

Inside this
issue:

Graduate Links	2
Faculty Bookshelf	3
Faculty Achievements	4
Graduate Accomplishments	4
Alumni Achievements	4
Graduates	5
Events	5
Candidates	5
Preparing for the Job Search	6
Writers' Harvest	6
Calls for Papers	8

Important Dates:

Last Day of Classes
December 2

Final Exams
December 3-9

Commencement
December 10

Final Grades Due
December 13

Last Day to be Admitted to Doctoral Candidacy
December 30

Spring Classes Begin
January 9

Dr. Laura Runge
Director of Graduate Studies
CPR 360 D / runge@usf.edu

Lee Davidson
Graduate Program Specialist
CPR 358 M / ldavidson@usf.edu

Jessica Cook
Newsletter Editor
jlcook4@mail.usf.edu

Message from Graduate Director

One of the biggest differences between undergraduate and graduate work in English Studies is that the latter includes not only the study of the primary texts but also the tradition of scholarship that has grown up around those texts. The graduate student is required to know both levels and to be able to navigate his or her way through them to produce new knowledge. In this way, research in English differs from many other fields, even among the humanities. Often when philosophers or chemists do

research, they produce an object of study—a philosophic work or paper in chemistry. (What is even more confusing is that the scientists call their papers “literature” to distinguish it from the methods of research that produce the data they eventually write about.) For us, especially in literature, the object of study is frequently separate from the scholarship we produce. Thus, students have to learn how to analyze the literature as well as the criticism, with all its contingencies of time, place, and ideology. The re-

lationship to secondary literature, a.k.a. scholarship or research, is paradoxical; the graduate student often learns about the primary text from the scholarship, but he or she also has to learn to criticize the scholarship in order (a) to evaluate its validity and (b) to establish his or her unique contribution to understanding the primary text. The graduate student is at once dependent on scholarship for knowledge and independent from the scholarship as a critic in

Continued on p. 2

New Postdoctoral Fellow Jennifer Gully

Where is your degree from? When did you complete your degree? What areas did you study?

I went to UCLA for graduate school and filed my dissertation in 2009. My undergraduate training, which I received in Vienna, Austria, was in the philological tradition and included lots of (historical) linguistics. In the Comparative Literature Department at UCLA, I started thinking about translation and the political dimensions of what is often framed as a linguistic or ar-

tistic process. I had an early interest in eighteenth- and nineteenth-century travel literature, and then began to write about texts that more generally thematize the language encounter: novels and short stories about immigrants and translators and interpreters. My major fields are the English- and German-language literatures of the twentieth century and beyond.

What subjects did you / are you publish(ing) in?

I recently published an article on the constitutionally mandated German/Slovene street signs in Southern Austria and the local population's resistance to them. I find the connections between the Habsburg monarchy and the EU enlargement that are at play here fascinating. Another piece I am submitting analyzes the representation of the Turkish language in Turkish German novels. Here at USF I will be working on my book manuscript, a study of globalization's impact on our conceptualizations of a national

Continued on p. 3

Graduate Director Continued

her own right.

Recently, the graduate faculty had a discussion about teaching our students to incorporate scholarship into their writing correctly and effectively. It came to our attention that students often don't receive direct training in this important skill. Believe me, the lack of pedagogical attention in no way suggests that the skill is unimportant to faculty; rather, it appears to be a problem of responsibility. Whose responsibility is it to teach our graduate students to incorporate research into their writing? Some feel as though the graduate students should have learned this as undergraduates, but often undergraduates are not expected to use secondary research. The In-

roduction to Graduate Studies course touches on it, but, frankly, it is a difficult skill to attain, and it requires both practical technique and critical nuance. It cannot be covered sufficiently in a course devoted to many other important concerns. By the time you are writing papers for your graduate courses, faculty frequently assume that you know how to use the research, and so they do not spend class time instructing you on how to do it.

While we have raised awareness of the importance of the issue, and the faculty will increase efforts to train our students to use scholarship, I want to suggest that it is also your responsibility as a graduate student to learn how to do this on your own. Prof. Heather Meakin suggested an excellent resource that you can read: *Writing Essays About Literature: A Brief Guide for University and College Students*, by Katherine O. Acheson (Broadview Press, 2011). Also, Prof. Susan Mooney recommended working with the *MLA Handbook's* website, which provides in-depth views to undergraduate researching, including sample essays in PDF (http://www.mlahandbook.org/fragment/public_index). Access to the website is permitted by the activation code from the handbook you purchase.

