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**Important Dates:**

Graduation Application Due  
February 3

ETD Registration Deadline  
February 3

MA/PhD Exam Application Due  
February 10

Midterm Date to Submit Thesis Draft  
February 17

Midterm Date to Submit Dissertation Draft  
February 24

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 jcook4@mail.usf.edu
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## Message from Graduate Director

How do you do research? Far from being a trite question, I think this is one of the most important questions you need to answer as a graduate student in English.

Not too long ago, we had a course called Bibliography devoted entirely to training graduate students to do literary research. Some of that material has been shifted to the new course, Introduction to Graduate Studies, but not all. In fact, the content for Bibliography, which I taught several times, changed radically over the course of only a few years.

As information shifted to online formats, the library removed most of the reference section, and the paper periodicals were gleaned away in preference for their digital representations. Databases of information replaced decades worth of print indices and bibliographies.

Academics have adapted to the new digital forms of information with great ease. Whereas even a simple research project used to involve a long and physically demanding search in the stacks and copious coins in

the Xerox machine, who wouldn't rather search from their home computer and download documents with the touch of a key? But I worry that the transition has all but erased the paths to knowledge and replaced them with a Boolean word search or, worse, Google. This transition has had negative consequences for graduate students doing research.

I ask you to consider how you do research because your ability to synthesize

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## Alumni Profile: Aurora Mackey, PhD Rhetoric/Composition, 2007

Aurora Mackey is Editor-in-Chief of Raven Publishing, Inc.

*What is your current position and what does it involve?*

My current title is Editor-in-Chief of Raven Publishing, Inc., a Montana-based independent book publishing company. I'm just one part of an incredibly talented and creative team. The real "chief" editor is Raven's publisher, Janet Muirhead

Hill. Not only is she a prolific writer dedicated to her craft, but she nurtures and supports every author—including those within a new Raven imprint for authors aged 17 and under. Besides editing and offering suggestions about select manuscripts, my main duty, as I see it, is to use whatever skills I possess to help Raven grow.

*What areas did you study?*  
At USF, my declared area of

study was Rhetoric and Composition. Initially, some faculty members and peers, too, advised me to perhaps reconsider and take the literature route instead. They thought it would make me more "marketable." Perhaps they were right. Still, I knew straight off I needed courses that weren't just about literature, but instead examined how to *teach writing*. Despite having had more than 700 articles published in newspapers and magazines nationwide, I still had never once taken

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## Graduate Director Continued

and produce knowledge is dependent upon the path you take. You may still be primarily a consumer of knowledge (as opposed to your professors who both consume and produce knowledge in their fields), and so you may be less aware of the rankings and prestige of certain venues of knowledge—such as distinguished publishers of books or named journals in the field. This lack of discrimination is underscored by the types of searches you are encouraged to conduct using the library's resources. If all you have to do is enter a search term, say Lady Mary Wortley Montagu, and your search returns to you 1,600 items, you may simply pick through the titles and descriptions and take what is immediately available without regard to its suitability or significance.

It came to my attention that many graduate students do research by key word search in JSTOR or Project Muse or, sadly, Google. While these types of searches are limited only to the documents within the database—

in JSTOR or Project Muse—or indiscriminate—in Google—they *seem* to be comprehensive. USF Library's most recent innovation "Find It!" is even easier and more troubling. This search tool, developed by EBSCO, combines the library's catalog with its databases to do a fast and dirty search of seemingly everything. It produces amazing results! It is tempting to go no further, because one could not possibly need all 1,600 items on Lady Mary Wortley Montagu, and who would have the time to read through all of it anyway?

The fact is that when you have generated even superfluous research from a limited search engine, you will not have comprehensive results. Moreover, you have to use your skills of discrimination to find the best and most significant research available for your project. This will require WORK on your part, to determine the source of the information you are using, to evaluate the source in comparison to other sources, and to judge. By all means, take advantage of the technologies you

have available to you, but learn the parameters of the information you are culling. Maximize your knowledge of the search engine, so that you will not be misled. Don't be afraid of getting a print book out of the library, or even through interlibrary loan. The speed with which you can gather citations should make it possible for you to be more comprehensive than we were in the days of the print MLA Bibliography. The MLAIB is now available online, and it is a useful index for literary scholarship. It is only one of the tools available to you. There are reviews and tools that are specific to your subfields of interest, and you should learn how to use them. If you are not aware of them, ask your professors to help you.

