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March 10-15

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Portfolio Submis-  
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March 14

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Qualifying Exams  
March 17-18

PhD Literature  
Qualifying Exams  
March 17, 19,  
21

Summer/Fall  
Registration Be-  
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March 24

Dissertation De-  
fense Deadline  
March 28

Final Thesis Sub-  
mission Deadline  
March 28

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## Message from Graduate Director

As Graduate Director, I have been distressed by the changing landscape of higher education, particularly in Florida, where Humanities fields such as English are disenfranchised and tenure-track faculty positions are diminished in a general effort to eradicate tenure. Rather than internalize the implicit judgment of our state government and retreat in wounded, misunderstood shame, I would like to respond with a few more positive steps.

**Step #1:** Articulate aggressively and at every opportune moment what the humanities do, and folks, we do nothing less than the preservation, transmission, and interpretation of our inherited culture. We need to acknowledge our purpose, believe in our mission, and translate for a jaded, consumer-oriented audience. The decline of civili-

zation follows the failure to remember the past, and the suppression of critical appreciation for human experience is a key sign in our descent. Reflect on your own role in the humanities, and be willing and able to articulate it.

**Step #2:** Translate your skills into non-academic work settings. As part of our effort to offer professional opportunities and enhance the job placement of our graduate students, we will pilot a graduate internship for our English Department MA, MFA, or PhD students in all tracks. Based on the undergraduate internship in Professional and Technical Writing coordinated by Mike Shuman (<http://mshuman.com/internships/>), this will be a semester-long, three-credit elective course for a grade. The department has created relationships

with an impressive list of sponsors in the Tampa Bay area from industry and technology to the arts, law, and education, and we will be seeking to expand this to highlight graduate-level skills of writing, critical thinking, research, and teaching. Internships create valuable opportunities to enhance your job skills to

### English Graduate Links

**Graduate Studies  
Homepage:**  
<http://grad.usf.edu/>

**Graduate Studies Thesis/  
Dissertation Homepage:**  
<http://www.grad.usf.edu/ETD-res-main.php>

**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/>

## Message from Graduate Director, Continued

prepare you for non-academic careers.

**Step #3:** Provide training and instruction for conducting the non-academic / alt-ac career search. We will be hosting a series of workshops aimed at helping our graduate students in English (MA, MFA, PhD—all tracks) find careers outside of teaching in higher education. These will provide information on the steps you need to take to discover your skills and inter-

ests and match them with appropriate employers, to present yourself intelligibly to a non-academic audience and begin your personal networking for a worthwhile career. This search, like the academic job search, does not happen on short notice. It requires time, effort, information, and experience. I encourage you to get started this semester. For more information, see inside this newsletter.

As an English professor, I love what I do, but I fear that my job is changing without my consent. I fear that the jobs we have been training you for will be non-existent. While I do not advocate a capitulation to the business model of leadership in higher education, I want you to be able to feed yourselves and to live decent lives where you can continue to cultivate your life of the mind and teach others to do the same.

### Career Workshop Alternative Academic (#alt-ac) and Alternative to Academic Careers

**Friday April 11, 2014  
11:00 a.m. to 1:30 p.m.**

**CPR 257**

**RSVP to [runge@usf.edu](mailto:runge@usf.edu) by April 9, 2014.**

The job market for full-time teaching careers in Higher Education is notoriously tight, and although over 50% (LIT) and 85% (RC) of our recent PhD graduates have attained such positions, it is in your best interest to prepare for alternative careers. Rather than thinking of this as a fallback option, the alternative career track can be an exciting, profitable path to meaningful work in areas of interest to you. From working with students to research and writing, from advocacy for women or children to environmental policy, the fields of employment for which a graduate degree in English prepares you is as wide and varied as your attempt to discover it. The question is... how do you find out?