It is fairly easy to pick up the basics of technique from the *MLA Handbook* or *Style Guide*, which you should own. You will be held accountable for knowing how to find relevant, timely research and how to cite work properly in your papers. Be sure to get the basics down now.

You can also begin to work with scholarship in such a way as to make it an object of study or model for your own writing. Ob-

serve how a good article will position itself with respect to other criticism. Does the article build on a well-established tradition? If so, how does it incorporate those arguments? What is the role of footnotes or endnotes in carrying the weight of previous research? Does the article or book differ from an established tradition? How does the author convince the reader that his or her position is trustworthy? You can observe these critical moves in the work you are reading for information on the primary texts. Begin to see the scholarship as a professional model as well as a source for information.

One major concern that faces every graduate student of literature is that there is nothing left to say about a given work. This simply is not true, because the concerns we bring to literature change with every generation, and the experience and knowledge we acquire from other fields influence how and what we see in a text. Students may look for the new angle that hasn't been talked about in order to avoid having to wade through scholarship. This is a naïve move. In order to enter a conversation about the literature, the author needs to establish a position in existing scholarship. If there is no current conversation, you will simply have to make connections to other conversations to establish your relevance and significance. There is no avoiding scholarship.

This is a crucial skill, and it is one that takes time to develop. Be patient, be observant—but don't wait for someone to take you through the steps. Proceed boldly on your own, and ask questions of your professors when you are uncertain of which path to take.

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/>

Faculty Bookshelf: Dr. Jay Hopler

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

Sky Burial, by Dana Levin; *Twelve Days of Terror: A Definitive Investigation of the 1916 New Jersey Shark Attacks*, by Richard G Fernicola, M.D.; *The Great Mortality: An Intimate History of the Black Death, the Most Devastating Plague of All Time*, by John Kelly. I'm also reading for the Florida Book Awards and I'm translating Cesare Pavese's *Hard Labor*.

What is the most interesting work (book or article) that you have re-

cently read?

"*The Moral and Conceptual Universe of Cockfighters: Symbolism and Rationalization*," by Fred Hawley (published in *Society and Animals: Journal of Human-Animal Studies* Vol. 1, No. 2)

Are you currently reading anything just for fun?

All the reading I do is fun.

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

American Poetry Review, Poetry,

Kenyon Review. There are probably a dozen or so others.

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

No Planets Strike, by Josh Bell. His "Zombie Sunday" poems are particularly good.



Jennifer Gully Continued

language and a national literature.

What classes are you or will you be teaching? How would you describe the class(es)?

I tremendously enjoyed teaching Literature of the Western World, for which I selected texts illustrating social transformation through gender configurations and vice versa. I am looking forward to teaching a course next semester on Native Speakers and Spies, in which I want to draw students' attention to the multiple languages in which we live and to the largely invisible role that translation plays. I hope to interest students in reading difficult, formally challenging texts.

What research project(s) are you currently working on?

In addition to my book manuscript, I am collaborating with some colleagues here at USF on a project concerning the housing crisis, policy-making, and how our idea of "home" is changing in the face of globalization.

What is your favorite / least favorite memory of graduate school?

What I miss most about grad school is having my best friends around me, close by. Once you finish and move away for a job, it's never the same again. My least favorite memories are probably connected to advisors and people I was working with leaving for

different universities and the changes in my project and committee that had to be made.

What are your first impressions of USF and/or Tampa Bay?

USF is unlike any other school I have ever known—there is so much energy, at every level, be it students, faculty, or administration. The first thing I noticed about Tampa is that the streets are really wide, and you learn to make U-turns to get to your destination on the other side. I lived in Los Angeles for a long time, but the sprawl is organized differently here.

What interests/hobbies/activities do you have outside of work?

Growing up in Vienna, I spent a lot of time in coffee houses. I go to them to read, to write, to meet people, and I often end up staying for many hours. I have discovered a few independent coffee shops here in Tampa; if you have a favorite one, please let me know!

What news would you like to share with us?

I recently saw my first gator. It seemed to be yawning and looked really small and cute!

