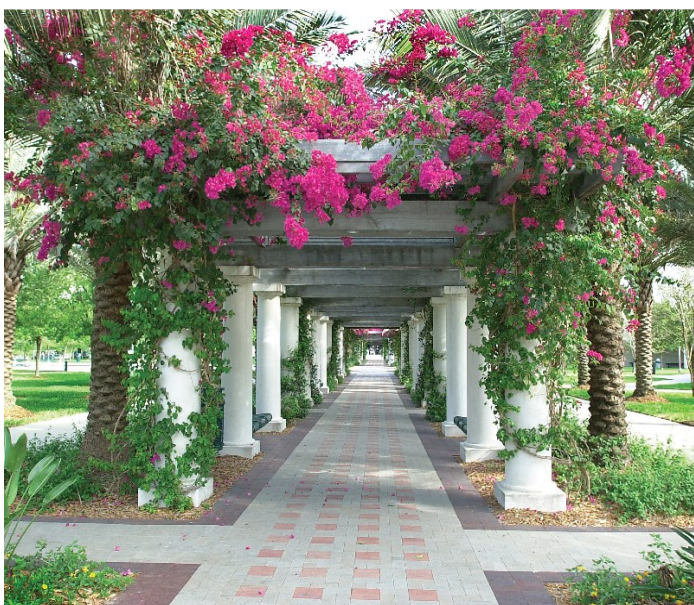


Graduate Study in ENGLISH

| College of Arts & Sciences



UNIVERSITY OF
SOUTH FLORIDA

2015-2016

University of South Florida

The University of South Florida, established in 1956, is now the 9th largest university in the United States. With more than 47,000 students, 104 master's programs, 45 doctoral programs, and a medical school, USF is a major research institution.

Graduate Studies in English

The **MA in English** (Literature or Rhetoric & Composition) develops literary, critical, and creative knowledge, preparing candidates for a variety of professional careers and/or further graduate study.

The **MFA in Creative Writing** is a terminal degree that qualifies graduates with sufficient publications to teach at the university level.

The **PhD in English** (Literature or Rhetoric & Composition) produces teacher-scholars who have a good general knowledge of critical theory, literature, and composition, as well as a specialized knowledge in their field of concentration.

Graduate Certificates

Graduate Certificates provide additional certified training after 15 hours of study. We offer certificates in Creative Writing, Comparative Literature, and Professional and Technical Communication.

Application Deadlines

Fall Admission

MFA Creative Writing January 1

MA Literature or
MA Rhetoric & Composition January 1

PhD Literature or
PhD Rhetoric & Composition January 1

For more details and FAQs on any of the programs, visit <http://english.usf.edu/graduate/>.

Graduate Certificates

Graduate certificates provide additional credentials for the CV as well as broadening a student's expertise and marketability. The English Department offers three graduate certificates:

Creative Writing

Comparative Literary Studies

Professional and Technical Communication

All programs require 15 hours of courses, many of which may be satisfied by courses already counting toward a graduate degree.

GC in Creative Writing

Coordinator: Prof. Rita Ciresi

rciresi@usf.edu

The English department welcomes applications from post-BA students who wish to develop their skills as poets and writers of fiction and non-fiction but who may not wish to pursue a traditional graduate degree in English.

GC in Comparative Literary Studies

Coordinator: Dr. Susan Mooney

smooney@usf.edu

Students take five courses in two disciplines at the graduate level, usually English and another. The certificate culminates with an individualized course that allows students to engage in comparative research in two areas (by language, literature, discipline) and results in a research paper.

GC in Professional and Technical Communication

Coordinator: Dr. Meredith Zoetewey Johnson

meredithjohnson@usf.edu

This certificate, designed for students from all English Studies graduate programs, emphasizes workplace writing theory and practice. The English Department welcomes applications from graduate students who wish to develop expertise in the theory and teaching of professional and technical communication.

For more information and to apply, visit

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

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

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

Applying to English Graduate Degree Programs

Apply online at usf.edu/admissions.

All supplementary application materials (statement, writing samples, and letters) may be uploaded to the Graduate Admissions online application, or they may be mailed directly to

Graduate Director
Department of English
University of South Florida
4202 E. Fowler Avenue, CPR 107
Tampa, FL 33620-5550

The MA in English (Literature or Rhetoric and Composition)

Admission Requirements

1. **Online Application** to Graduate Admissions
2. **GRE** competitive **Verbal** score;
Analytical/Writing score: target minimum 4.0;
International applicants: minimum 600 TOEFL score
3. **BA** in English (or in a related field)
4. **GPA** minimum of 3.5 (in major) or 3.3 (overall for final two years)
5. **Two- to three-page purpose statement**
6. **Three letters of recommendation**
A waiver form for the recommendations is downloadable from our website.
7. **A writing sample of no more than ten pages that demonstrates academic or disciplinary writing.**

Program Requirements

33 hours of coursework, culminating in Master's portfolio or thesis. TAs must take Practice in Teaching Composition (3 hours).

