

University of South Florida

Inklinks

The English Graduate Student Newsletter

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Important Dates:

Last Day of Classes
April 29

Final Exam Week
April 30-May 6

Commencement
May 6-7

Summer A & C Begin
May 16

ETD Registration Deadline
June 10

Graduation Application Deadline
June 10

Summer A Ends
June 24

Summer B Begins
June 27

Message from Graduate Director

Though final exams have yet to be graded, I set my eyes on summer break. Already, I am breathing deeply, walking more slowly, taking more time between places that I need or even want to be. I anticipate the luxury of reading novels—lots of novels that have no purpose other than to be read—and poetry and biographies and letters. I look forward to travel over the summer months, visiting new places and meeting new people. And I fantasize that time will open out and spread to infinity to be filled with all the plans and pleasures that life has in store through August.

I recognize this as a fantasy; it is in fact a seasonal fantasy

that many academics share, and it comes with the arrival of May. But maybe this year it will happen.

Before we close the books on this academic year, congratulations and thanks are due. To the many students who have completed their course of study successfully or have reached the major milestone within that program, congratulations! Know that you worked hard to earn this honor and you have the right to enjoy it. We are proud of you. The graduate program has been enriched by your presence, and I thank you for your many and varied contributions, from service to teaching to scholarship and creativity, to simply bringing a sense

of joy and community to Cooper Hall.

To all the professors who helped these students achieve their goals, my thanks and congratulations. The guidance of our students is a vital part of your work and one that can become time consuming and emotionally taxing. It is also one of the great rewards of our profession, and we all benefit from our students' success. Thank you!

Finally, and not least, to our staff who make our lives so much more efficient and easy. Nancy M. for her gracious and meticulous work with undergraduate teaching and texts; Nancy S. for her nurturing support and behind-the-scenes

Alumni Profile: Ryan Zimmerman, MFA, 2008

What was your program of study?

I studied fiction writing in the MFA program.

In what type of job are you currently employed?

I work for an engineering firm, writing marketing materials and editing proposals and other documents.

Do you find you're able to apply your skills from the MFA degree in your current job?

Absolutely. I think one thing that the MFA program taught me was how to collaborate. In any creative effort, you have to

know when to take advice, when to stick to your guns, and how to handle a situation diplomatically, because everybody is sensitive about what they write. Nobody would ever show anybody what they have been working on if they didn't at least think it was decent.

How would you describe your experiences in transitioning from a grad student to your current job?

I would say things are a little less busy, since I was already working a full-time job while I was taking classes. I do miss the academic atmosphere,

though. It's nice to be surrounded by people with similar pursuits.

What creative projects are you currently working on, or have you completed since graduating?

I had a story published in *Best American Mystery Stories 2010*, which was great and completely unexpected. Since then, I've been at work on a novel that's still in its early stages.

Message Continued

organization of it all; Deedra for her tireless and effective management of the bureaucracy that binds us; Jerry for the speed, organization, and generosity with which he does all that crucial planning and paperwork; Jimmy for his assuring presence and bonhomie; the busy student workers for all the tasks they help us with; and last but not least of all, for Lee without whom I am pretty sure the program could not run. We are truly fortunate to have such an effective and humane group of people working with us. Also thanks go to Jessica Cook for this superb newsletter and all the work she has done over the year in support of the program.

This year concludes my four-year term as Graduate Director, but because I love the job so much, I have agreed to do a second stint. I won't be teaching this summer, but I will conduct office hours. It remains unclear at the moment just where those hours will be held during the renovations to Cooper Hall, which began at the end of June. Stay posted. And have a wonderful summer!

Alumni Continued

What is your favorite memory of graduate school?

Nothing extremely specific. Really, I think my favorite part of grad school was just being able to take a break from real life to work on and study what really interested me. The professors were always very supportive, and it was great growing along with other students in the program that I'd see semester after semester.

Do you have any advice for current MFA and/or graduate students?

My advice is to stick with it and do what really interests you. An MFA might not seem like the most practical degree, but you don't have to be a famous novelist (like we all hope to be) to make it work for you. If you have an MFA on your resume, it tells employers that you are creative and have good communication skills, and those are valued attributes in a lot of different lines of work. In the meantime, work hard at that thesis. It was a story from mine that eventually made *BAMS 2010* and put me in contact with an agent in New York.

Faculty Bookshelf

Ira Sukrungruang, Assistant Professor Creative Writing Program

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

During the school year, I have very little time to read anything besides theses and student papers. That said, I try to make time before bed to read something without a pen in hand. Right now I'm dipping in and out of two books—Anne Sexton's collection of poetry, *Transformations*, a retelling of several Grimm fairy tales, and Ranier Maria Rilke's *Letters to a Young Poet*, which I find to be one of the most inspiring books I've ever read. I read either a letter or a poem before shutting off the lights.

What is the most interesting work (book or article) that you have recently read?