Faculty Achievements

DIANNE DONNELLY has published her book *Establishing Creative Writing Studies as an Academic Discipline*, Multilingual Matters, Ltd.

Dianne's first book, *Does the Writing Workshop Still Work?* is available on [Amazon](#).

MARTY GOULD

"Play, Pip: Dramatizing Great Expectations." North American Victorian Studies Association. Nashville, TN. November 2011.

PAT ROGERS was awarded the honorary degree of Doctor of the University by the Rector of the University of Bucharest at a ceremony on November 11. The degree was also bestowed on Linda Hutcherson of the University of Toronto. Previous recipients were Carlo Ginsburg (2009) and Hayden White (2010).

"Modernity then and Now." Plenary lecture at conference on Literature and the Long Modernity, Centre of Excellence for the Study of Cultural Identity and the Romanian Cultural

Institute, University of Bucharest. 10-12 November 2011.

MEREDITH ZOETEWAY received one of only fifteen university-wide Outstanding Undergraduate Teaching Awards for the 2010-2011 academic year. Professor Zoeteway, who has been with the department since 2007, teaches graduate and undergraduate courses in professional and technical writing, rhetoric, and new media.

Graduate Accomplishments

ADAM BRECKENRIDGE, JAQUIRA DÍAZ, TRISINA DICKERSON, KIM KARALIUS, GLORIA MUNOZ, AND ALAN SHAW

"Poets and Writers Out Loud: A Collaborative Reading." Other Words Conference. St. Augustine, FL. 10 November 2011.

PAUL T. CORRIGAN

"The Form of Function in Narrative Poetry: Reading Robert Hass' 'A Story About the Body.'" South Atlantic Modern Language Association. Atlanta, GA. 4-6 November 2011.

"Teaching Nature Poetry to

Students Who Dislike Nature and Poetry." South Atlantic Modern Language Association, Atlanta, GA. 4-6 November 2011.

JAQUIRA DÍAZ received a USF 2011 Successful Latino/ a Student Award. She also received a grant to attend the 2012 Key West Literary Seminar and Writer's Workshop, where she'll be part of Margaret Atwood's novel writing workshop, The Time Machine Doorway.

"Baby Lollipops." *The Sun* 431 (November 2011): 24-29.

ANGELA EDWARD-MANGIONE

"Sin, Guilt, and Redemption in 'Snake' and *Rime of the Ancient Mariner*." South Atlantic Modern Language Association. Atlanta, GA. 4-6 November 2011.

JENNIFER FOX

"Grooming Children for the American Dream." Third Annual Regional Graduate Conference in English. University of North Alabama, AL. 11-12 November 2011.

GRACE VEACH

"Yelling *Cristo Salva*: Protestantism in the *Barrio*." *Literature and Belief* 31.2 (2011): 1-14.

JENNIFER YIRINEC

"A Porch of One's Own: Nature and the Female Body in Zora Neale Hurston's *Their Eyes Were Watching God*." South Atlantic Modern Language Association. Atlanta, GA. 4-6 November 2011.

"No one in learned circles cares to speak of the matter': Incest, Patronymy, and the Empire of Satan in Norman Mailer's *The Castle in the Forest*," *The Norman Mailer Society and the James Jones Society Conference*. Austin, TX. 10 November 2011.

Alumni Achievements

VIRGINIA ANDERSON, MA Rhet/Comp 1990

"Supply-Side Dreams: Composition, Technology, and the Circular Logic of Class." *Computers and Composition* 27 (2010): 124-37.

BOB BATCHELOR, PhD Literature 2009

Ed. *Cult Pop Culture: How the Fringe Became Mainstream*. 3 vols. Santa Barbara, CA: Praeger. Print.

DANITA BERG, PhD Rhetoric and Composition 2010

"Married Go Round." *Black Market Review* 3 (Spring 2011). <http://www.blackmarketreview.com/issue3/06.html>.

"Talking To Myself." *skirt! Magazine* (October 2011). <http://skirt.com/essays/talking-myself>.

JOHN NIEVES, MA Creative Writing 2006

"One Booth Over." *Hayden's Ferry Review* 49 (2011): 166.

"Palimpsest." *PALABRA: Chicano & Latino Literary Art* 7 (2011): 28-29.

Congratulations, December Graduates!