You should never be satisfied that you have "done research" if you have only done a key word search on JSTOR or Project Muse. Think about how you conduct your searches. Your knowledge is only as good as the path you take to get there.

## Alumni Profile Continued

a single professional writing class of any kind. I was, in short, purely a "self-taught" writer. I studied the history of Composition Theory with gusto—soaking in as much as I could about differing, shifting views of writing pedagogies, from James Kinneavy to James Berlin to Lynn Worsham.

*Did any another areas of study play a role in your post-graduate pursuits?*

USF allowed me to take my curiosity wherever it led me. I've often wondered how many "traditional"

Rhet/Comp programs would encourage the study of Russian, British, German, and American literature and films—all as part of a dissertation that explored the hidden compositional and structural basis for Nabokov's *Lolita*. But that was the joy of USF. It was like being a skilled but uncertain hang-glider wanting to leap off into a great, wonderful expanse . . . and all your professors were right there, cheering you on with their confidence in your ability to succeed. How many universities in this country encourage that level of

freedom in academic inquiry and investigation?

*What subjects did you, or are you, publishing in?*

Before coming to USF, I specialized in medical, healthcare, and legal issues, although my articles weren't limited to those areas. I was an editor for several magazines, and also a staff writer and columnist for the *L.A. Times*, a medical reporter with the *L.A. Daily News*, a feature writer and

Continued on p. 3

## Alumni Profile Continued

columnist for with *California Lawyer* magazine, a staff writer with the *St. Petersburg Times*. . . lots of publications. I also wrote two nonfiction, "true crime" books: one published in 2001, and the second in 2008.

*What projects are you currently working on?*

Raven Publishing has some exciting titles due for release in 2012. I've also very slowly been gathering bits of fluff and pebbles for a memoir.

*What is your favorite memory of graduate school?*

On one of my last days on campus, shortly before my husband and I had to uproot for his job and move from Tampa to North Carolina, I saw a young woman waving at me near Cooper Hall. It was an emotionally tough day for me. I knew in a few days I'd be leaving my home, my colleagues, friends, peers, USF, even my own college-aged son. The waving figure turned out to be a student from three years earlier. Her family

all were migrant farm workers; she the first to ever attend college. "Do you remember my essay?" she asked. I actually did. Initially, she insisted she had nothing "personal" to "argue" (a personal connection was an assignment requirement). Later, though, she confided that farm workers had been appealing for a  $\frac{3}{4}$ -cent per pound increase, with no results, to a nationwide fast-food chain that bought their tomatoes. "Do you remember how you said that words were real and have real power and can change things?" I nodded, even though I didn't remember those words. "You were so right." She beamed. "I turned my essay into a brochure, and we circulated it. And we all finally got the increase!" I'm sure she had no idea why my eyes suddenly welled with tears and I was unable to speak.

*How was the transition from being a graduate student to an editor?*

Not so great. In early 2009, driving home during a blinding snowstorm

from Western Carolina University, where I was teaching writing, my Jeep hit black ice and flipped off a mountain road. I suffered a severe neck injury. In the next two years I underwent nearly ten surgical procedures. It wasn't until I crossed paths with Raven's publisher, Janet Hill, that I felt a spark of life begin to return to me. This is a woman who fully understands my condition and limitations, but still has found a place for me. Whatever gifts I am able to give to Raven are nothing compared to what she has given me.

*Do you have any suggestions for current graduate students?*

Don't be fooled by all the hard work—you'll look back on this time as one of the most precious in your life. It's not a race. Imagine everything offered to you as if it were an all-you-can-eat buffet. Take advantage, stuff yourself, and enjoy every morsel. Above all else, follow whatever lights you up, whatever makes you hungry again—and chase

## Faculty Achievements

**RITA CIRESI** has been named fiction editor of *2 Bridges Review*, published at CUNY/New York City College of Technology.