I find most things I read interesting. But the books that have had a long-lasting effect on me recently have to be Jon Pineda's memoir, *Sleep in Me*, and Richard Hugo's collection of poems, *31 Letters and 13 Dreams*. Both books struck an emotional chord with me. My mind keeps wandering to images and lines, months afterward. Isn't that the purpose of a good book—we extend its reading life in our heads well after the reading experience?

Are you currently reading anything just for fun?

Everything I read is fun. I teach creative writing—the greatest field of all time because work and pleasure are intertwined. I just read Hannah Tinti's novel *The Good Thief* and Ron Carlson's novel *The Signal* while in St. Louis doing a reading. Both great reads. Both vastly different from one another. Both about the fragility of humanity.

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

Each year, I subscribe to a few new literary journals, but the ones I keep returning to are *The Missouri Review*, *Brevity: A Journal of Concise Nonfiction*, and *Creative Nonfiction*. I always read the *AWP Writer's Chronicle*, though some of the articles in there get my blood boiling

and then I have to have a meditative moment.

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

Besides the books I mentioned earlier—David Small's *Stitches* (graphic memoir), Joan Wickersham's *The Suicide Index* (memoir), Dave Egger's *Zeitoun* (literary journalism).



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/>

Steps Toward Successful Article Publication

In 2008, Dr. Regina Hewitt gave a presentation on “Steps Toward Successful Article Publication” as part of a publishing workshop for USF English graduate students. The first part of the presentation, which discusses choosing a journal for article submission, was featured in the April issue of *Inklinks*. This issue features the conclusion of Dr. Hewitt’s presentation, which discusses the article submission process.

Following the “instructions for authors” that appear on the website (and in the inside covers of print journals as well), Striver makes sure that his essay does not exceed the maximum 8,000 words accepted by the journal. More important, he makes sure that he has polished the excerpt from his dissertation into a coherent statement that can stand alone and that has no embarrassingly inappropriate transitions like “as I will show in chapter 4.” He crafts an introduction that situates his work next to relevant scholarship and makes clear his aims. He makes sure that his format is consistent and his “works cited” list complete. If he had used Chicago format instead of the MLA format the journal requires, he would not necessarily have had to convert at this stage. Most journals will send an alternately formatted article out for refereeing, requiring conversion only if they accept the essay. Striver leaves all identifying information off the manuscript that the referees will see, preparing a separate cover sheet with contact information for the

editor. Finally, he prepares a cover letter, which says, in its entirety: “Please find enclosed two copies of an essay titled ‘Cosmotopia: the Cosmopolitan Ideal in Shelley’s *Prometheus Unbound*,’ which I request that you consider for publication in *Nineteenth-Century Contexts*.” Cover letters do not need elaborations. He mails the copies to the editor, Greg Kucich, at the University of Notre Dame. He might actually have e-mailed the editor and asked if electronic submission could be substituted. It often now can be, though editors are reluctant to change the official instructions in case of complications.

While waiting for a response, Striver decides to reconsider other possible journals for this essay in case it is rejected by *Nineteenth-Century Contexts*. Rejections do not necessarily mean that the work is poor: sometimes it is simply incompatible with referees’ priorities. When reasons for rejection are given, however, an author should consider them carefully: they may identify genuine weaknesses that should be corrected before the author tries another journal. Striver wants to be ready to try again with this piece if need be. He knows that he cannot ethically submit it to two journals at the same time.

Striver also plans to craft an unrelated article for submission elsewhere and for which, of course, he need not wait to learn of the fate of the other one. Inspired by the article on cosmopolitanism in Edgeworth in *Studies in the Novel*, Striver wants to develop another portion of his

dissertation, on the vestiges of hospitality in Mary Shelley’s *The Last Man*, and place it in that journal or another that deals with prose fiction. Striver already presented part of this argument at a conference, but he knows that reading texts of conference papers are generally too short, underdeveloped, and underdocumented to serve as articles. Their arguments need elaboration, qualification, and documentation to turn them into articles.

While Striver is working on his contingency plan and next project, Striver’s editor has started the process of considering the *Prometheus* essay. He’s given it a preliminary reading himself to check on its basic coherence and scholarship. Had it been poorly constructed or missing significant documentation, he would have returned it with a polite note about its shortcomings. Since Striver’s essay is in good shape, it can go out to referees. Because the editors’ scholarship is in an area close to Striver’s, the names of potential referees leap to mind. Had names not suggested themselves, the editor would have searched the *MLA Bibliography* for publications on and related to Striver’s topic, done some preliminary screening of them, and selected potential referees to contact from among them. The editor tries to pair referees to cover different dimensions of the essay—one whose publications concentrate on Shelley but not necessarily cosmopolitanism and one whose publications concentrate on cosmopolitanism but not necessarily Shelley. He e-mails this pair asking if they are willing to read the essay and

able to send reports within a month of receipt. Both agree quickly and enthusiastically.