The graduate program is holding a series of workshops aimed at helping our graduate students in English (MA, MFA, PhD – all tracks) find careers outside of teaching in higher education. These will provide information on the steps you need to take to discover your skills and interests and match them with appropriate employers, to present yourself intelligibly to a non-academic audience and begin your personal networking for a worthwhile career. This search, like the academic job search, does not happen on short notice. It requires time, effort, information and experience. I encourage you to get started this semester. Our first workshop on April 11 will consist of two key parts.

#### **Part I – Career Services and the Job Search (11:00 a.m.–noon)**

This hour-long presentation by a USF Career Counselor will review the steps required in the non-academic job search. 1) Self-assessment, 2) finding employers who do what interests you, 3) identifying and representing your skills to the employers, 4) finding job openings. It will cover such topics as concepts of employability, the hidden job market, and the importance of networking.

#### **Part II – CV to Resume (noon–1:00 p.m.)**

Working with our very own Writing Center experts, Megan McIntyre and Karen Langbehn, we will learn the differences between the academic CV and the job resume and skills for converting yours. While the CV offers a history, the resume tells a story, a very short story. You have to create the narrative in bullet points that capture the attention of your future employer, and each resume is unique.

In what remains we will review resources and information on the alt-ac career search and discuss future workshops to be planned for the summer. These might include: networking through LinkedIn and Twitter, creating a digital presence using Wordpress, individual consultations on resume writing, a panel on the experience of alt-ac careers from people who have done it.

# Message from EGSA President

Dear Graduate Students,

The Spring 2014 semester has continued to be good to the EGSA thus far, although we recently overcame a notable challenge. After receiving approval for our new Constitution through the Center for Student Involvement and meeting with Student Government about our interim and annual budgets, we believed that we had received approval for the budgets. Yet, the EGSA officers were unexpectedly made aware that Student Government maintains a separate process for approving Constitutions—a process of which we had not been informed. This disappointed us. However, Zig Ziglar, one of my favorite motivational speakers and writers, asserts in his CD series *See You at the Top* that what happens to us in life does not make as much

of an impact as *how we respond* to what happens. We therefore rose to the occasion and expediently submitted additional requested changes. We remain hopeful about receiving funding for our final event of the year.

In other news, new and improved means by which to hold EGSA nominations and elections were decided on at the last open EGSA meeting. Kudos to Julie Gerdes, who developed and implemented a strategy for using an electronic form to nominate and vote in the elections. Thank you, Julie, for leading the charge in this initiative. Thanks also to everyone who nominated themselves or their colleagues for positions on the EGSA Executive Board. Elections will be held March 3-8, and we hope that newly elected officers can shadow

the current officers for the remaining few months of this semester.

EGSA now also turns its attention to the next major upcoming event, the annual EGSA Spring Conference. The spring conference, which will take place April 17-18, will focus on intersections across artistry, particularly how authors integrate different forms of artistry into literary production. All proposals will receive a decision regarding acceptance by March 17, 2014. If you would like to volunteer for the event in any capacity, please contact either Rondrea Mathis ([rondrea@mail.usf.edu](mailto:rondrea@mail.usf.edu)) or Tangelia Serls ([serlst@mail.usf.edu](mailto:serlst@mail.usf.edu)).

All the best,

Angela Eward-Mangione  
President, EGSA

## English Department Graduate Awards

**Submission Deadline: Friday, March 14, 2014  
5:00 p.m.**

Faculty and Graduate Students: The time has come to select your nominees for this year's Graduate Awards!

Graduate students may nominate themselves or may be nominated by

- another graduate student or by one or more faculty members.
- Nominators may nominate more than one student for any teaching or scholarly award (or for both).
- Nominees are responsible for submitting completed checklists and portfolios by the deadline. Nominees who only want to be considered for either teaching OR research/service awards should be sure to indicate that on their nomination form and checklist.

- Master's students: remember that there is a teaching award (Zbar) designated for MA students only. If you have taught one or more semesters, please apply.
- Doctoral students: if you want to be considered for the Hearne Award, be sure to include your prospectus approved by your committee as well as your doctoral exam results on the nomination form.
- Late submissions will not be considered.