*Bring Back My Body to Me* (e-novel). Amazon Kindle/ Barnes & Noble Nook. 1 Jan. 2012. ISBN 978-1-4658-8890-7.

"Bag Boy." *Creative Loafing* 5 Jan. 2012: 8-9. Winner of the *Creative Loafing* 2011 Fiction Contest.

### **MATTHEW DIOMEDE**

"Conquering Demons." *Nomos Journal* (1 Jan. 2012). Online.

"The Sea." *Nomos Journal* (1 Jan. 2012). Online.

### **JOHN HENRY FLEMING**

"Coward." *Carve Magazine* 12.4 (Dec. 2011). Web.

**PAT ROGERS** gave the Richard Thrale Memorial Lecture to the Johnson Society of London on "Samuel Johnson and his Friends: the Clubbable and the Unclubbable," December 10 2011, and earlier laid a wreath on Johnson's tomb in a ceremony in Westminster Abbey.

Review of H. G. Unger, *Improbable Patriot: The Secret History of Monsieur de Beaumarchais, the French Playwright who saved the American Revolution*. *The New Criterion* Dec. 2011: 85-88.

## Announcement from the Graduate Director:

I would like to extend a welcome to our new Master's Advisor beginning this term, Dr. Taylor Joy Mitchell. She will take over for Dr. J'aimé Sanders in the role of advising all the master's students for the coursework, requirements, and various administrative details. Dr. Mitchell earned her PhD in American literature last year and is currently an Instructor in our department. Please direct all inquiries regarding advising in the master's degree to Dr. Mitchell at [tmitche2@mail.usf.edu](mailto:tmitche2@mail.usf.edu).

I also want to thank publicly Dr. Sanders for serving in the role of Master's Advisor for over four years and doing an excellent job. I appreciate the extra hours she put in, her creativity in solving problems, and, above all, her unflagging concern for the success of the master's students. I am sure many of you have benefited from her attention, and I invite you to send her a note of thanks.

—Dr. Runge

## Introducing New Master's Advisor, Taylor Mitchell

Welcome back from break, faculty, staff, and students! I recently accepted the Master's Advising position, and I am very happy to have done so. I will be taking over the position from Dr. J'aimé Sanders. Dr. Sanders worked as the Master's Advisor for the past four years and helped define the role for our program. I will do my best to continue her good work.

As a recent graduate from this department, I feel comfortable in this new position. Thanks to FYC's Mentoring Program, I know some of the MA and MFA students. Throughout my coursework and various committees, I have come to know the majority of the faculty members. Thanks to the support of Drs. Sipiora and Price-Herndl, I successfully completed my dissertation, which explores how the literature published in *Playboy* magazine responds to Cold War redefinitions of space and sexuality.

In May, I earned my PhD in American Literature. Currently, I work as an Instructor for our department teaching Contemporary Literature, Twentieth-Century Literature, and Expository Writing.

With Dr. Sanders's patient guidance, I have spent the past few months reviewing new program requirements, checking the nuances of different graduate certificates, and understanding the different requirements for a thesis and a portfolio. Dr. Runge and Lee Davidson have graciously informed me of past success stories, and Dr. Herndl and Prof. Rita Ciresi have made themselves available in case any future glitches occur. Now I get to relax and help you graduate on time.

Please contact me with any questions or concerns you may have regarding the MA or MFA program. I will do my best to answer your questions and ease your worries; and, if I

can't, I have the ability to find someone who can. I am lucky to be surrounded by those who have all of the answers (Lee). And now that my office is in the English Department suite, I work nearby the very faculty who devised your program of study.

Because this is a ten-hour per week appointment, I have decided to dedicate most of those hours to sitting in CPR 358-H awaiting your questions. Please contact me at [tmitche2@mail.usf.edu](mailto:tmitche2@mail.usf.edu) or Lee at [ldavidson@usf.edu](mailto:ldavidson@usf.edu) to set up an appointment during my scheduled hours. If the below hours do not work for you, contact me to set up a more convenient appointment.