CURTIS LEVAN, MA Literature

Thesis: "Interpreting with 'All Possible Caution, on Mental Tiptoe': Nabokov's Post-Romantic Renewal of Perception in Reading *Lolita*." Director: Prof. Philip Sipiora

When I started at USF, every class I took was my new favorite class, presenting to me my new favorite genre and era. Hopefully, I have become a little more focused—while retaining all the initial bewilderment, curiosity, and enthusiasm. Many thanks to Katherine, Lee, and Deedra for helping with the things that require focus, such as paperwork and submission details (I can't do things). Additional thanks to all the friends that I have made along the way and also to my committee. I am thrilled that I do not have to say goodbye, since I will be here next semester working on my PhD! Oh, how do I obtain a seminar credit . . . ?

JENNIFER LYNCH, MA Rhetoric and Composition

Thesis: "Saved by the (Alexander Graham) Bell . . . An Analysis of Student

Satisfaction / Retention Rates in the First-Year Online Composition Classroom. Director: Prof. Elizabeth Metzger

I am extremely grateful to Dr. Elizabeth Metzger for not only acting as the director of my MA thesis, but for also being a constant source of support and understanding. Dr. Metzger, you are a well-spring of strength, and I could not have completed this degree without you! I would also like to thank Dr. Joseph Moxley for his encouragement and support as well. Currently, I am an English IV teacher with Florida Virtual School, and this degree will allow me to expand into the realm of college teaching—hopefully in the first-year online composition classroom. I am extremely grateful to all those who helped me on this journey, because it certainly takes a village!

MARY JO TUTTEROW, MFA Fiction

Thesis: "Harry and Arlene and Other Stories"

Director: Prof. Rita Cireasi

BRIANNA JERMAN, MA Literature

Portfolio: "A Mill, a Log and a Man: The Communicative Power of 'Things' in Hemingway's Short Stories"; "Making Sense of Madness: Works of Art and Madness by Virginia Woolf and Charlotte Perkins Gilman"; "Not So Free Will: The Limitations of Gender, Class and Culture in Chaucer's *Clerk's Tale*."

Chair: Prof. Hunt Hawkins

DEBORAH KOCHMAN, MA Literature

Thesis: "How to Get from Here to There: Poetic Connections in Tracy Letts's *Man from Nebraska*, *August: Osage County*, and *Superior Donuts*." Director: Prof. Sara Deats.

AMY CLANTON, PhD Literature

Dissertation: *Religion as Aesthetic Creation: Ritual and Belief in William Butler Yeats and Aleister Crowley*

Director: Prof. Phillip Sipiora

Events

Job Market To-Do List for December

- * Arrange a mock job interview with the Placement Committee.
- * Watch your mail (e- and snail) for requests from search committees; respond quickly to all requests.
- * Continue to monitor all job lists for newly advertised positions.
- * Make hotel and travel arrangements for MLA.
- * Practice your answers to standard interview questions.
- * Notify your dissertation director, dissertation committee, and Placement Committee as soon as you receive invitations for interviews.
- * Continue to work on your dissertation.

PHD Exam Preparation Workshop

We will hold an exam preparation workshop for PhD students in Literature on Friday, January 27, 2012 from 2:00 pm – 5:00 pm. This is appropriate for anyone who is in the second year of the PhD program or later and who has begun to prepare for the exam. If you are scheduled to take this exam in the spring 2012, fall 2012, or spring 2013, then you should attend this workshop. We have planned the workshop to be three hours with a short break. If you cannot attend the entire workshop, please attend for as long as you can. Participants should bring a copy of their exam reading lists to the workshop, and they should be prepared to write on their topics for a practice question. We will be reviewing sample questions, discussing how to use the rubric and evaluate sample answers. We will demonstrate question-generating practice and do a workshop on participant writing. Please RSVP to Lee Davidson (ldavidson@usf.edu) by Wednesday, January 25, 2012, and indicate whether you plan to attend part or all of this workshop, and indicate what your exam areas are.

Congratulations, Doctoral Candidates!

JESSICA COOK

Literature

KATHERINE MCGEE

Literature

DAN RICHARDS

Rhetoric and Composition

JOY SANCHEZ

Literature

GRACE VEACH

Rhetoric and Composition

Preparing for the Job Search, by Kyle Stedman

Some days, job searching makes me feel bad. Not for the typical reasons—the hundreds of applicants vying for each spot and everything; I knew I was getting into that when I started. No, some days I feel bad because job searching reminds me of all the gaps in my preparation, letting the light in on my insecurities like light through the curtains in a ratty hotel.