MA in English, Literature Concentration

Required Courses

Intro to Graduate Studies
Criticism and Theory, I or II
1 Medieval or Renaissance
1 18th-century course
1 19th-century course
1 20th-century course
2 cultural/critical courses
2 elective courses
Portfolio and defense

MA in English, Rhetoric & Composition Concentration

Required Courses

Introduction to Graduate Studies
Studies in the History of Rhetoric
Studies in Rhetoric and Technology
Studies in Composition Theory
Studies in Composition Research
4-5 electives
Master's thesis (6 hours)

Accelerated BA/MA in Literary Studies

Talented English majors at the University of South Florida can now earn their BA and MA in five years with our new combined program in Literary Studies.

Requirements

A minimum of 15 hours in the undergraduate program in Literary Studies with a 3.33 overall GPA and 3.5 GPA in the English major

Application

1. **Faculty nomination or student self-nomination**, via submission of the Accelerated Program Application Form
2. **Letter of recommendation** from a member of the Literary Studies faculty

Contact: Sarah Ayers, Undergraduate Advisor
sayers1@usf.edu

The MFA in Creative Writing

Admission Requirements

1. **Online Application**
2. **GRE Verbal** score: 73rd percentile or better;
Analytical/Writing score: minimum 4.0;
International applicants: min 600 TOEFL score
3. **BA**, preferably in English
4. **GPA** minimum of 3.2
5. **Two- to three-page purpose statement**
6. **Three letters of recommendation**
7. **Writing sample** in one genre only (12-20 pages of double-spaced fiction or creative nonfiction, or 10-15 pages of single-spaced poetry)

Program Requirements

45 hours of coursework with an overall GPA of 3.0 or better in the required courses as well as a book-length manuscript in prose or poetry (48-64 pages of poems or at least 100 double-spaced pages of fiction or creative nonfiction) for thesis. With permission, students may also prepare a book-length graphic narrative for the thesis.

MFA in Creative Writing

Required Courses:

Introduction to Graduate Studies

6 courses in writing workshops and seminars

5 courses in literature/pedagogy

Master's thesis: 9 hours (taken in final year)

Celebrating Writers

USF's English Department brings notable writers to the area. Past guests include Jorie Graham, Li-Young Lee, Caryl Phillips, Dinty Moore, Michael Martone Robert Pinsky, E. L. Doctorow, Natasha Trethewey, Augusten Burroughs, Margaret Atwood, Louise Glück, Al Young, Bret Lott, Billy Collins, Salman Rushdie, Kim Addonizio, David Leavitt, Peter Meinke, and Connie May Fowler.

Our Creative Writing faculty and students sponsor formal readings by award-winning local writers on campus as well as less formally with MFA faculty and student readings at favorite local venues.

The PhD in English (Literature or Rhetoric and Composition)

Admission Requirements

1. **Online Application**
2. **GRE General Test:** competitive **Verbal** score; target minimum **Analytical/Writing** score: 4.5
3. **MA** in English (or in related field)
4. **GPA** minimum of 3.7 (graduate work)
5. **Two- to three-page purpose statement**
6. **A writing sample** of no more than ten pages that demonstrates academic or disciplinary writing
7. **Three letters of recommendation**, at least two from faculty who have taught the applicant at the graduate level

Program Requirements

Hours

A minimum of 30 hours of coursework is required beyond the MA degree, exclusive of credits devoted to the foreign language requirement and the doctoral dissertation. A minimum of 90 hours beyond the BA degree is required.

Foreign Language

Before taking the PhD qualifying examination, students must fulfill the language requirement by demonstrating a reading knowledge of one foreign language.

PhD in English, Literature Concentration

Required Courses

Scholarly Research and Writing

Studies in Criticism and Theory, I or II

1 additional theory-rich course

Doctoral Seminar credit: 2 hours total (tied to other courses)

1 teaching practicum course

Elective courses: 16 hours

Doctoral dissertation: 10 hours minimum

Qualifying Exam

After completing 30 hours of coursework and the foreign language requirement, students take the PhD examination. Students may enroll in directed reading hours with exam committee members. The exam consists of three, three-hour written sections, the content of which depends on the student's specialization.

PhD in English, Rhetoric and Composition Concentration

Required Courses

Scholarly Research and Writing

Studies in the History of Rhetoric

Studies in Rhetoric and Technology

Studies in Composition Theory

Studies in Composition Research

Elective courses: 13 hours

Doctoral Seminar credit: 2 hours total (tied to other courses)

Doctoral dissertation: 10 hours minimum

Qualifying Exam

After completing 30 hours of coursework, the language requirement, and all incomplete grades, a student may take the PhD examination. The standardized exam will be offered twice each academic year for all eligible students and consists of a 24-hour take-home exam divided into four written sections, and a manuscript suitable for publication in a specified scholarly journal.