### MA/MFA Advising Hours

Mondays: 2:30 to 6:30 p.m.

Wednesdays: 2:30 to 6:30 p.m.

Thursdays: 2:30 to 4:30 p.m.

## Event Spotlight: EGSA Spring Conference

As this year's EGSA Conference Coordinators, we are excited about the upcoming graduate conference, "Re-conceptualizing Cartography: Space-Time Compression and Narrative Mapping," to be held April 13-14, 2012. We have had a great response from interested presenters all around the world, and we hope to release information about panels in the near future. As more details become available, they will be posted to the conference website: <https://sites.google.com/a/mail.usf.edu/university-of-south-florida-graduate-conference-2012/>. In the meantime, we hope that even if you are not presenting at the conference, you will still plan on attending one or both days of the conference. At this point, we would like to highlight our plenary speaker, Dr. Robert T. Tally Jr.:

Robert T. Tally Jr. teaches American and world literature at Texas State University. Tally received his

bachelor's degree in philosophy at Duke University, where he later received a JD at Duke Law School, and he holds an MA in literature and a PhD in cultural and critical studies from the University of Pittsburgh. Tally's intellectual formation lies in theory and history of the novel, Continental philosophy and theory, and transnational literary studies, and he has published numerous articles in each of these broad areas.

Uniting these seemingly disparate interests is Tally's persistent attention to the question of representation of real-and-imagined spaces. Tally's research all relates to what he terms *literary cartography*, as he focuses on the ways in which writers use narrative to figure forth and map social spaces, which might at times involve conventions of fantasy or utopian literature, as well as more traditional narrative techniques

found in realism and naturalism. Recently, Tally has focused on elaborating *geocriticism* as an approach best suited to analyzing the relations among space, place, and mapping in literature.

Tally is the author of *Melville, Mapping and Globalization: Literary Cartography in the American Baroque Writer* (2009), *Kurt Vonnegut and the American Novel: A Postmodern Iconography* (2011) and the forthcoming *Spatiality* (in Routledge's "New Critical Idiom" series).

Dr. Tally's address on literary cartography is sure to prove most compelling. Please stay tuned for more details and for the upcoming call for conference volunteers.

Best,  
Cassie Childs (PhD Lit)  
and Jennifer Yirinec (MA Lit)

## Thoughts on Interviewing at MLA, by Kyle Stedman

In one of our department's placement committee meetings, Professor Ira Sukrungruang giggled and said, "Interviewing is seriously the most fun part of the whole job search process." I stared at him, sure he was joking.

But in fact, I flew home from my MLA interview experience agreeing with him: the actual process of interviewing, of sitting around and talking about myself with friendly colleagues, was actually sort of fun. (Crazy, right?) And that was just one of the misconceptions I had about the process:

**Misconception: Face-to-face interviews are pretty much like phone or Skype interviews.**

I came to the MLA convention having completed a mock interview with the placement committee (which you shall not skip) and some real interviews via phone and Skype, so I thought I had a pretty good idea of how interviews went. Those pre-MLA interviews felt pretty formulaic: search committee members would take turns filing through a list of questions, which I would answer, and then I would ask them questions, which they would answer.

But at my four MLA interviews, we were clearly having *conversations*—and I'm far better at having conversations than answering questions. With one school, we happily bantered about ways that we had used technology in the classroom, and with another, we spoke quite a bit about the changing nature of composing with sources. These felt more like conference conversations than being put on the spot. It was much easier than hiding behind a phone or talking at a screen.

**Misconception: Interviewing at MLA is so intense that there's no time for anything else.**

I found that a bit of self-pampering was worth it, and it calmed my nerves. One night I went to see *Mission Impossible 4*, and another night I spent far more on sushi than I usually would

have. If I had said, "I must cram for interviews ALL THE TIME," I think I would have performed less well.