Additionally, the award information can be accessed on the department website at <http://english.usf.edu/awards/>.

Submit your completed form, checklist, and portfolio to Lee Davidson by **Friday, March 14, 2014 5:00 p.m.**

## Faculty Achievements

**SARI ALTSCHULER** won this year's SEA Essay Contest for her essay, "Ain't One Limb Enough? Historicizing Disability in the American Novel."

"Race and Media: The New History of George Lippard's *The Quaker City*." "Urban Mysteries" Conference. University of California at Santa Barbara. Santa Barbara, CA. Feb. 2014.

"The New History of Race in George Lippard's *The Quaker City*." "The New History of George Lippard's *The Quaker City*" at the Modern Language Association (MLA) Conference, Chicago, IL. Jan. 2014. Panel Organizer and Presenter.

**RITA CIRESI** was awarded summer residencies to the Ragdale Foundation and the Martha's Vineyard Writing Retreat.

"Whale in Thirteen Languages." *Society Nineteen* (Dec. 2013). <http://www.societynineteenjournal.com/2013/12/whale-in-thirteen-languages-rita-ciresi.html>

### **JOHN FLEMING**

*Songs for the Deaf: Stories*. Orlando, FL: Burrow, 2014. Print.

**JOHN LENNON** was awarded USF's New Researchers Grant Award.

### **CYNTHIA PATTERSON**

"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* (14 Feb. 2014). Cambridge University Press, 2014.

<http://journals.cambridge.org/action/displayAbstract?fromPage=online&aid=9174978>

### **DIANE PRICE HERNDL**

"Breast Cancer Beyond Recognition: Mastectomy Art, Sympathetic Gazing, and the Ethics of Witnessing." *Current Perspectives in Oncology Nurs-*

*ing: Fourteenth Annual Nursing Conference*. Moffitt Cancer Center. 20 Feb. 2014. Guest Lecture.

### **PAT ROGERS**

(ed.) Jane Austen, *Pride and Prejudice*, in *The Cambridge Edition of the Works of Jane Austen* (Cambridge: Cambridge UP, 2013). Paperback edition. Print.

"*God's Judgment upon Hereticks*: A 'Lost' Satire on Thomas Woolston and Edmund Gibson." *Review of English Studies* 65 (2014): 78-98.

"Jonathan Swift: Man of Mystery." Rev. of Leo Damrosch, *Jonathan Swift: A Biography*. *The New Criterion* (Nov. 2013): 10-14.

### **LAURA RUNGE**

"Constructing Place in *Oroonko*." *Gender and Space in British Literature, 1660-1820*. Ed. Mona Narain and Karen Gevirtz. Farnham: Ashgate 2014. 19-32.

## Alumni Accomplishments

**BOB BATCHELOR**, PhD  
Literature 2009

*Bob Dylan: A Concise Biography*. Santa Barbara, CA: Greenwood, 2014. Print.

"Magic Threads, Talking Heads, Big Brands, and Difficult Questions, or Storytelling in an Age of Uncertainty." The 2014 Ray Browne Conference on Cultural and Critical Studies. Bowling Green, OH. 22 Feb. 2014. Key-note Address.

**DANITA BERG**, PhD Rhetoric and Composition 2010

"Exposure, Embarrassment, and Empathy: What Women Risk When they Write." University of Central Florida's Florida Writers' Conference. Orlando, FL. Feb. 2014. Conference Presentation.

"From Cacophony to Catharsis: The Women's Voice and its Vulnerability in

Creative Writing." Florida Literary Arts Coalition "Other Voices" Conference. Flagler College. St. Augustine, FL. Nov. 2013. Conference Presentation.

"When Writing Worlds Collide: Creative Writing and Composition Share Classroom Collaborative Strategies." Florida College English Association. Ybor City, FL. Oct. 2013. Conference Presentation.