Dissertation

The doctoral dissertation is a book-length work of original scholarship that makes a significant contribution to existing critical conversations. Students work with the graduate director to form their dissertation committees, which are composed of a director and three additional readers. Before the writing begins on the actual dissertation, each student submits a detailed prospectus, including a literature review, definition of purpose, and description of methodology, to

his or her committee. The completed dissertation (37,000 words or more in length) is formally presented at a public defense.

Special Program Opportunities

Graduate Internships

The Department of English offers an internship for graduate students. This credit-earning internship consists of supervised work-and-learning experience under the direction of a faculty member and an employee of a participating sponsor organization.

The internship experience allows students to explore non-academic career options or interests as they develop broadly marketable professional skills and create professional networks. Local Tampa Bay businesses and organizations sponsoring students direct and counsel the intern in an on-the-job context for 10-12 hours each week for each 15-week semester. Sponsors are encouraged to treat the intern as a regular employee during the entire work-learning experience and to evaluate the intern at mid-semester and at the end of the term. A final professional portfolio is a significant part of this experience.

Graduate Student Publishing & Colloquia

English Department graduate students publish the creative writing journal, *Saw Palm*. This annual journal is a product of a graduate course in literary editing and can be accessed at www.sawpalm.org. The English Graduate Student Association also holds formal scholarly colloquia each semester.

Undergraduate-Graduate Mentorship Program

Sponsored by the EGSA, this program pairs undergraduate English majors with Graduate student mentors “who will provide support and guidance throughout the degree-seeking process.” The program includes full-group and small-group workshops, presentations and social events to address the benefits and challenges of being an English major.

Graduate Faculty

Rita Cirese Professor and Director of the MFA in Creative Writing. MFA, The Pennsylvania State University. Creative writing (fiction/nonfiction); *Bring Back My Body to Me*, 2012; *Remind Me Again Why I Married You*, Delacorte, 2003; *Sometimes I Dream in Italian*, Delacorte, 2001; *Pink Slip*, Delacorte, 1999; *Blue Italian*, Ecco, 1996; *Mother Rocket*, U of Georgia P, 1993. Fellowships from the state arts councils of Pennsylvania, Virginia, and Florida; residencies at Ragdale Foundation, Helene Wurlitzer Foundation, Virginia Center for the Arts, Santa Fe Art Institute, American Academy in Rome, Hawthornden International Writers' Retreat, and Atlantic Center for the Arts.

Nicole Guenther Discenza Associate Professor. PhD, University of Notre Dame. Old and Middle English; wonder and curiosity in early England; Anglo-Saxon cosmology and geography; Alfredian texts. Co-editor with Paul E. Szarmach, *A Companion to Alfred the Great*, Brill, 2015; "Writing the Mother Tongue in the Shadow of Babel," *Conceptualizing Multilingualism in England 800–1250*, Brepols, 2011; "Following in the Tracks of Bede: Science and Cosmology in the English Benedictine Reform," *Anglo-Saxon Traces*, ACMRS P, 2011; "Alfred the Great and the Anonymous Prose Poem to the Boethius," *JEGP*, 2008; *The King's English: Strategies of Translation in the Old English Boethius*, SUNY P, 2005. Outstanding Undergraduate Teaching Award, 2010.

John Fleming Professor. PhD, University of Louisiana-Lafayette. Creative writing/fiction. *Songs for the Deaf*, Burrow P, 2014; *The Book I Will Write*, Atticus Books, 2012; *Fearsome Creatures of Florida*, Pocol P, 2009; *The Legend of the Barefoot Mailman*, Faber & Faber, 1996; Ed., *15 Views of Tampa Bay*, Burrow, 2013; short fiction published in *McSweeney's Quarterly Concern*, *New World Writing*, *The North American Review*, *Mississippi Review*, *Georgetown Review*, *Santa Monica Review*, *Atticus Review*, *Juked*, *Carve*, *Fourteen Hills*, and *Nightsun*. International Book Award, 2015; Florida Individual Artist Fellowship, 2005 and 2015.

Marty Gould Associate Professor and Director of Graduate Studies. PhD, University of Iowa. Nineteenth-century British literature and popular culture; theatre; literary adaptation. "Teaching Adaptation," *The Oxford Handbook of Adaptation Studies*, Oxford UP, 2015; *Nineteenth-Century Theatre and the Imperial Encounter*, Routledge, 2011; "Theatre," *Dickens in Context*,

Cambridge UP, 2011; "Understanding the Literary Theme Park: Dickens World as Adaptation," *Neo-Victorian Studies*, 2010. Marie Curie Incoming International Fellowship, 2016-18. Director of three NEH summer seminars on teaching Dickens (2011, 2014, 2016). Outstanding Undergraduate Teaching Award, 2010.