It should be obvious that I am letting Striver and his editor enjoy a fantasy scenario. More typically, the editor would have to contact more prospects before finding two colleagues who can read the essay in the specified time or with a reasonable extension. This part of the process is usually what makes it take so frustratingly long for authors. A month can go by before an editor can successfully get a submission out to referees, and then, a referee who has agreed to a deadline may end up being unable to make it. If the editor receives conflicting reports on Striver’s essay, he will seek an additional reading, which, of course, takes more time. Striver should expect to wait at least three months for a decision. If he hasn’t heard anything within four months, he should contact the editor with a polite request to ask if the essay is still being considered and whether he can expect news soon.

In the fantasy world I have created for Striver and his editor, the referees’ reports come in within a month’s time. They are generally positive about the work as a potential contribution to scholarship on Shelley and cosmopolitanism, but one has identified scholarship that Striver has missed, and one believes that Striver contradicts himself on a minor point and that he doesn’t fully think through the implications of another. The editor decides that Striver’s essay

Continued p. 4

Steps Toward Publication Continued

could be published if revised to consider the additional scholarship, to eliminate the contradiction or explain why it is not actually contradictory, and to sort out the implications of the other point. He invites Striver to revise and resubmit on the given conditions, and he sends him the referees' reports from which he has removed identifying information. In other cases, he might summarize the reports in his letter rather than send them; like most but not all editors, he always sends some sort of report on or explanation of editorial decisions.

When he receives the letter and reports, Striver reads them carefully, making sure that he understands what he is being asked to do. If he didn't, he could ask the editor for clarification. Happily, he sees the relevance of the scholarship that he'd originally considered unrelated and is glad to add it. He also sees how to eliminate the contradiction and develop the implications. As a courtesy, he lets the editor know of his intention to revise. He does so as quickly as is compatible with doing a thorough job of it, and he sends the new essay to the editor with a note pointing out how and where he acted on the referees' recommendations. Depending on the nature of the revisions and the preferences of the referees, the editor might send the revised essay back to them and ask if they are satisfied; in other cases, he may choose to examine the revisions and make a judgment call about their adequacy himself. In this case, he decides to get confirmation from the referees, who

quickly report their satisfaction with the improved essay. The editor then sends Striver a final acceptance.

The acceptance letter estimates publication in a year's time. It is seldom possible to be exact about the issue in which an essay will appear because configuring each issue involves fitting the accumulated materials into the page budget the press has allotted; editors can seldom exceed the page budget. It generally takes at least a year for an accepted article to appear in print.

The acceptance letter also asks Striver to sign a copyright transfer agreement. Most journals ask authors to do so to protect the journal's right to distribute its content to individual and institutional subscribers throughout the world and to various subscription databases. The agreement seldom prevents authors from using versions of the work in other contexts, including posting pre- and post-print versions on their own websites, though they do require acknowledgment of the journal publication and sometimes impose date restrictions on uses such as barring appearance sooner than six months after journal publication. Reprinting the published version requires requesting specific permission, which is almost always routinely granted.

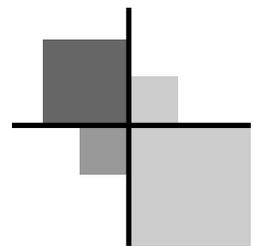
Had Striver quoted from copyright-protected publications in his essay in excess of fair use guidelines, he would have had to request permission to do so from the owners of the quoted material, but this matter seldom arises in connection with journal arti-

cles because their brief length does not lend itself to incorporation of long quotes. Use of unpublished materials from archives or private collections or use of art images is a different matter. Authors should always seek permission for such materials, and an editor is likely to want a copy of the correspondence or agreement. Images can pose problems if their owners do not want them to appear in the electronic version of the journal that will make them visible on the internet. Striver had considered illustrating his essay with a painting of the cast of an 1848 Italian production of *Prometheus Unbound* now in a museum in Florence to show the international appeal of Shelley's drama, but upon reflection, he concluded that the illustration was not required to make that point and it would be wiser to avoid the complications of using it. Had the illustration been integral to his argument, he would have pursued the matter further.

The acceptance letter also requests an abstract, which will appear with the printed text but will also be linked with the title in the table of contents on the journal's website where it will represent the article to many readers without immediate access to the full text. Striver therefore takes some trouble to compose a statement that will represent his work most accurately and helpfully. The beginnings of two drafts are on your handout [from original presentation] (and these are only *beginnings*, not full abstracts, which I really couldn't write for an article that doesn't exist). The point of starting these is to show you that abstracts can have different emphases and that the

best approach depends on the character of the journal. You can safely conclude that the conceptually focused approach is the one to refine for *Nineteenth-Century Contexts*.