**PHILLIPPE DIEDERICH**, MFA Creative Writing 2013, has been awarded a grant from the Elizabeth George Foundation to work on his novel, set in Haiti.

**KRISTEN GAY**, MA Rhetoric & Composition 2013

"Blurring Traditional Roles: Assessment of a Collaborative Teaching Model for First-Year Writing." Writing Research Across Borders III. Paris,

France. February 2014. Symposium Presentation.

**CR JUNKINS**, MA Literature 2007, will be performing the roles of the Apothecary and Friar John in Polk State College's production of *Romeo and Juliet*, running April 2 to April 13.

**JOHN NIEVES**, MA Creative Writing 2006

"Autumnal." *Versé Daily* (Feb. 24, 2014). Web.

"Cold Moon." *Sou'wester* 42.1 (2013): 94.

*Curio*. Denver, Colorado: Elixir Press, 2014.

"Failed Taxonomy." *Cream City Review* 37.1 (2013): 73-74.

"Grain Moon." *Valparaiso Poetry Review* 15.1 (2013). Web.

"Missive." *Bellingham Review* 67 (2013). Web.

"Salvager's Shantty." *Southeast Review* 32.1 (2014): 15.

"Strawberry Moon." *Boxcar Poetry Review* 33 (2013). Web.

**QUENTIN VIEREGGE**, PhD Rhetoric & Composition 2011

"Product Placement in the Golden Age of Radio: Or Why Tina Fey Owes a Debt of Gratitude to Jack Benny." *We Are What We Sell: How Advertising Shapes American Life . . . and Always Has*. 3 vols. Ed. Danielle Sarver Coombs and Bob Batchelor. Santa Barbara: Praeger, 2014: 166-77. Print.

## Graduate Accomplishments

**HAILI ALCORN**

"Domestic Depression and the Poison of Posthumous Fame: Plath's Poetic Children." English Graduate Conference: Love and Poison. University of North Alabama. Florence, AL. 15 Feb. 2014. Conference Presentation.

**LAUREN CAGLE**

"Blurring Traditional Roles: Assessment of a Collaborative Teaching Model for First-Year Writing." Writing Research Across Borders III. Paris, France. Feb. 2014. Symposium Presentation.

**PAUL T. CORRIGAN**

Rev. of *The Blue Sapphire of the Mind: Notes for a Contemplative Ecology*, by Douglas E. Christie. *ISLE: Interdisciplinary Studies in Literature and Environment* 20.4 (2013): 901-02.

**ANGELA EDWARD-MANGIONE**

"Alienation on Imperial Axes: Derek Walcott's *A Branch of the Blue Nile*." 23rd Annual British Commonwealth and Postcolonial Studies Conference. Savannah, GA. Feb. 2014.

**SARAH BETH HOPTON**

"Evidence of Things Not Seen: Opportunities and Challenges Inherent in Semi-Automated Critical Discourse Analysis." The International Network Social Network Analysis Conference. St. Petersburg, FL. 22 Feb. 2014.

**MEGAN McINTYRE**

"Blurring Traditional Roles: Assessment of a Collaborative Teaching Model for First-Year Writing." Writing Research Across Borders III. Paris, France. Feb. 2014. Symposium Presentation.

**ELAN JUSTICE PAVLINICH**

Rev. of *Frozen*, directed by Jennifer Lee and Chris Buck. *Medievally Speaking*. 2 Feb. 2014. Web. <http://medievallyspeaking.blogspot.com/2014/02/buckleedirs-frozen.html>

**AARON SINGH**

"B.J. Best." *Sweet Lit*. 25 Feb. 2014. Web.

"Dear Devon." *Prime Number Magazine*. 20 Feb. 2014. Web.

"What Comes After." *Diverse Voices Quarterly*. 25 Feb. 2014. Web.