Gurleen Grewal Associate Professor. PhD, University of California, Davis. Postcolonial literatures; twentieth-century American; Toni Morrison; memoir; literature and the environment; contemplative pedagogy.

"Contemplative Poetics and Pedagogy for Sustainability," *Teaching Sustainability: Perspectives from the Humanities and Social Sciences*, Stephen F. Austin State UP, 2013; "The Working Through of the Disconsolate: Transformative Spirituality in Toni Morrison's *Paradise*," *Toni Morrison: Paradise, Love, Mercy*, Continuum Press, 2012; "Beholding 'A Great Tree in Leaf': Eros, Nature and the Visionary in *Their Eyes Were Watching God*," *The Inside Light: New Essays on Zora Neale Hurston*, Praeger, 2010; "Home and the World: The Multiple Citizenships of Arundhati Roy," *Globalizing Dissent: Essays on Arundhati Roy*, Routledge, 2008. Recipient of the ACLS Contemplative Practice Fellowship, 2007; Toni Morrison Society Book Award, 2000; two USF teaching awards.

Hunt Hawkins Professor and Department Chair. PhD, Stanford. Twentieth-century British literature; postcolonial literature; creative writing (poetry).

"Majdanek," *The Performance of Memory*, Intersentia, 2014; Ed., *Human Rights and the Humanities*, Special Issue of *South Atlantic Review* 75.2, 2010; "Conrad and Englishness," *Conrad: Between Literary Techniques and Their Messages*, Columbia UP, 2010; "Heart of Darkness and Racism," *Norton Critical Edition of Heart of Darkness*, Norton, 2006; co-ed., *Teaching Approaches to Conrad's "Heart of Darkness" and "The Secret Sharer"*, MLA, 2002; *The Domestic Life* (poetry), U of Pittsburgh P, 1994. FSU University Teaching Award, 1992.

Carl Herndl Professor of English. PhD, University of Minnesota. Rhetorical theory; rhetoric of science; professional communication. *Sustainability: A Reader for Writers*, Oxford UP, 2014; Co-author, "Talking with Scientists and Farmers: The Language of Space and Place," *Places of Persuasion: Studying Rhetoric in the Field*, forthcoming; co-author, "Getting Over Incommensurability: Latour, New Materialisms and the Rhetoric of Diplomacy," *Thinking with Bruno Latour in*

Rhetoric and Composition, Southern Illinois UP, 2014; co-author, "Multiple Ontologies in Pain Management: Towards a Postplural Rhetoric of Science," *Technical Communication Quarterly*, 2013; *Green Culture: Environmental Rhetoric in Contemporary America*, U of Wisconsin P, 1996.

Regina Hewitt Professor. PhD, Columbia. British romanticism; Scottish studies; eighteenth- and nineteenth-century literary and social criticism; disciplinarity. Ed., *John Galt: Observations and Conjectures on Literature, History, and Society*, Bucknell UP, 2012; "Treason, Sedition and Reform: The Scottish Trials and Joanna Baillie's *Ethwald*," *Scottish Literary Review* 1.2, 2009; ed., *Utopianism and Joanna Baillie*, Romantic Circles Praxis Series, 2008; *Symbolic Interactions: Social Problems and Literary Interventions in the Works of Baillie, Scott, and Landor*, Bucknell UP, 2006; *The Possibilities of Society: Wordsworth, Coleridge, and the Sociological Viewpoint of English Romanticism*, SUNY P, 1997.

Elizabeth Hirsh Associate Professor. PhD, University of Wisconsin-Madison. Modern and contemporary literature; women's and gender studies; critical animal studies. "Gods or Goods?: Teaching Tribute to Freud in an Undergraduate Course on Critical Theory," *Approaches to Teaching H.D.'s Poetry and Prose*, MLA, 2011; "Virginia Woolf and Portraiture," *The Edinburgh Companion to Virginia Woolf and the Visual Arts*, Edinburgh UP, 2010; "Haunting Questions: A Response to *Trauma and Rhetoric*," *JAC* 25:1, 2005; "Roger Fry and the National Identity: Life Writing and Historiography," *Mapping the Self: Space, Identity, Discourse in British Auto/Biography*, L'Université de St.-Etienne, 2003; co-author, *Women Writing Culture*, SUNY P, 1995.