For all practical purposes, Striver has reached the top step on the staircase to article publication. He is now only awaiting the appearance of his work in print. If he changes his address or e-mail before that occurs, he should notify his editor so that he can be reached quickly if questions arise as his issue goes to press and so that he can receive proofs quickly. Proofs are usually sent by e-mail even when a journal's official statement still refers to postal or delivery services. In fact, large publishers are setting up article tracking systems that will allow them simply to direct authors to a web link and give them a password to access their proofs there. It is important to read proofs conscientiously, but since this is a follow-up matter that comes after the steps toward successful publication, I will not take up time with it. I will leave Striver with his acceptance letter and congratulate him on his success.



Message from EGSA President

Hello all!

The spring colloquium, much like the fall one, was a great success! Many people were in attendance, ranging from faculty to undergraduates (both FYC and Anthropology students) to, most importantly, English graduate students. What really stood out was the personal support that we had for each other, and the desire to share what we're working on individually with a group of people. It was not the amount of graduate students in attendance that mattered so much (the colloquium was during the crunch time of the semester—we realize that), but the depth of care and genuine interest in each others' work that really makes these colloquia what they are—informal, safe spaces to share ideas and practice presenting for a larger conference.

What was different about this two-day colloquium was that we actually had a plenary panel of USF faculty speaking on the subject of "place": Dr. Laura Runge and

Prof. Ira Sukrungruang from the English Department and Dr. E. Christian Wells from the Anthropology Department. It was interesting to see some of the connections being made about their work—it truly was an interdisciplinary experience! In this way, we definitely achieved one of our main goals.

Special thanks go out to all those who helped out with the colloquium, in official capacities or not. Thanks to all the EGSA officers with their generous contribution of food and supplies, and also to those who attended the meetings for the colloquium who were not EGSA officers. Special shout-out to Katherine McGee for concocting the title of the colloquium: "(Out of) Place." Get it? Clever stuff.

It was great being the EGSA President and representing all of you this year—thanks again for a great year!

Your EGSA President,
Dan Richards

Alumni Achievements

BOB BATCHELOR, PhD
Literature 2010

"Digital Technology and Teaching American Culture." *The Journal of American Culture* 34.1 (March 2011): 49-55.

"American Literature: Modernism and the Power of Symbols." Session Chair. Conference of the Popular Culture/American Culture Association (PCA/ACA) Annual Meeting. San Antonio, TX, 20-23 April 2011.

"Transform the Changing Shadows: John Updike as

Craftsman, Professional, and Celebrity." Conference of the Popular Culture/American Culture Association (PCA/ACA). San Antonio, TX. 20-23 April 2011.

"The War Wheels through Akron: Rubber and the American Victory in World War II." Conference of the Ohio Academy of History. Denison University, Granville, OH. 8-9 April 2011.

DANITA BERG, PhD Rhetoric and Composition 2010
"The Dogs Who Rescued Me."

Presenters at the EGSA Spring Colloquium: "(Out of) Place"

JESSICA COOK

"Once more we sing; and 'tis of Crumble-Hall: Place-Making Imagination and Poetic Identity in Mary Leapor's 'Crumble Hall'"

PAUL CORRIGAN

"The Dock on Lake Holloway: Pedagogy, Place, and Planet—An Experiment"

LAUREN CUTLIP

"Getting Students to Connect with Writing Through *Jouis-sance*: Blogging Via Facebook Notes"

DANIELLE FARRAR

"No Place for Stoicism in Early Modern Revenge"

JENNIFER D. FOX

"Anna's Alienation: How Rhys' Anna Morgan Pays for the Sins of her (Fore)fathers"

CHELSEA HAYES

"Out of Place? The flaneuse in Manet's *A Bar at the Folies-Bergere*"

ZACHARY LUNDGREN

Poetry Reading

Quest for Kindness: A Writer's Blog. Eds. Matthew Quick and Alicia Besette. 17 March 2011. Online.

"Polish, Pitch, Publish, Repeat: How to Edit Your Work and Find an Audience." Oklahoma City University Creative Writing Festival. 16 April 2011.

Reading of "Head of the House" from *Ain't Nobody That Can Sing Like Me: An Oklahoma Writing Anthology*. Oklahoma City University. 14 April 2011.

KATHERINE MCGEE

"F-ing Florida: Thoughts on My Incommensurability with Florida"

AMANDA MODELL

"Voices of Liberation: Race and Gender Heard in *Mules and Men* and *Palmetto Country*"

GRACE VEACH

Chora, Rhetoric, and Gregory Ulmer's *Electronic Monuments*

HAILI VINSON

"Place, Identity, and Parallel Lives: Rescuing Antoinette from the Attic"

LAUREN WEBER

"Mountain Language: Facing Reality in the Place of Silence"

JENNIFER A. YIRINEC

"A Porch of One's own: Nature and the Female Body in Zora Neale Hurston's *Their Eyes Were Watching God*"

"Using Creative Writing Concepts to Teach Expository Writing." Gulf Coast Association of Creative Writing Teachers Annual Conference. University of South Alabama, Fairhope, AL. 8 April 2011.