After reading the MLA ads each Friday, I say to myself things like, “Sure, I can *teach* professional writing, but how much of an expert am I on scholarly literature about it?” or, “Yes, I want to be an administrator one day, but do I now?” or, “I know about digital stuff. But am I an expert on digital *literacies*? Digital *humanities*? Digital *rhetorics*?” It’s enough to make a fellow feel downright self-conscious.

So in the interest of helping you identify your own gaps and strengths as you decide how you want to rhetorically situate yourself as a member of the profession, let me share some advice about possible ways to get ready, based on the ads I’ve seen, and a few ways I’ve been surprisingly pleased with myself. (As a

rhetoric and composition student, I know not all of these will apply to everyone—and if our amazing placement committee ever contradicts this advice, listen to them, not me.)

“It might be a good idea to . . .”

* Take a variety of courses from a variety of professors. (Obvious, I know, but sometimes I wonder if my coursework looks wimpy to an outsider.)

* Send out a solid research article to a peer-reviewed journal early—say, by the end of the second year. I have pieces in print, and I have a stellar piece that’s been accepted, but in my self-conscious moments I wish that my one super-serious scholarship sample were already laid-out and published. As it is, I send out the manuscript from Word, and it looks wimpier.

* Spend some time to learn the really techy side of Web development (html, CSS, java, PHP, etc.), allowing you to make stuff from scratch and say so. Some job ads have specifically asked about this.

* Develop unique assignments in easily sharable formats, maybe even developing them with a mindset of “Ooh, I’m going to send this out to job committees one day.” To share a couple of my most interesting assignments from courses I’ve taught, I had to hunt down instructions from various places in old Blackboard courses, shoving them into a single doc and sprucing up the design. If I had been making share-ready documents from the beginning, I’d be in better shape. Same for detailed schedules of assignments and readings.

* Write down your teaching philosophy and develop assignments that actually enact it. Better yet if these both lean heavily on your research interests. In my paranoid moments, I wish I could say, with the clarity of spring water, “My philosophy rests on SOUND, and I’ve taught these assignments about SOUND, and what do you know? My dissertation also studies SOUND.”

Continued on p. 7

3rd Annual Writers’ Harvest

On Monday, November 7, our MFA program hosted the third annual Writers’ Harvest at Ella’s Folk Art Café in Seminole Heights. The event, an evening of celebration featuring readings, music, and raffle drawings, is quickly becoming a beloved tradition at USF, a chance to unwind and enjoy the camaraderie of our close-knit academic community. Each year, the Harvest raises cash and canned-food donations to benefit Feeding America, a hunger-relief charity dedicated to feeding America’s homeless through a

nationwide network of food banks. Thanks to your assistance, hard work, and kind generosity, we were able to harvest 750 pounds of canned food and \$350 in donations.

We had an excellent turnout that evening. There was standing room only at the intimate and chic Ella’s Folk Art Café, and the crowd spilled up into the loft above the stage. This year’s readers—Erika Meitner, Michael Hettich, and USF’s own Karen Brown—treated the audience to an eclectic and compelling mix of poetry and

prose. Between the readings, a brace of raffle drawings expressed the event organizers’ gratitude for those who donated food or cash. Musical intermissions by Bad Grammar, a band made up of first-year grad students Allison Gibbes, Jenni Nance, and Brogan Sullivan, rounded out the evening.

The MFA program would like to give a huge shout out to those who attended this year’s Writers’ Harvest and helped make it such a huge success, as well as to the students and faculty who donated

Continued on p. 7

Job Search Continued

* Write a seminar paper that really dives into a popular subfield. For me, that would mean something on basic writing, multicultural literacies and/or rhetorics, writing centers, ELL students, and WAC/WID programs—all things that seem to come up all the time in ads. While I know where to go to read up on these topics

(comppile.org, folks!), I'm not the expert on, like, everything.

"Yowza, I'm glad I . . ."

* Know lots about my focus areas: multimodal composition, new media studies, and digital literacies. Those phrases also come up a lot in ads, and because I've been reading the main journals on these topics and going to conferences regularly (two or three a year), I feel confident to discuss them. And wow, feeling confident about *anything* these days is good for the soul.