Jay Hopley Associate Professor. PhD, Purdue University; MFA University of Iowa Writers' Workshop. Creative writing; mystery, detective, and crime fiction. *The Abridged History of Rainfall*, McSweeney's Poetry Series, 2016; *The Museum of Small Dark Things: 25 Poems of Georg Trakl* (selected and translated), Poetry International, 2016; ed., *Before the Door of God: An Anthology of Devotional Poetry*, Yale UP, 2013; *Green Squall*, Yale UP, 2006; ed., *The Killing Spirit: An Anthology of Murder-for-Hire*, The Overlook P, 1996; poems, essays, and translations in *American Poetry Review*, *The Kenyon Review*, *Mid-American Review*, *The New Republic* and *The New Yorker*. Rome Fellowship in Literature from the American Academy of Arts and

Letters / The American Academy in Rome, 2010-11; Whiting Writers' Award, 2009; Lannan Foundation Fellowship, 2009; Great Lakes Colleges Association New Writers Award, 2007; Yale Series of Younger Poets Award, 2005.

Ylce Irizarry Associate Professor and Director of Undergraduate Studies. PhD, The Pennsylvania State University. US Latina/o and Chicana/o literature; twentieth- and twenty-first-century American literature; human rights narrative; visual rhetoric. *Chicana/o and Latina/o Fiction: The New Memory of Latinidad*, U of Illinois P, 2016, forthcoming; "This is How You lose It: Navigating Dominicanidad in Junot Díaz's *Drown*," *Junot Díaz and the Decolonial Imagination*, Duke UP 2016, forthcoming; "Because Place Still Matters: Mapping *Puertorriqueñidad*: From Loisaída to East Harlem in *Bodega Dreams*," *Centro: Journal of the Center for Puerto Rican Studies*, 2015; "When Art Remembers: Museum Exhibits Testimonio del Trujillato," *Antípodas: Journal of Hispanic and Galician Studies*, 2009; "Interview with Cristina García," *Contemporary Literature*, 2007. McKnight Junior Faculty Fellowship, 2010.

Debra Jacobs Associate Professor. PhD, Purdue University. Composition theory and pedagogy; rhetorical history and theory; critical literacy and cultural studies. "Teaching Toulmin's Model for Critical Self-Reflection," *Creative Composition and Writing Instruction*, forthcoming; co-author, selected FCEA *Florida Studies* proceedings, Cambridge Scholars P: "Stylistic Variation in a Community Radio Talk Show," 2012, "The Absence of Language Awareness in Florida's K-12 Standards," 2010; co-author, "Standards and the Commodity of American Standardized English," *The Knowledge Economy*, Hampton P, 2009; co-author, "The Place of Practice in Doctoral Work," *Practice of Profession*, Hampton, 2006; co-author, *Four Worlds of Writing*, Longman, 2000. Provost's Prize for Outstanding Mentoring of Teaching Assistants, 2004.

Meredith Zoetewey Johnson Associate Professor, Director of Graduate Program in Rhetoric and Composition. PhD, Purdue University. Rhetoric and composition; rhetoric and technology; professional and technical communication. Co-author, "From constituting to instituting: Kant, Latour, and Twitter," *Thinking with Bruno Latour*, Southern Illinois UP, 2015; "Green lab: Designing sustainable computer classrooms during economic downturns," *Computers and Composition*, 2014; co-author, "Assessing civic

engagement: Responding to online spaces for public deliberation,” *Digital writing assessment and evaluation*, 2013; “The rhetoric of free: Open source software and technical communication during economic downturns,” *Technical Communication Quarterly*, 2013; co-author, “Productive Usability: Fostering Civic Engagement in Online Spaces,” *Technical Communication Quarterly*, 2012; Outstanding Undergraduate Teaching Award, 2011. Nell Ann Pickett Award for Best Article in *Technical Communication Quarterly*; Outstanding Undergraduate Teaching Award, 2011.

Nathan R. Johnson Assistant Professor. PhD, University of Wisconsin—Madison. Science and technology studies; rhetoric of science, technology, and medicine; information infrastructure; research methodology. “Protocological Rhetoric: Intervening in Institutions,” *Journal of Technical Writing and Communication*, 2014; “Modeling Rhetorical Disciplinarity: Mapping the Digital Network,” *Rhetoric and the Digital Humanities*, 2014; “Enhancing the Epistemological Project in the Rhetoric of Science: Information Infrastructure as Tool for Identifying Epistemological Commitments in Scientific and Technical Communities,” *Poroj*, 2014; “Information Infrastructure as Rhetoric: Tools for Analysis,” *Poroj*, 2012; “Technical Documents as Rhetorical Agency,” *Archival Science*, 2008.

Nhu Le Assistant Professor. PhD, University of California, Santa Barbara. Asian American literature and film; Indigenous literature and film; critical race and ethnic studies; transnational and hemispheric studies; women of color feminism; affect theory. “Destabilizing Life Writings: Narrative and Temporal Ruptures in *The Woman Warrior*, *China Men*, and *Orlando*,” *Virginia Woolf and 20th Century Women Writers*, Salem P, 2014. McKnight Junior Faculty Fellowship, 2015-2016.