**Misconception: Walking between hotels in a frigid Northern city will ruin EVERYTHING.**

I was seriously worried about going to Seattle in January and trying to look professional at the same time. I bought a jaunty hat, ear warmers, and a scarf just for the trip, and I packed an umbrella even though I was told everyone would laugh at me. But the weather was fine. That's partly because it was unseasonably pleasant, but I think I would have survived even if it hadn't been. My hotel was only a couple blocks from the ones where I interviewed, so even in a blizzard I could have gotten to the lobby a few minutes early to dry off, breathe, and chillax.

**Misconception: Finding hotel rooms isn't that hard; it's just a hotel room, right?**

All four of my interviewers gave me the same instructions: get to the hotel and ask the front desk to call up to the room, and then we'll tell you the room number. For me, this was actually the most stressful part. Before my first interview, I showed up to a packed lobby of wide-eyed job-seekers taking every chair and avoiding eye contact with each other, and I suddenly felt unsure of whom to talk to, or when to call up. (How early is too early?) That pre-interview uncertainty was so awkward that when I returned to my hotel room, I sent emails to my remaining interviewers, asking (exceptionally politely) if they would please tell me the room number in advance. All three complied, but one seemed to imply they would still like to be called on the hotel phone—so with them, I went ahead and called from the lobby. For the other two, I walked to the hotel knowing I had one less thing to worry about and hopped straight into the elevator.

**Misconception: It's likely that I'll be asked awkward, illegal, or mean-spirited questions by disinterested, grouchy interviewers.**

I've read so much about the varieties of crazy I should be prepared for, but I never saw it. In fact, the people-part of the experience was something like teaching: before the first day, I'm nervous about the sheer difficulty of meeting people, and then after the first day, I love my students as if I had grown them in my own little cabbage patch. Most interviews went the same way: I was impressed by the friendliness and genuine attempts to put me at ease. The one exception was at an end-of-the-day interview where it was almost instantly apparent that I was the wrong fit, and I felt like everyone was giving me a confused "Huh?" look the whole time—but they were still *nice*. The most unexpected question I got was, "Is Peter Elbow still relevant today?"—which isn't that weird, in the scheme of things.

**Misconception: The amount of time waiting to hear back from schools is predictable.**

This has been the most frustrating part of the whole process. At this stage, I haven't heard a yes or no from any of the schools I've interviewed with (though one sent a very classy, "You're not getting a campus visit, but we're keeping you officially in the running"—which I read as, "This is pretty much a no, but it's safest legally if we don't say no right now"). I've been told this can be for all sorts of reasons: often simple slowness, but also often because schools can get in trouble if they start saying no to some candidates before the contract is signed with another. Whatever the reasons, it means I rely on the Academic Jobs Wiki a *lot*, where people report if and when they hear from a school.

—Kyle Stedman, PhD Rhet/Comp

# Graduate Accomplishments

## JOSEF BENSON

"Wait Till Next Year: Boston, Chicago, and the Mythology of Failure." *Cult Pop Culture: How the Fringe Became Mainstream, Vol. 3: Everyday Cult*. Ed. Bob Batchelor. Santa Barbara: Praeger, 2012. 163–70. Print.

## PAUL T. CORRIGAN

"Painting as a Reading Practice." *Pedagogy: Critical Approaches to Teaching Literature, Language, Composition, and Culture* 12.1 (2012): 168–75. <http://pedagogy.dukejournals.org/con-tent/12/1/168.abstract>. Web.

## TRISINA DICKERSON

received the Southeastern Writing Center Association's 2012 Graduate Tutor Award.

## ANGELA EWARD-MANGIONE

"Legends of the Rose in Renaissance and Florida History: The Mable Ringling Rose Garden in Sarasota." *Saw Palm*. Dec. 2011. Web. 20 Jan. 2012. <http://www.sawpalm.org/places-to-stand-in-florida.html>. Web.

## DEBORAH McLEOD

"What Would Tony Soprano Do? A Cult of Immorality." *Cult Pop Culture: How the Fringe Be-*

*came Mainstream, Vol. 3: Everyday Cult*. Ed. Bob Batchelor. Santa Barbara: Praeger, 2012. 149–64. Print.

## DARRELL NICHOLSON

"Hot Air Cadillac." Top Ten in *Creative Loafing* 2011 Fiction Contest.

