Final Exam Week	7 Final Exam Week	8 Final Exam Week Katie Riegel Book Launch Party Bangkok Jazz 7pm	9 Final Exam Week	10 Final Exam Week Department Holiday Party 11am CPR 358	11 Commencement
12	13	14	15	16	17	18
19	20	21	22	23 Christmas Holiday USF Closed	24 Christmas Holiday USF Closed	25
26	27	28	29	30 New Year Holiday USF Closed	31 New Year Holiday USF Closed Admission to Doc. Candidacy Deadline	

# January 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1 
2	3	4	5	6	7 Last Day to Register without Late Reg. Fee	8
9	10 First Day of Spring Classes	11	12	13	14 Last Day to Add/Drop for Spring	15
16	17 Dr. Martin Luther King Jr. Holiday	18	19	20	21	22
23	24	25	26 Tony D'Souza Read- ing 7pm Patel Center Auditorium	27	28	29
30	31					