Gary L. Lemons Professor, PhD, New York University. African American and Modern American literature; black feminist and womanist theory and pedagogies, gender studies, and literary criticism; cultural studies; literature by women of color; Bible as literature; autobiography. “Revolutionary Ways of Seeing and Being: Teaching Radical Writings by Women of Color Feminists” and co-author of “Finding Our Voices, Connecting Across Time, Space, Age, Race, and *Profession*: Listen to Our Stories; We Have Something to Say,” *Claiming a Seat at the Table*:

Feminism, Underserved Women of Color, Voice and Resistance, Lexington, 2014; co-author, "Brothers of the Soul: Teaching and Learning in the Spirit of Feminism," *Women's Studies: An Interdisciplinary Journal*, 2013; co-editor, *Feminist Solidarity at the Crossroads: Intersectional Women's Studies for Transracial Alliance*, Routledge, 2012; *Womanist Forefathers: Frederick Douglass and W.E.B. Du Bois*, State U of New York P, 2009; *Black Male Outsider: Teaching as a Pro-Feminist Man*, SUNY P, 2008.

John Lennon Assistant Professor. PhD, Lehigh University. Twentieth-century American literature and popular culture; film; cultural studies. *Boxcar Politics: The Hobo in U.S. Culture and Literature 1869-1956*, U of Massachusetts P, 2014; co-author, "Defining Working-Class Literature(s): A comparative approach between U.S. Working-Class Studies and Swedish Literary History," *New Proposals: Journal of Marxism and Interdisciplinary Inquiry*, 2015; "Writing with a Global Accent: Cairo and the Roots/Routes of Conflict Graffiti," *Understanding Graffiti*, Left Coast P, 2015; "Assembling a Revolution: Graffiti, Cairo and the Arab Spring," *Cultural Studies Review*, 2014; Grant-funded international research for book manuscript *Conflict Graffiti*. England, Egypt, Germany, Israel, Palestine, Sweden.

Elizabeth Metzger Associate Professor. PhD, SUNY Buffalo. Composition pedagogy; writing program administration; writing assessment. Co-author, "USF CLAQWA 2005"; co-author, "Instructional Implications for the Cognitive Level and Quality of Writing Assessment," *Assessment Update: Progress, Trends, and Practices in Higher Education*, 2001. Reader/ holistic scorer of essays for Florida Department of Education examinations: Florida Teachers Certification Exam—FTCE, Florida Education Leadership Exam—FELE, and CLAST. Outstanding Undergraduate Teaching Award, 2000.

Susan Mooney Associate Professor. PhD, University of Toronto. Nineteenth- and twentieth-century Hispanic, British, French, Russian, and North American literatures; theory; sexuality; modernism; postmodernism; film. "Women's Looking Relations after the Gaze: Maternal Ambivalence and Queerness in *Notes on a Scandal*," *Quarterly Review of Film and Video*, forthcoming; "Empreintes paternelles sur la masculinité et la féminité chez Nina Bouraoui et Michel Houellebecq," *Mythes et érotismes dans les littératures francophones de l'extrême contemporain*, Rodopi,

2013; "The Graduate Classroom," *Teaching Narrative Theory*, MLA, 2010; "Malone Dies: Postmodernist Masculinity," *A Companion to Samuel Beckett*, Wiley-Blackwell, 2010; "The Invisible War: Violences and Violations in Writing under Censorship in Franco's Spain," Special Issue: "Imaginarious de la violencia," *Revista Canadiense de Estudios Hispánicos* 34.1, 2009; *The Artistic Censoring of Sexuality: Fantasy and Judgment in the Twentieth-Century Novel*, Ohio State UP, 2008. Outstanding Undergraduate Teaching Award, 2007.

Joseph Moxley Professor and Director of First-Year Composition. PhD, SUNY Buffalo. Pedagogy, research methods; assessment; scholarly publishing; open education. Co-author, "On Keeping Score: Instructors' vs. Students' Rubric Ratings of 46,689 Essays," *WPA* (in press); "Open Textbook Publishing," *Academe*, Sept.-Oct. 2013; co-author, "Everything is illuminated: What Big Data Can Tell Us about Teacher Commentary," *Assessing Writing* 18:4, 2013; co-author, *Agency in the Age of Peer Production*, NCTE, 2012. Distinguished Book Award, 2004, for *College Writing Online*, awarded by *Computers and Composition*. Grants: NSF and FIPSE. Undergraduate Teaching Awards: 1990, 1993, 1996.