SARAH NAMULONDO has won the African Humanities Postdoctoral Fellowship from the ACLS.

JOHN NIEVES, MA
Creative Writing 2006

"Wolfpeach." *Cortland Review* 50 (2011): Online.

Graduate Accomplishments

JOSE APARICIO

"Just the Words Make Me Feel I'm Severely Fingering Myself: Chuck Palahniuk's Contemporary Love Story." Sigma Tau Delta — Xi Alpha Chapter 3rd Annual Graduate and Undergraduate Student Conference on Literature, Rhetoric and Composition. University of Tennessee at Chattanooga. 1-2 April 2011.

CHRISSEY AUGER

"Separation Anxiety: Adam, Eve, and Marital Discord in the Garden." 32nd Annual Medieval and Renaissance Forum at Plymouth State University. Plymouth, NH. 15-16 April 2011.

ANN BASSO

"Portia in Prison: It's a Man's World." Shakespeare Association of America Conference. Seattle, WA. 7-9 April 2011.

JOSEF BENSON received an Outstanding Commendation for the Provost's Award for Outstanding Teaching by a Graduate Teaching Assistant.

MELISSA CARROLL won the Peter Meinke Award and will have her chapbook of poems, *The Karma Machine*, published by YellowJacket Press.

"The Women of Burma." Poem. *Raving Dove Journal*, Spring-Summer 2011 Edition.

DORI DAVIS

"A Wilderness of Monkeys: The Meaning of the Rings in Shakespeare's *Merchant of Venice*." College English Association Conference. St. Petersburg, FL. 31 March-2 April 2011.

PHILLIPPE DIEDERICH

won the AWP Intro Award in Fiction for his short story "Three Goats."

ALAN GREEN

"Post-Apocalyptic Appropriation: 'Zombies' in Non-Zombie Cinema." PCA/ACA National Conference. San Antonio, TX. 20-23 April 2011.

Session Chair. "The Aesthetics of Post-Apocalyptic Cinema and Television." PCA/ACA National Conference. San Antonio, TX. 20-23 April 2011.

ZACHARY LUNDGREN

"death of a stingray." *The Broken Plate Literary Magazine*. 2011.

KATE PANTELIDES was recently appointed the Florida Representative for the Southeastern Writing Center Association.

"Telling It Like It Is: Writing Center Relationships and Practice." Conference on College Composition and Communication Convention. Atlanta, GA. 6-9 April 2011.

BRYAN RICE

"Homes." *Arch Literary Review* (2011).

"Midwinter Fracture." *The Silt Reader* 12 (2011).

JOY SANCHEZ

"Science Fiction and Fantasy as Meta-Narrative in Junot Diaz's *The Brief Wondrous Life of Oscar Wao*." North East Modern Language Association (NEMLA). New Brunswick, NJ. 7-10 August 2011.

SUSAN TAYLOR-GERNENZ was inducted into the USF chapter of the Honor Society of Phi Kappa Phi on 1 April 2011. She also received an Outstanding Commendation for the Provost's Award for Outstanding Teaching by a Graduate Teaching Assistant.

"It Takes Grindin': The Rhetorical, Social and Linguistic Power, Prowess and Relevance of Lil' Wayne." Popular Culture Association/American Culture Association. San Antonio, TX. 20-23 April 2011.

JOSEPH WARD

"Oh the Humanity!": Kurt Vonnegut and Rational Emotive Behavior Therapy's Existential Rejoinder to the Irrationality of the Human Condition." *The Humanistic Psychologist* 39.2 (May 2011): 1-15.

Faculty Achievements

MARY C. MADDEN was a judge for the Annual Poetry Contest for the Tampa Writers' Alliance. January 2011.

"A Loaf of Bread, a Glass of Wine, and Cable TV." AWP Annual Conference. Washington, DC. 4 February 2011.

PAT ROGERS

(ed. with G. S. Rousseau). *The Enduring Monument: Alexander Pope Tercentenary Essays*. Cambridge: Cambridge University Press, 2011. xiv + 286. First paperback edition of a book published in 1988.

Undergraduate Accomplishments

ROBERT ALDERMAN won first place in the USF Undergraduate Awards for Scholarly and Creative Excellence. Sponsor: Rita Ciresi.

BROGAN SULLIVAN won third place in the USF Undergraduate Awards for Scholarly and Creative Excellence. Sponsor: Katherine Riegel.

HUNTER TAYLOR presented his short story "Will I Ever" in the USF Undergraduate Research Symposium.

Congratulations, Spring 2011 Graduates!

Though Inklings has always announced each semester's graduating students, we are starting a new tradition of asking them to share their personal reflections on their graduate school experience and their plans for life after graduation. Congratulations to all our graduates and best of luck!