# Events

## The Dissertation Support Group

The Dissertation Support Group will be meeting on **Wednesday, March 26 at 6:00 p.m. at Fushia** on 15317 Amberly Drive. All PhD students at any stage of the dissertation process are welcome to join. Please contact Jessica Cook ([jlcook4@mail.usf.edu](mailto:jlcook4@mail.usf.edu)) with any questions.

## The Sandhill Writers Retreat Saturday, May 17, 2014 9:00 a.m. - 6:30 p.m. Saint Leo University, Florida

The full-day retreat will take place on the beautiful, serene University Campus, located in rural Saint Leo, Florida, approximately 35 miles north of Tampa. The retreat will feature eight hands-on writing classes in fiction, non-fiction and poetry. A stellar faculty of nationally-acclaimed Florida writers includes Enid Shomer (Florida Lifetime Achievement Award winner), Jeff Klinkenberg (award-winning *Tampa Bay Times* feature writer), Ira Sukrungruang, (who gave the best workshop at the 2013 pilot and is returning at attendees' request) and poet Lola Haskins (Florida Book Award winner). These four renowned writers will guide attendees through lessons in craft and imaginative exercises that lead to new works. The retreat will also include a faculty reading and book signing, a reception, and an optional open reading for participants. Participants are encouraged to bring their own lunch or order a box lunch for an additional charge.

A very limited number of private one-on-one manuscript consultations are available on a first come, first served basis. There is an additional fee for the 15-minute consultation of up to 10 pages of fiction, nonfiction or poetry.

The Sandhill Writers Retreat is open to writers of all levels who wish to hone the craft and renew the joy of writing. Teachers, students, the military and the general public are all invited to attend.

Questions should be directed to Retreat Director and Saint Leo English and creative writing faculty member, Gianna Russo, at (352) 588-8282 or [gianna.russo@saintleo.edu](mailto:gianna.russo@saintleo.edu).

## Spring 2014 Creative Writing Events

**Monday, March 31—Friday, April 4**

Scholar-in-Residence with Li-Young Lee

**Monday, March 31, 12—4pm, Location TBD**

Li-Young Lee Student Meetings

**Tuesday, April 1, 6 p.m., Location TBD**

Li-Young Poetry Reading

**Wednesday, April 2, Time and Location TBD**

Li-Young Lee Graduate Poetry Workshop

**Thursday, April 3, 6 p.m., Location TBD**

Li-Young Lee Poetry Talk

**Friday, April 4, 10 a.m., Location TBD**

Li-Young Lee Farewell Poetry Brunch

**Monday, April 7, 6 p.m., Location TBD**

Michael O'Siadhail Poetry Reading

**Tuesday, April 8, 12 p.m., Location TBD**

Michael O'Siadhail Graduate Poetry Workshop

**Friday, April 11, 6 p.m., Oval Theater MSC 2500**

Curtain Call

**Wednesday, April 16, 6 p.m., Location TBD**

Alexis Orgera and John Nieves Poetry Reading

**Thursday, April 17, 12 p.m., Location TBD**

Alexis Orgera Graduate Poetry Workshop

**Thursday, April 17, 12 p.m., Location TBD**

John Nieves Graduate Poetry Workshop

**Wednesday, April 23, Time and Location TBD**

Shakespeare's 450th Birthday Celebration

**Friday, April 25, Time and Location TBD**

Kim Johnson and Jay Hopley Poetry Reading

## GRASP (Graduate Research and Scholarly Publication) Works-in-Progress Group

The next GRASP meeting will take place online through **Friday, March 7**. We will review Stephanie Phillip's paper, "Performing Race in Mark Twain's *Pudd'nhead Wilson*," which she plans to submit to *Mark Twain Annual*.

Stephanie Phillips, a long-standing GRASP participant who has been particularly involved with the group this past year, will also be stepping in to coordinate the group beginning in the fall 2014 semester. Stephanie's enthusiasm and organizational skills will benefit the group and help to maintain our tradition of reviewing each other's works in progress.