* Can *prove* that I know about some of these areas with audio, video, and graphic design work that's on my website.

* Taught online. Seriously, everyone wants to know if you've taught online, at least in rhet/comp.

* Taught lots of different classes. I love knowing that I can say I've taught comp 1 and 2, comp 2 online, technical writing, professional writing, and expository writing. And it's not like there was a big secret trick to getting these: I requested them on the form we fill out every semester.

* Kept all my student evaluation numbers in one place, making it easy to whip up a table showing my scores, averages, and some selected quotations. (Nancy Morriss will give you copies if you don't have any filed away.)

* Kept my CV up to date. I have a Google Doc called "CV Additions," so whenever anything happens, I jot it in there, regardless of what computer I'm at. Then, every month or so I actually update the CV itself (which takes a second longer because I provide a Web, doc, and PDF version on my website).

* Took a couple of creative nonfiction classes. There are plenty of small teaching schools that are looking for a composition person who can also teach creative writing, who can also teach literature surveys, who can also bake a mean loaf of cranberry bread, who can also. . . .

* Met people at conferences. When I

tell my wife about conference experiences, she's always telling me, an introvert, "Oh, it sounds like you did so much good networking!" And I always think, *It didn't feel like networking. It just felt like sticking around.* But you probably know this: lots of grad students go to conferences and they don't stick around. Because I went to the lunches and parties and such, I was able to get letters of recommendation from two big names in the field, an assistant editorial position on a book series, introductions to editors of journals who want to publish my kind of stuff, and more than once, free drinks.

* Set up a sweet online solution to the problem of keeping track of all the different jobs, what materials I've sent where, and what I've told to people at each school. I wrote a blog post about it, so I won't go into it all here; it's up at <http://tinyurl.com/stedmanjobs> if you're interested.

—Kyle Stedman, PhD Rhet/Comp

Writers' Harvest Continued

cans of food in the weeks leading up to the event. Thanks also to our English Department staff, who, besides their incredible support throughout the year, helped the MFA program with administrative assistance during the food drive. Our appreciation also goes out to the businesses that donated raffle prizes and to Ella's Folk Art Café for hosting our event. And an extra-special round of thanks to everyone who volunteered their time and energy to ensuring that the event went off smoothly:

Gloria Muñoz, who served as the evening's emcee, performed her duties with her customary grace and style. Claire Stephens was the event's

official photographer and image consultant and could be seen maneuvering her camera and tripod through the crowd with professional aplomb. Zachary Lundgren, campus strongman, liaised with Feeding America, lugging all 750 pounds of canned food to his car to make sure the donations made it to those in need. Enaam Alnaggar, fashionista extraordinaire, designed the beautiful and evocative event posters and flyers. Bobby Toye and Ryan Cheng, tag-team Enforcers, manned the door, collecting donations and distributing raffle tickets in exchange. Tough-guy Alan Shaw applied pressure on local businesses to donate the raffle prizes

(no kneecaps were shattered in the making of this movie). Usual suspects Whitney Egstad and Michael Rusó lined up to assist Gloria Muñoz with the raffle drawings, and they looked great doing it. And finally, a very special thank-you to the Godfather, Ira Sukrungruang, who coordinated Writers' Harvest, and without whom we would all be up a certain creek, most definitely without paddles. Ira's hard work, indefatigable enthusiasm, and generous support are inspirational to us all. We hope you will join us for next year's Writers' Harvest, which promises to be even better.

--Brogan Sullivan, MFA

Calls for Papers

Re-conceptualizing Cartography: Space-Time Compression and Narrative Mapping USF Graduate Conference Tampa, FL 20–21 April 2012