## KATE PANTELIDES

"Getting to Know You: Book Clubs as Social Practice." *Cult Pop Culture: How the Fringe Became the Mainstream, Vol. 3: Everyday Cult*. Ed. Bob Batchelor. Santa Barbara: Praeger, 2012. 3–14. Print.

## ADRIANA PARAMO

"The Limbless Boy of a Ma-yan Mother." *Carolina Quarterly* (Winter 2011). [http://cqonline.web.unc.edu/files/2011/12/cq61\\_3websample13.jpg](http://cqonline.web.unc.edu/files/2011/12/cq61_3websample13.jpg). Web.

## WINNONA PASQUINI

"Death of the Modernist Bride." *Tipton Poetry Journal* 22 (2011): 20. Print.

## JENNIFER YIRINEC

"The Conception of Irreversibility: Hannah Arendt and Hemingway's 'Hills Like White Elephants.'" *The Mailer Review* 5.1 (2011): 407–12. Print.

# Alumni Achievements

## JOHN A. NIEVES, MA

Creative Writing 2006

"Because the Birds Came." *Indiana Review* 33.2 (2012): 126. Winner of the 2011 *Indiana Review* Poetry Prize.

"Radiowaves (Goodbye)." *Lullwater Review* 21.1 (2011): 22-23.

"Syncopated." *Lullwater Review* 21.1 (2011): 32.

## GARY SIMONS, PhD

Literature 2011

"From Paris to *Punch*: William Makepeace Thackeray and a New Era in Social Satire." *Victorians Journal of Culture and Literature* 120 (Fall 2011): 4-21. (written in collaboration with Clare Horrocks).

**JARED WHITE, MFA** 2011, received the Southeastern Writing Center Association's Professional Tutor of the Year Award.

## 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/>

# Calls for Papers

## Medical Humanities Research Network Scotland (MHRNS) Symposium

University of Glasgow

20 April 2012

Submission Deadline:

18 February 2012

The first symposium of the MHRNS will be held in the School of Critical Studies, University of Glasgow, on Saturday 28 April 2012. The RSE-funded MHRNS aims to enable greater and more sustained collaborative research within Scotland in the medical humanities. The network's website is available at: <http://www.gla.ac.uk/mhrns>. The symposium addresses two of the network's themes: "Why Historicise?" and "Theory into Practice." Abstracts of up to 250 words for 20-minute papers on topics such as those indicated below are invited for submission by 18 February 2012. We welcome submissions from clinical practitioners as well as from academics in medicine and the humanities. Please send abstract as an email attachment to [arts-mhrns@glasgow.ac.uk](mailto:arts-mhrns@glasgow.ac.uk).

## 2012 Rocky Mountain MLA Conference

Boulder, CO

11-13 October 2012

Submission Deadline:

1 March 2012

The RMMLA is accepting submissions to a variety of panels for its annual conference on 11-13 October 2012. Please see conference website for a full list of sessions: <http://rmmla.wsu.edu/call/default.asp>.

## "Extending Families" Special Issue: *Victorian Review*, Fall 2013

## Submission Deadline: 1 April 2012

We invite submissions for a special issue of *Victorian Review* mapping out new ideas of the family in the 19th century. We aim to showcase the subjects not usually considered in the nuclear family: the servant, the grandparent, the poor relation, the foster child, the ex-spouse. What does family look like when we see it as a permeable, flexible, shifting configuration? Thus, we particularly invite essays that resist the privileging of the nuclear family and work against the teleological narrative of the (heteronormative) courtship plot. Submit essays of not more than 8,000 words (including endnotes), in MLA style to both guest editors by email attachment. Please consult the *Victorian Review* website (<http://web.uvic.ca/victorianreview/submissions.html>) for further submission guidelines. Contact information for guest editors: Kelly Hager, Simmons College [kelly.hager@simmons.edu](mailto:kelly.hager@simmons.edu) and Talia Schaffer, Queens College and Graduate Center, CUNY [talia.schaffer@qc.cuny.edu](mailto:talia.schaffer@qc.cuny.edu).