MA Literature

AIMEE COLEY

Repression/Incitement: Double-Reading Vita Sackville-West's The Edwardians Through Freud and Foucault. Director: Prof. Tova Cooper

DORI DAVIS

"A Blaze of Light and Finery": The Victorian Theater and the Victorian Theatrical Novel. Director: Prof. Marty Gould. I was so worried, when I joined the program, that my unconventional background would be a severe handicap. Still, this was something I'd been wanting to do for more than twenty years, so I was determined to make it work. These past two years have been challenging, but among the most fulfilling of my life, and I'm looking forward to starting the PhD program in the fall.

KRISTIE DOWLING

The Tyranny of Plot: Anzia Yezierska's Struggle to Free the Voices of Her Community through the Autobiographical Self. Director: Prof. Tova Cooper.

I would just like to thank my wonderfully patient husband and my two daughters for being there for me throughout my degree. The amount of energy they expended probably equaled mine. I love you guys. Without your love, I would have nothing truly meaningful.

HAILI VINSON

The Time Machine and Heart of Darkness: H.G. Wells, Joseph Conrad, and the fin de siècle. Director: Prof. Hunt Hawkins.

After six memorable years at the University of South Florida, I will be sad when I grade that last project and close the Blue Book of my final final exam. No, really, I will be. Don't get me wrong;

I'm going to enjoy sleeping twelve hours, going to the beach, leisurely reading, and watching movies from the comfort of my bed on my days off from working as a barista this summer, but a little piece of my heart will always be at USF (it's under my desk in BEH, on the left). In the fall, I'm heading to St. Pete College to teach writing while I decide whether to return to graduate school for my PhD. If anyone could help me make up my mind, that'd be great. So, goodbye for now, USF. I will miss my professors who have expanded my literary horizons by keeping me up until four in the morning with those three-hundred page novels. I will miss my classmates and coworkers who have shared the joy, pain, thrill, humor, struggles, and rewards of graduate school and of those wily FYC students. Thanks to all of you for a wonderful experience, and if you miss me too much, I'll still be in town trying to decide that PhD thing.

MA Rhetoric and Composition

KATE ZEPHYRHAWKE

Addressing the Decline of Academic Performance among First-Year Composition Students: A Usability Analysis of Two Important Online Resources. Director: Prof. Debra Jacobs.

Master of Fine Arts

BRYAN RICE

Delinquencies. Director: Prof. Jay Hopper.

ALICIA THOMPSON

Synchronized Swimming. Director: Prof. John Fleming.

I would like to share the following inspirational quote: "I'd rather be rich than stupid." That's all.

JARED WHITE

Celestial Bodies. Director: Prof. Jay Hopper.

My USF experience has been profoundly awesome! I have developed friendships with many of my students and professors, and especially other grad students. I will miss you all! I have been accepted to Georgia State's creative writing (poetry) PhD, but because my wife finishes her MA in Accounting from U of

Tampa this Fall, I'm deferring until Fall of 2012. I'm hoping to get adjunct work and stay connected with the writing center at USF over the summer.

PhD Literature

ANN BASSO

The Portia Project: The Heiress of Belmont on Stage and Screen. Director: Prof. Sara Deats.

While I am thrilled and gratified to have achieved my goal of earning the PhD, the enduring joy has come from the journey. I've had the time of my life at USF, and I owe it all to the wonderful people whom I've encountered here, people who have inspired me, encouraged me, and challenged me.

CHRISTINE GROGAN

The Wound and the Voiceless: The Insidious Trauma of Father-Daughter Incest in Six American Texts. Director: Prof. Elizabeth Hirsh.

As Simon & Garfunkel once said, "I have my books and my poetry to protect me." But as most of us in the English department know, we are no rock or island when it comes to getting work done. Seeing my dissertation to fruition is one of the accomplishments I am most proud of and couldn't have done without the help of Drs. Hirsh, Lemons, Runge, and Grewal, along with Lee Davidson, David Brunell, and Dr. Sarah in Uganda. The future holds more reading, writing, and teaching. The joy has been in the journey.

KAY McKAMY

Poe as Magazinish. Co-Directors: Profs. Regina Hewitt and Rosalie Baum. The English Department has certainly gone through many changes in the years I was working on my doctorate; Lee Davidson and the online resources and guidelines are a godsend for students like me who are not on campus much. As a non-traditional student, I can tell you that there was not much encouragement for me to finish until I took an early-American literature course from Dr. Rosalie Baum. Without her help, I would not have completed my coursework,

Graduates Continued

taken the qualifying exam, or even begun the dissertation. Now, I continue teaching at Pasco-Hernando Community College, where I have been teaching for twenty years. I leave USF with hopes that the English Department will offer more graduate American literature courses in the future.

TAYLOR MITCHELL

Cold War Playboys: Models of Masculinity in the Literature of Playboy. Director: Prof. Phillip Sipiora.