Cynthia Patterson Associate Professor. PhD, George Mason University. Nineteenth century American literature and culture; periodical literature; Florida women's intellectual history. Residential research fellowships at the Smithsonian, Winterthur, American Antiquarian Society, Pennsylvania Historical and Museum Commission. "Magazines as Historical Study Subjects: Reflecting the Sociocultural Reality," *The Routledge Handbook of Magazine Research: The Future of the Magazine Form*, Routledge, 2015; "The Caroline Howard Gilman We Don't Know: Recuperating Gilman's Work for the Charleston Unitarian Sewing Society," *The Southern Quarterly*, 2015; "Performative Morality: *Godey's* Match Plates, Nineteenth-Century Stage Practice, and Social/Political/Economic Commentary in America's Popular Ladies' Magazines," *Journal of American Studies*, 2014; *Art for the Middle Classes: America's Illustrated Magazines of the 1840s*, UP of Mississippi, 2010; "Novel and ingenious': Innovative Graphic Arts in the Women's Magazines of the 1840s, and the Construction of Middle-Class Taste," *Material Women, 1750-1950: Consuming Desires and Collecting Practices*, Ashgate, 2009. Outstanding Undergraduate Teaching Award 2014; editor *American Periodicals*.

Diane Price Herndl Professor of English and Chair of Women's and Gender Studies Department. PhD, University of North Carolina, Chapel Hill. American novel; feminist theory; literature and medicine; disability studies. "Virtual Cancer, Posthuman Disease," *Tulsa Studies in Women's Literature*, 2013; co-ed., *Feminisms Redux*, Rutgers UP, 2009; "Our Breasts, Our Selves: Identity, Community, and Ethics in Cancer Autobiographies," *Signs*, 2006; "Disease v. Disability: The Medical Humanities and Disability Studies," *PMLA*, 2005; *Invalid Women: Figuring Feminine Illness in American Fiction and Culture, 1840-1940*, U of North Carolina P, 1993.

Jarod Roselló Assistant Professor. MFA and PhD, The Pennsylvania State University. Creative writing: graphic, narrative, fiction. *The Well-Dressed Bear*, Publishing Genius, 2015. Comics and fiction have appeared in *the delinquent*, *Cause & Effect Magazine*, *Gulfstream Literary Magazine*, *Sonora Review*, *Neon Literary Journal*, *Fast Forward Flash Fiction, Volume 3*, *Sorry Entertainer*, and *Gin Palace*. Co-founder of *Bien Vestido*, a small press dedicated to publishing comics and zines by Latina/o cartoonists and artists.

Laura L. Runge Professor, and Associate Chair. PhD, Emory University. Restoration and eighteenth-century literature; women writers; ecocriticism; Florida literature; digital humanities. Creator of the Florida Digital Postcard Environment; ed., *ABO: Interactive Journal for Women in the Arts, 1640-1830*; "Constructing Place in *Oroonoko*," *Gender and Space in Britain, 1660-1820*, Ashgate, 2014. (Winner of the 2015, Percy G. Adams prize from the Southeastern American Society for Eighteenth-century Studies); co-ed., *Producing the Eighteenth-Century Book: Writers and Publishers in England 1650-1800*, U Delaware P, 2009; *Teaching with the Norton Anthology of Literature by Women*, Norton, 2007; Ed., *Texts from the Querelle 1641-1701*, vols. 3 & 4, Ashgate, 2006; *Gender and Language in British Literary Criticism, 1660-1790*, Cambridge UP, 1997. Jerome Krivanek Award for Outstanding Teacher in the University, 2006.

Marc Santos Assistant Professor. PhD, Purdue University. History of rhetoric; contemporary theory; ethics; digital media; (post)pedagogy. "Uncrossing God: What Levinas's Ethics Might Offer Latour's Politics," *Philosophy and Rhetoric*, 2005; co-author, "Our Electrate Stories," *Kairos*, 2014; "Postpedagogy and Webwriting," *Computers and Composition*, 2014;

“Rhetoric and Ethics, Metaphysics and Alterity,” *JAC*, 2011; and “How the Internet Saved My Daughter; How Social Media Saved My Family,” *Kairos*, 2011.

Heather Sellers Professor. PhD, Florida State University. Creative writing: short story, poetry and nonfiction; lyric essays; linked stories. *The Practice of Creative Writing*, 3rd ed., Macmillan 2016; *You Don't Look Like Anyone I Know: a Memoir of Family, Face Blindness and Forgiveness*, Riverhead, 2010; *The Boys I Borrow*, New Issues P, 2007; *Chapter After Chapter*, F&W Publications, 2006; *Page After Page*, F&W Publications, 2004; essays in *The New York Times*, *The London Daily Telegraph*, *O, the Oprah Magazine*, *Good Housekeeping*, *The Sun*. Hope Outstanding Professor Educator Teaching Award, 2011; National Endowment for the Arts fellowship for fiction, 2001-02.