Submission Deadline: 30 December 2011

Sponsored by the English Graduate Student Association at the University of South Florida, this interdisciplinary conference seeks presentations relating to considerations of time and/or space, space-time compression, and mapping. We encourage submissions from graduate students and professors from all fields, especially geography; sociology; literature; rhetoric and composition; gender, race, and sexuality studies; disability studies; history; political science; and globalization studies. We invite proposals for complete panels of three or four papers, round table sessions of up to five speakers, as well as individual papers. Please send abstracts (250 words for individual papers and 500 words for complete panels) and a brief biographical statement (if proposing a panel, one for each participant) to both Cassie Childs (cassiechilds@mail.usf.edu) and Jennifer Yirinec (jyirinec@mail.usf.edu) by December 30, 2011. Papers should take between 15–20 minutes to present, and panels should last no longer than 1 hour and 20 minutes. Our inspiration for this conference comes from geographer David Harvey, who, in his *The Condition of Postmodernity*, explores the evolution of conceptions of time

and space from the Enlightenment to the postmodern world. In his study, he contends that “our subjective experience can take us into realms of perception, imagination, fiction, and fantasy, which produce mental spaces and maps as so many mirages of the supposedly ‘real’ thing” (203). We hope this conference fosters productive considerations of mapping as more than a “factual” representation of space and illuminates the interrelatedness of power structures, mapping, territorialization, and boundary construction. Papers might respond to, but are not limited by, the following questions/topics:

- * Travel narratives
- * Time travel
- * Temporality in writing (verb tenses, the present of online publication, the past and present of memoir)
- * The politics/rhetoric of cartography
- * Using narrative as a means to colonize/demystify territory
- * Constructing place through narrative
- * The ways in which mapping and materiality affect rhetorical practice
- * Mapping the body, sexuality, race, and/or gender
- * Liminal spaces and the phenomenology of place
- * Mapping the past
- * Demarcating social, geographical, mental, and other boundaries
- * Pedagogical insight on incorporating maps into the classroom

For conference-related inquiries, please email either

Jennifer Yirinec or Cassie Childs. Visit conference website (<https://sites.google.com/a/mail.usf.edu/university-of-south-florida-graduate-conference-2012/>) for more details.

The Coffin Factory Submission Deadline: 15 December 2011

The Coffin Factory, a new literary magazine that publishes fiction, essay, and art is looking for submissions for its feature Market Fresh Selection, which is a section devoted to writers who have not been published in any major magazines or journals, and do not have an agent. Submission guidelines can be found on our website. We are also having a Poetry Contest, and submissions are open now through December 15. Please visit our website for guidelines: http://thecoffinfactory.com/?page_id=1324.

North Carolina Colloquium in Medieval and Early Modern Studies Duke University 3-4 February 2012

Submission Deadline: 31 December 2011

The 12th annual North Carolina Colloquium in Medieval and Early Modern Studies invites graduate students to submit proposals that engage broadly with notions of knowledge—its transmission, translation and commodification in economies of power. We welcome interdisciplinary submissions ranging in historical focus from the 11th to the 17th century. The Colloquium is a coop-

erative venture between UNC-Chapel Hill and Duke University. The purpose of the conference is to promote an interdisciplinary dialogue; thus we aim at attracting scholars from the entire range of social sciences and humanities, including religion, literature, history, social/cultural anthropology, archaeology, history of art, linguistics, sociology and geography. The organizing committee welcomes proposals from graduate students for presentations that do not exceed 20 minutes. Graduate students who wish to participate in the conference should submit an abstract of 250 words, along with name, institutional affiliation and address to ncmems@gmail.com.

Graduate Research Network North Carolina State University Raleigh, NC 17 May 2012

Submission Deadline: 25 April 2012

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. For more information or to submit a proposal, visit our Web site at <http://class.georgiasouthern.edu/writing/GRN/2011/index.html> or email Brea Shaffer at gs00874@georgiasouthern.edu or Janice Walker at jwalker@georgiasouthern.edu.

December 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2 Last Day of Classes Teaching Dis- cussion Group 4:00 CPR 257	3
4	5 Final Exams	6 Final Exams	7 Final Exams	8 Final Exams	9 Final Exams	10 Commence- ment
11	12	13 Final Grades Due	14	15	16	17
18	19	20	21	22	23 Winter Holiday USF Closed	24
25	26	27	28	29	30 Last Day to be Admitted to Candidacy	31


 Winter Holiday — USF Closed

January 2012

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1 	2	3	4	5	6 Last Day to Register for Spring Semester	7
8	9 Spring Classes Begin	10	11	12	13 Drop/Add Ends	14
15	16 Martin Luther King Jr. Day	17	18	19	20	21
22	23	24	25	26	27 PhD Exam Work- shop 2-5 pm	28
29	30	31				