Looking back on my five years with the department, I am constantly amazed by its warmth and encouragement. Since his arrival, Dr. Hawkins has been a model of commitment—there have been many late nights I have seen him working away in his office while I am heading home. Over the years, Dr. Runge has eased my fears of the market and I am so thankful she made teaching equally as important to research in my graduate career. I will never forget how the graduate students bonded during her teaching literature practicum or all the Fridays she encouraged us to share our teaching moments. I will also always recall Dr. Rogers's impeccable memory—digging into a pile of books and emerging with the exact quote. And I will never forget when Dr. Hirsh stopped our tiny Sex and Sexuality seminar to lecture—she managed to make years of theory make sense in twenty minutes. Or, Dr. Moxley's practicum or the countless meetings we held discussing ways to make FYC better. Or, Dr. Sipiora's lectures, his immense vocabulary and lists of synonyms, points of departure, and his always crowded, but open, office door.

I will also fondly remember holiday office parties, with Dr. Hawkins in antlers. And, when I realized that Deedra has the power to fix anything. I will never forget the constant smile on Nancy Morris's face, Jimmy's random jokes, and how Jerry never misses the chance to help us out, like Daniel used to. I can't forget how Nancy Serrano has kept me informed, fed, and laughing. And there are countless memories of Lee

doing all that she did for me, signing things and fixing things and keeping me sane.

And I will always keep memories of my colleagues with me, because their support and laughter made this whole thing worth my while—long days of orientation, wine and cheese, heated debates over an author's word choice, The 257, mentors and mentees, conferences, Garby, poker nights, egg hunts, Twister, bike gangs, roller skating, movie nights, EGSA, (not) meeting textbook deadlines, driving the department cart, Anything but Safe, button making, t-shirt making, kickball tournaments, Skipper's auctions, Key West, Kickalotapus, Wane, poetry readings, the movable feast party, defending my dissertation after the tornado, working with Marisa in the "old" writing center, secret book meetings with Kyle and Quentin, finding Debbie and Angel on the carts, champagne with Liz, festivals with Chrissy, tough love from Kendra Bryant, love from Kendra Lee, Melinda's incessant rocking, and, of course, the endless porch conversations with Jessica that made me a better person, thinker, and friend.

GARY SIMONS

"Show Me the Money!": A Pecuniary Explication of William Makepeace Thackeray's Critical Journalism. Director: Prof. Pat Rogers.

K. VIVIAN TAYLOR

Nationality, Gender, and Genre: The Marginalization of Lotte Reiniger and The Adventures of Prince Achmed (1926). Director: Prof. Phillip Sipiora. Thanks to Drs. Sipiora, Grieb, and Pppard for fighting the good fight. Also thanks to Lee Davidson, without whom I would never have made it through this program. I've got a forthcoming book chapter and film history article; I am also in the process of transforming my dissertation into a book. I've accepted a full-time Lead Technical Writer position at a corporation in Tampa, but remain interested in the academic job market.

2011 Graduate Student Award Winners

JOSEF BENSON

Irving Deer Memorial Scholarship and Carolyn L. Cooley Award in American Literature

KENDRA BRYANT

Alma Bryant Award for Outstanding Graduate Student

PAUL CORRIGAN

Jack B. Moore Memorial Scholarship

JESSICA MCKEE

Joseph Bentley Teaching Fellowship

TAYLOR MITCHELL

Alice Hearne Scholarship for Outstanding Doctoral Candidate and John Iorio Award for Outstanding Graduate Student

KATE PANTELIDES

Dorothy Newman Linton Award for Academic Promise

KYLE STEDMAN

Harry S. Newman Award for Academic Promise

QUENTIN VIEREGGE

Irving H. Rubin and Mollie M. Rubin Award for Outstanding Graduate Student

Congratulations, Summer Doctoral Candidates!

KURT FAWVER

Literature

JARAD FENNELL

Literature

MARISA IGLESIAS

Literature

Calls for Papers

American History through American Sports

Submission Deadline: 23 May 2011

Danielle Coombs and Bob Batchelor are currently soliciting brief proposals (title and synopsis) for essays to be included in an upcoming three-volume collection of essays (under contract to Praeger Publishers). The essays will focus on sports, history, and popular culture. Essays should be about 4,000- to 5,000-words in length and will be due on May 23, 2011. The three volumes will be arranged chronologically, so the essays should primarily focus on that era. Please send a brief synopsis/abstract and short bio or CV to Bob Batchelor, rbatche@kent.edu.

2011 SAMLA Conference: The Power of Poetry in the Modern World Atlanta, GA 4-6 November 2011

Submission Deadlines Vary

The calls for papers for the 2011 SAMLA Conference have been posted to the conference website:

<http://samla.gsu.edu/convention/convention.htm>.

Please see individual panel descriptions for various submission deadline dates and other information.