Please contact either Angela ([eward@mail.usf.edu](mailto:eward@mail.usf.edu)) or Stephanie ([snphillips@mail.usf.edu](mailto:snphillips@mail.usf.edu)) for a copy of this month's article or to schedule your article for a review in the future.

# Calls for Papers

## **2014 Graduate Research Network June 5, 2014**

**Washington State University**

**Submission Deadline: 5 May 2014**

The Graduate Research Network (GRN) invites proposals for its 2014 workshop, June 5, 2014, at the Computers and Writing Conference hosted by Washington State University, Pullman, WA. The C&W Graduate Research Network is an all-day pre-conference event, open to all registered conference participants at no charge. Roundtable discussions group those with similar interests and discussion leaders who facilitate discussion and offer suggestions for developing research projects and for finding suitable venues for publication. We encourage anyone interested or involved in graduate education and scholarship--students, professors, mentors, and interested others--to participate in this important event. The GRN welcomes those pursuing work at any stage, from those just beginning to consider ideas to those whose projects are ready to pursue publication. Participants are also invited to apply for travel funding through the CW/GRN Travel Grant Fund. Dead-

line for submissions is May 5, 2014. For more information or to submit a proposal, visit our Web site at <http://www.gradresearchnetwork.org> or email Janice Walker at [jwalker@georgiasouthern.edu](mailto:jwalker@georgiasouthern.edu)

**40th Annual Conference of the SCLA October 10-12, 2014 Eckerd College, St. Petersburg, FL Submission Deadline: 12 May 2014**

For Roland Barthes, nuance named "an ethical project." "I want to live according to nuance," he declared. But what is nuance, and what possibilities might it open up for thinking about the arts and humanities today? What role might it play in interpretation, in teaching and scholarship, in reading and writing? Wayne Koestenbaum, the keynote speaker for this conference, suggests that nuance appears as "a trace, like dust on plush, [that] resuscitates a lost instant when someone...raptly concentrate on a stray interpretive detail." What does it mean to care about nuance, to overlook it, to suppress it? In addition to an ethics of nuance, might we speak of a politics, an aesthetics, a history of nuance?

At the 2014 SCLA confer-

ence we will explore what it means to read for (and with) nuance. Welcome avenues of inquiry could include (but are definitely not limited to): the ethics of interpretation; translation and its vicissitudes; memory, trauma, and the trace; the pleasures of the text; mimicry and insubordination; queer identifications and misidentifications; (out)laws of genre; margins and marginality; aesthetic categories; affect; silence, illegibility, the intractable, the neutral; styles of reading (close, distant, surface); nuance and the consumer society; and, criticism and creativity.

Please submit panel and paper proposals by May 12, 2014, through our website: [www.eckerd.edu/scla](http://www.eckerd.edu/scla). Graduate students submitting a paper proposal may also apply for an SCLA Travel Scholarship (guidelines provided on paper proposal form). The conference also plans to include two undergraduate sessions and welcomes undergraduate proposals. Please send inquiries to [sclaconference@eckerd.edu](mailto:sclaconference@eckerd.edu).

For more information on the Society for Comparative Literature and the Arts and *The Comparatist*, please visit [www.complitscla.org](http://www.complitscla.org).

**"Sustainability through an Interdisciplinary Lens"**

**South Atlantic Modern Language Association Conference 86:**

**"Sustainability and the Humanities."**

**Atlanta, GA**

**November 7-9, 2014**

**Submission Deadline: 15 May 2014**

Michael Clune begins his book, *Writing Against Time* (2013), with a question: "Is art different from life?" He observes that "according to an emerging consensus, our experience of a description of a house, person, or landscape in a novel or poem, and our experience of an actual house, person, or landscape, are not essentially different." Interdisciplinary approaches are not new. In fact, as Alan Richardson asserts in "Literature and the Cognitive Revolution," *Poetics Today* 23:1 (Spring 2002), "cognitive scientists . . . have been borrowing freely from literary studies for some time, often adopting key terms from rhetoric and literary criticism." Distinctions between disciplinary approaches are capable of informing one another in ways which expand meaning and engage different audiences—a communication which leads to broader

# Calls for Papers

perspectives on the relationship between art and life.