## Renaissance English Text Society Gender and Literacies (MLA, RSA, and SCSC 2013)

### Submission Deadlines Vary

The Renaissance English Text Society invites abstracts for sessions on Gender and Literacies in Early Modern England at the following conferences:

\* Modern Language Association, 3-6 January 2013 in Boston, MA

\* Renaissance Society of America, 4-6 April 2013 in San Diego, CA

\* Sixteenth Century Studies Conference, 24-27 October in San Juan, PR

Possible topics might include—but are not limited to—femininity, masculinity, illiteracy, multilingualism, pedagogy, and visual literacy. Please send abstracts to Elizabeth Hageman ([ehageman@cisunix.unh.edu](mailto:ehageman@cisunix.unh.edu)) and Jaime Goodrich ([goodrija@wayne.edu](mailto:goodrija@wayne.edu)) by 10 March 2012 for MLA; by 1 May 2012 for RSA; by 1 February 2013 for SCSC. Applicants should indicate for which conference(s) they are submitting the proposal.

## Graduate Research Network

NC 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](mailto:gs00874@georgiasouthern.edu) or Janice Walker at [jwalker@georgiasouthern.edu](mailto:jwalker@georgiasouthern.edu).

## AchronicityAnachronism Interdisciplinary Conference

University of North Carolina,  
Chapel Hill

21-23 February 2013

Submission Deadline:  
30 April 2012

Sponsored by the Program in Medieval and Early Modern Studies (MEMS). This conference will provide a select group of scholars from a broad spectrum of disciplinary fields in the humanities an opportunity to investigate together the creative potential of anachronism and/or achronicity. It addresses the ways in which temporality was conceptualized, experienced, strategically exploited, aesthetically constructed and ideologically challenged in the medieval and early modern periods. Some of the questions driving this conference are: How can anachronism/achronicity be strategically deployed to highlight problematic aspects of temporality? How can anachronism/achronicity be used to signify competing temporal frames? How does anachronism/achronicity contribute to expressing complex schemes of history, e.g. by linking the eschatological to everyday experience? How does anachronism/achronicity point to the materiality of the historical object itself?

Please submit 500-word abstracts to Prof. Christoph Brachmann ([AnachronicityUNC@gmail.com](mailto:AnachronicityUNC@gmail.com)) by April 30, 2012.

# Events

## Teaching Discussion Group

We will begin our Teaching Discussion Group meetings this year on **February 3, from 4-5 pm in CPR 343**. Jennifer Yirinec has selected the following reading: Gary Weissman, "The Virtue of Misreadings: Interpreting 'The Man in the Well,'" *College English* 73.1 (September 2010): 28-49. All are invited and encouraged to attend and discuss.

## Graduate Student Works-in-Progress Group

The future Graduate Research and Scholarly Publication (GRASP) Organization, currently the Graduate Student works-in-progress group, will hold its first meeting on **Friday, February 10, at 2pm in CPR 343**. GRASP, an interdisciplinary organization, aims to encourage collaboration and cooperation among graduate students who wish to publish their research. GRASP members will combine their efforts to submit at least twenty scholarly works to academic journals by the end of the year. GRASP will meet once or twice per month so that members may submit their works in progress as often as possible. All graduate students are welcome to attend the February 10 meeting and contribute to the direction and future of the organization. E-mail [eward@mail.usf.edu](mailto:eward@mail.usf.edu) to reach Angela Eward-Mangione for additional information.

## Graduate School Spring Workshops

### *Poster Presentation Skills*

Facilitated by Dr. Peter Harries, Professor and Associate Dean

**Mon., March 19, 3-5 pm in the TECO Room**

### *Oral Presentation Skills*

Facilitated by Dr. Peter Harries

**Fri., March 23, 3-5 pm in ALN 296, the Graduate School Conference Room**

### *Grant-Writing*

Facilitated by Dr. Laura Runge, Professor, Dept. of English, Dr. Peter Harries

**Mon., April 9, 3-5 pm in ALN 296, the Graduate School Conference Room**

### *Writing for Publication*

Facilitated by Dr. John Cochran, Professor and Associate Dean of CAS, and Dr. Peter Harries

**Wed., Apr. 18, 3-5pm in ALN 296, the Graduate School Conference Room**

## Blank Pages: Creative Writing Symposium

USF's Creative Writing program will be holding a writing symposium on **Thursday & Friday, February 9 & 10 in the Marshall Student Center**. The schedule for both days is below.