Human Rights, Literature, the Arts, and Social Sciences Central Michigan University, Mt. Pleasant 10-13 November 2011

Submission Deadline:

31 May 2011

The envisioned international conference will focus on the role of literature (the Humanities), the Arts, and So-

cial Sciences in the discussion, representation, and promotion of human rights. We emphasize how writers, artists, theorists, scholars, and lawyers construct and engage the issue of human rights, paying attention to ethical, political, social, economic, and cultural implications of either violations or the constructions of human rights. We invite presentations that address the issue of human rights or specific topics by themselves or through comparative lenses, diachronically or synchronically, and which explore the development and/or representation of human rights through literature, the humanities, the arts, and the Social Sciences. Please direct enquiries to eke1mn@cmich.edu or maureen.eke@cmich.edu. Please visit the conference website at:

<http://www.cmich.edu/humanrightsconf>.

University of North Alabama English Department 3rd Annual Regional Graduate Student Conference: "The American Dream" 11-12 November 2011 Submission Deadline: 16 May 2011

We invite proposals for essays addressing the American Dream in genres ranging from poetry to film. Under the broad heading "the American Dream," participants are encouraged to examine any of a wide range of issues including but not limited to language, gender, sexuality, the body, materialism/consumerism, imperialism/post-colonialism, militarism/pacifism, immigration, and globalization. For example, proposals may consider historical questions such as

the way that the American Dream defines itself both against and within dominant discourses or how, in our century, the American Dream has infiltrated popular literature; proposals that address the literature of any culture or nation and engages with our theme are welcome. Many, if not most, authors present the American Dream as unattainable, or if "attained" at such cost as to be a pyrrhic victory. How do we as readers and critics continue to assess "success" and "the American Dream"? Please send proposals of 250-300 words, by May 16, 2011, to the Program Committee at englishgradcon@una.edu. Further information about registration, about the conference, about UNA, and about the Florence area is available on our website:

www.una.edu/englishgradcon.

Florida Literary Arts Coalition "Other Words" Conference Flagler College 10-12 November 2011 Submission Deadline: 31 May 2011

The Other Words conference welcomes proposals for 1:15 minute panels on the theme of "Writing for an Audience" for the 2011 Conference, to be held on the historic Flagler College campus. The conference is open to all who are interested in the contemporary practice of literary writing, and will offer a mixture of panels, workshops and readings. Broadly, we see "Writing for an Audience" as panels on themes such as how to determine who your audience is, writing to a community (artists, children, teens, etc.), writing for public readings, writing to get published in literary journals, writing to

get an agent's attention, among others. There will also be more pragmatic, nuts and bolts panels about publishing, submitting work, agents, editors, small presses, teaching creative writing, collaboration, and others. Additionally, some daytime reading times of poetry, fiction, or nonfiction will be available. This information will be posted on the FLAC/Other Words blogspot, Facebook page, and website. (Please see <http://flacnews.blogspot.com/> and <http://www.floridarts.org/>, and become a fan on Facebook.) Please include: Panel title, description (up to 500 words), list of up to 4 participants with names, affiliation (for example, which university, museum, press, etc) and complete contact information including e-mail addresses, and list any AV or other special requests for your panel. Submit proposals to: Rick Campbell, FLAC, rc2121@tds.net or Jim Wilson, Flagler College, jmwilson@flagler.edu.

"Mailer and Jones: Friends and Writers" A Joint Conference Sponsored by The James Jones Society and the Norman Mailer Society University of Texas, Austin, 10-12 November 2011

Submission Deadline: 1 July 2011

Papers, readings from their works, and roundtable discussions are invited. We will attempt to make all panels and presentations address both writers and their work. \$100 Travel Awards available for student presenters (Mailer topics). Please direct any inquiries to: dmartin@oxy.edu or bonnie.culver@wilkes.edu.

May 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2 Final Exams	3 Final Exams	4 Final Exams	5 Final Exams	6 Final Exams Commencement (Tpa)	7 Commencement
8	9	10	11	12	13	14
15	16 Summer A & C First Day of Classes	17	18	19	20	21
22	23	24	25	26	27	28
29	30 Memorial Day Holi- day	31				

June 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
			1	2	3	4
5	6	7	8	9	10 ETD Registration Deadline Graduation Application Deadline	11
12	13	14	15	16	17	18
19	20	21	22	23	24 Summer A Last Day of Classes	25 Asbestos Abate- ment: No Access to CPR 3rd and 4th floors
26 Asbestos Abate- ment: No Access to CPR 3rd and 4th Floors	27 Summer B First Day of Classes Asbestos Abate- ment: No Access to CPR 3rd and 4th Floors	28 Asbestos Abate- ment: No Access to CPR 3rd and 4th Floors	29 Asbestos Abate- ment: No Access to CPR 3rd and 4th Floors	30 Asbestos Abatement: No Access to CPR 3rd and 4th Floors	Important Note: Asbestos Abate- ment/CPR Renovation continues through July 9. There will be no access to the third and fourth floors of CPR, including the English Department office suite, during this entire period: June 25-July 9.	