Phillip Sipiora Professor. PhD, University of Texas. Twentieth-century literature and film studies. Ed., *Mind of an Outlaw: Selected Essays*, Random House, 2013; ed., *The Mailer Review*; “Phenomenological Masking: Complications of Identity in *Double Indemnity*,” *Billy Wilder, Movie-Maker: Critical Essays On the Films*, McFarland P, 2011; “All Wrong Turns: Tracking Subjectivity in Edgar Ulmer’s *Detour*,” *Edgar G. Ulmer: Detour on Poverty Row*, Lexington Books, 2008; “The Phenomenological Quest of Stanley Kubrick: *Eyes Wide Shut*,” *Stanley Kubrick: Essays on His Films and Legacy*, McFarland, 2008; *Reading and Writing About Literature*, Prentice-Hall, 2002; ed., *Kairos and Rhetoric*, SUNY UP, 2002. Jerome Krivanek Award for Outstanding Teacher in the University, 2009.

Ira Sukrungruang Associate Professor. MFA, The Ohio State University. Creative writing. *Southside Buddhist*, U of Tampa P, 2014; *In Thailand It Is Night*, U of Tampa P, 2013; *Talk Thai: The Adventures of Buddhist Boy*, U of Missouri P, 2010; *Scoot Over Skinny: A Fat Nonfiction Anthology*, Harvest Books, 2003; co-ed., *What Are You Looking At? The First Fat Fiction Anthology*, Harvest Books, 2005; poems, short stories, and essays published in *Shambhala Sun*, *North American Review*, *The Pinch*, and *Fiction Fix*. Winner of the 2013 Anita Claire Schraf Award; 2012 Artsmith Foundation Fellowship; 2011 Sylvia Clare Brown Fellowship from the Ragdale Foundation; 2011 Emerging Writers Fellowship; Winner of the 2015 American Book Award.

Jay Zysk Assistant Professor. PhD, Brown University. Renaissance drama; medieval drama; trans-

Reformation studies; religion and literature; history of the body; rhetoric and poetics; early modern culinary history. "Relics and Unreliable Bodies in *The Changeling*," *English Literary Renaissance*, 2015; "Molten Flesh, Living Words," *Postmedieval: A Journal of Medieval Cultural Studies*, 2013; "The Last Temptation of Faustus: Contested Rites and Eucharistic Representation in Marlowe's *Doctor Faustus*," *Journal of Medieval and Early Modern Studies*, 2013; "You Are What You Eat: Cooking and Writing Across the Species Barrier in Jonson's *Bartholomew Fair*," *The Indistinct Human in Renaissance Literature*, Palgrave Macmillan, 2012. Recipient of short-term fellowship at Folger Shakespeare Library, 2014.

Sources of Support

Graduate Teaching Assistantships

The Department of English annually awards graduate teaching assistantships, which include a tuition payment waiver (excluding fees) and an additional stipend based on the student's academic level. Instructors usually teach between two and four sections of Composition I and II per year. Beginning graduate students are assigned faculty mentors to qualify for assistantships.

Presidential Doctoral Fellowships

USF offers a limited number of Presidential Doctoral Fellowships to outstanding doctoral students (in all disciplines at the university) who demonstrate potential for excellence in research and scholarly/creative activity. The fellowships include a \$25,000/year stipend as well as full tuition, fees, and health insurance, and are renewable up to five years.

McKnight Doctoral Fellowships

For African American or Hispanic students pursuing a PhD, McKnight Doctoral Fellowships provide an annual stipend of \$12,000 as well as a tuition waiver, and are renewable up to three years.

New and returning USF graduate students are also eligible for such awards as Phi Kappa Phi Fellowships, Grace Allen Scholarships, The Krepleck Fellowship, The Richardson Family Scholarships, The Ann Winch Fellowship, The Carolyn Cooley Fellowship, and The A. Harrison and Ruth Kosove Scholarship Program. Additional diversity scholarships are listed at www.grad.usf.edu/newsite/diversity/fellowships.asp.

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Program Highlights from 2014-15

- ◆ Students presented 38 papers at regional, national, and international conferences.
- ◆ Students published 11 journal articles or notes, 1 book chapter, 4 book reviews, and 14 creative works.
- ◆ Students organized and ran an graduate interdisciplinary colloquium series in fall and spring.
- ◆ Students won 12 awards for scholarship and creative works.

Tampa

Tampa hosts a rich mix of cultural opportunities, entertainment, and recreation, from the Straz Center for the Performing Arts, the Tampa Museum of Art, and the Tampa Theatre, to the science museum MOSI and its dome IMAX; from historic Ybor City, Tampa's Latin quarter and the heart of Tampa's nightclubs, to the open-air blues of Skipper's Smokehouse; from the white-sand Gulf beaches and the Greek fishing village Tarpon Springs in neighboring Pinellas County, kayaking along the Hillsborough River, biking and hiking trails that wind through the area, to Busch Gardens and Lowry Park Zoo.