This panel seeks to explore new ways of seeing by examining the connections between literary scholarship and interdisciplinary research. For the purposes of this panel and in the spirit of both acknowledging and questioning disciplinary boundaries, what constitutes “interdisciplinary” is not limited to defined “disciplines” but includes approaches such as (but not limited to), psychology, cultural studies, gender studies, cognition, film studies, and so forth. Proposals should consider how interdisciplinary research helps us to (re)examine our understanding of texts. What is the role (or potential role) of interdisciplinary studies in extending the meaning of texts beyond literary studies, and how might this (re)positioning redefine literary significance? Also, when we examine texts through a “new” lens, how do we preserve the integrity of the text? Should we continue to differentiate between interdisciplinary and literary studies, or is this distinction becoming increasingly unnecessary?

Please send abstracts (300 words) to Heather

Fox at [heather-fox@mail.usf.edu](mailto:heather-fox@mail.usf.edu) by May 15, 2014.

## **South Atlantic Modern Language Association Conference 86**

**“Environmentalism and Postcolonial Studies”: Postcolonial Literature, Session I  
November 7-9, 2014  
Atlanta, GA  
Submission Deadline:  
15 June 2014**

In her afterword to *Postcolonial Green*, “Postcolonial Ecocriticism and the Question of Literature,” Ursula K. Heise writes, “In the convergence of ecocriticism and postcolonialism...this question of the aesthetic arises with double force. If we believe—as I assume most ecocritical and postcolonial critics do—that the aesthetic transformation of the real has a particular potential for reshaping the individual and collective ecosocial imaginary, then the way in which aesthetic forms relate to cultural as well as biological structures deserves our particular attention” (258).

Building on the recent critical work undertaken in *Postcolonial Green: Environmental Politics and World Narratives*, this panel invites papers exploring the critical intersections and tensions be-

tween ecocriticism, or green writing, and postcolonial studies. Possible topics include, but are not limited to, questions of aesthetic form and biological structures, hybridity, environmental justice, sustainability, and so forth. All proposed papers should address both ecocritical and postcolonial concerns. By June 15, 2014, please send abstracts of approximately 300 words to Meghan O’Neill at [mnoneill@mail.usf.edu](mailto:mnoneill@mail.usf.edu).

## **Cultural History of Salinger’s *Catcher in the Rye* Bob Batchelor/Thiel College**

### **Call for Proposals**

Requesting short proposals from authors interested in writing a cultural history of Salinger and *The Catcher in the Rye*. As background, the “Contemporary American Literature” series launched with my book, *Gatsby: The Cultural History of the Great American Novel*, published in late November (<https://rowman.com/ISBN/9780810891951>).

We also have many others lined up, including a collection of critical essays on Michael Chabon, a book on 1920s literature and community, a re-assessment of Capote’s *In*

*Cold Blood*, a look at contemporary masculinity and literature, a collection of critical essays on Stephen King’s recent work, and several others.

Volumes in the series will typically run between 80,000 – 110,000 words, exclusive of notes, bibliography, and index. Authors and editors are responsible for negotiating and securing their own permissions for use of images, illustrations, and other copyrighted material.

Proposals should include a discussion of the volume’s significance, its relationship to existing scholarly literature, intended readership, competing books on the subject, a proposed table of contents, estimated length, number of images, and projected timeline for completion, along with the author/editor’s CV. For more information, please see the proposal guidelines at: <https://rowman.com/Page/AuthRes>

Inquiries and proposals may be directed to the Series Editor, Bob Batchelor at [bbatchelor@thiel.edu](mailto:bbatchelor@thiel.edu).

# March 2014

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