### Thursday, February 9

11:00-12:15 Faculty Reading: Katie Riegel & Ira Sukrungruang

2:00-3:15 Young Adult Literature Not Just for Young Adults (Kim Karalius, Enaam Alnaggar, Alicia Thompson)

3:30-4:45 Profanity in Creative Writing (Claire Stephens, Alan Shaw, Christine Lasek, Phillippe Diederich)

6:00-7:00 Keynote Reading, Lola Haskins (Melissa Carroll introduction)

8:00 6x6 Reading, coordinated by Alan Shaw and Gloria Muñoz

### Friday, February 10

11:00-12:15 *Saw Palm* Event (Lunch provided by Jimmy Johns)

1:00-2:15 Writers in the Confessional (Whitney Egstad, Jenni Nance, Kirsten Holt, Melissa Carroll)

2:30-3:45 Sci-Fi, Horror, Fantasy: Writers on Their Favorite Authors and Why (Brogan Sullivan, Michael Rusó, Riley Passmore, Alan Shaw)

4:00-5:15 Art and Comics as Literature (Jim Miller, Enaam Alnaggar, Leslie Salas, Claire Stephens)

6:00-7:15 Evening Reading, Jon Chopan (Ira Sukrungruang introduction) & Tim Seibles (Katie Riegel introduction)

## Humanities Institute February Events

Violence, Memory, and Human Rights: An Interdisciplinary Conference, **January 31-February 2, 2012**

Visit the conference website for further information:

<http://humanities-institute.usf.edu/events/memory.aspx>.

Near Andersonville: Winslow Homer's Civil War, with Dr. Peter Wood, **February 6, 3:00pm, Grace Allen Room**

Darwin Day 2012 with Dr. Eugenie Scott, **February 9-11**

Vonnegut and Hemingway: Writers at War, with Dr. Lawrence Broer, **February 15, 3:30pm (reception), 4:00pm (lecture), Grace Allen Room**

## Graduate Coursework Announcement

Students enrolled in USF-Tampa English graduate programs are required to take courses in our department. No other courses will automatically count toward your degree, including the 5000-level courses offered at the Sarasota and St. Pete campuses. If you have any questions about this matter, please discuss them with Dr. Runge ([runge@usf.edu](mailto:runge@usf.edu)).

# February 2012

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1 Violence, Memory, and Human Rights Conference	2 Violence, Memory, and Human Rights Conference	3 Teaching Discussion Group, 3:00 CPR 343 Grad Application Due ETD Registration Deadline	4
5	6 Dr. Peter Wood Lec- ture, 3:00, Grace Allen Room	7	8	9 Blank Pages: Creative Writ- ing Symposi- um, 11-8 MSC Darwin Day Events	10 Grad Students Works-in- Progress Meeting, 2pm CPR 343 Blank Pages: Creative Writing Symposium 11-7 MSC MA/PhD Exam Application Due	11 Darwin Day Events
12	13	 14	15 Dr. Lawrence Broer Lecture, 3:30, Grace Allen Room	16	17 Submit Thesis Draft	18
19	20	21	22	23	24 Submit Diss. Draft	25
26	27	28	29			

# March 2012

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
4	5	6	7	8	9 Diss. Defense Re- quest Deadline (for March 30 Defense)	10
11 	12 Spring Break	13 Spring Break	14 Spring Break	15 Spring Break	16 Spring Break	17 
18	19 PhD Lit Exams Poster Presenta- tion Skills Work- shop	20	21 PhD Lit Exams	22 MA Lit Exams	23 PhD Lit, PhD Rhet/ Comp, MA Lit Exams Oral Presentation Skills Workshop	24
25	26	27	28	29	30 Diss. Defense Dead- line/Final Thesis Submission	31