

## Inside this issue:

Graduate Links	3
Faculty Bookshelf	4
Faculty Achievements	4
Graduate Accomplishments	5
EGSA Message	6
Graduate & Creative Writing Awards	6
Reflections on Job Search	7
Alumni Achievements	8
Calls for Papers	9
Graduates	10
Events	12

## Important Dates:

Final Exam Week  
April 28-May 4

Commencement  
May 4-5

Summer Sessions A  
and C Begin  
May 14

Memorial Day Holi-  
day—USF Closed  
May 28

Graduation Applica-  
tion Deadline for  
Summer Graduation  
June 8

Summer A Last Day  
of Classes  
June 22

Summer B Begins  
June 25

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

Lee Davidson  
Program Specialist  
M / ldavidson@usf.edu

Graduate  
CPR 358

Jessica Cook  
Newsletter Editor  
jlcook4@mail.usf.edu

## Message from Graduate Director

The arrival of May marks the end of another school year, and with it the mixed satisfaction and sadness of milestones reached. In this last newsletter you will read of many accomplishments, which should make us all feel a burst of pride. It has been a very dramatic year in terms of USF politics and finances, but you have stayed the course, and you are reaching your goals. Congratulations to the graduates, the new PhD candidates, and the award winners. Well done, English Department graduate program!

There are two people I'd like to recognize in this column. The first is our newsletter editor, Jessica Cook, who finishes her role as my research assistant this year

and begins teaching in the fall. In the two years that Jessica has edited the newsletter, we've seen a lot of new features that she designed, including the faculty bookshelf and graduate reflections. She has consistently produced excellent quality newsletters, and I wish to thank her publicly for this work. We have all benefited by it!

I also want to acknowledge the retirement of our beloved colleague, teacher, scholar, and mentor, Sara Deats. Inside you will read about many of the ways Dr. Deats has touched the lives of our graduate students, and I hope over the summer many of our alumni will contact her privately with good wishes. It is not easy to watch Sara retire; she has

been an active and important part of the program up until the last moment. (In fact she plans to continue co-directing several students until they are finished!) She was the director of the program when I first arrived, and she has continued to serve as a leadership role model for me and others in the department over the years. Her leaving, to my mind, signals a major historic shift in the department. Of course, at this time of year, burdened by a year's worth of work, we envy our retiring colleagues (not to mention the many of them who have garnered awards and leave time). I wish Sara and the others continued productivity, health, and happiness. We will miss you!

## Farewell, Dr. Sara Deats!

*In honor of Dr. Sara Munson Deats's retirement this year, we asked our current graduate students to share memories of her, good wishes toward her, and messages of gratitude for her.*

Dear Dr. Deats,  
Your teaching is magic, your writing is never wordy (unlike mine!), and your pas-

sion for what you do inspires me. Taking a class with you made me a better writer, but more importantly, it helped me remember why I love to write. Thank you so much for all of your guidance and feedback. I am grateful to have had you as a teacher, and I wish you the best in the future.

—Kristen Gay

Dear Dr. Deats,  
You know what you mean to me and what you've done for me, and you know that I thank you from the bottom of my heart and that I will never forget you. This is just to say, then, that I wish you the greatest joy in your retirement. No one has worked more tirelessly than you to ensure that your students

# Dr. Deats, Continued

succeed. May you apply that same intensity to enjoying every moment of your retirement. You are a brilliant and beautiful person. Thank you so much for touching my life.

Love Always and Forever,  
Lisa Hoffman-Reyes

I'm still stunned. I've loved your classes so much, and learned such a lot. You've definitely earned your retirement, and your place in Early Modernist history. What *will* USF do without you? It's mind-boggling.

With immeasurable respect,  
Dori Davis

"To be, or not to be" fully *human* in one's scholarship and teaching? If that is the question, Dr. Deats's actions affirm *being* by inspiring the minds and hearts of her students to fulfill their positive potential as human beings.

Dr. Deats has made an immeasurable impact on my life. She is a *remarkable* human being. Each and every day she exhibits her exuberance and avid passion for life and human potential. Dr. Deats never hesitates to share personal anecdotes that apply to a particular situation. She also recognizes the challenges that many female students face in attempting to balance a career and marriage.

Dr. Deats has steadfastly served me as a mentor par excellence. I began studying with her as an undergraduate student, and I attribute my current aptitude in the field of Early Modern Drama to her. The binders that I have filled with her "questions for consideration," handouts, bibliographies, and notes from lectures will always play an integral role in my work as a scholar and teacher. Additionally, I will fondly remember her fun and fabulous end-of-

semester parties for many years to come.

Dr. Deats's scholarship has significantly influenced me. The books she co-edited with Dr. Lagretta Lenker—*Youth Suicide Prevention: Lessons from Literature*, *The Aching Hearth: Family Violence in Life and Literature*, *Gender and Academe: Politics and Pedagogy*, *Aging and Identity: A Humanities Perspective*, and *War and Words: Horror and Heroism in the Literature of Warfare*—have inspired me the most because of their innovative treatment of social issues that remain as pressing today as when the books were published. These volumes demonstrate a significant aspect of Dr. Deats's legacy—her commitment to using the insights gained from literature to illuminate and break the cycles of perilous issues that plague our society.

Thank you, Dr. Deats, for your ardent commitment to academic excellence and for your unwavering dedication to humanity's positive potential.

—Angela Eward-Mangione

I will never forget the generous soul who, despite having never met me, agreed to take me under her wing after a bureaucratic mix-up left me stranded, without credits, one summer. You've continued to amaze me with that generosity ever since—in teaching, in the profession, and in life. Not only are you a model of the type of professors we all strive to be, but you are the gold standard among us: "Has your paper been Deatsified?" a grad student asks. "Oh, yes. It's been through Deatsification twice!" I answer. If I become half the professor you are, I will count myself lucky (though McNabbification doesn't have the same ring!). In truth, you have Deatsified us all, and for that, we are so

very grateful.

—Cameron Hunt McNabb

Dr. Deats:

Thank you for everything, from helping as the Graduate Advisor to get me through my MA, to demonstrating how to be a better teacher, to greatly improving my writing. You've been a bigger influence in my life than you probably know. You will be missed, remembered, and cherished always.

Sincerely,  
Paul Quigley

Dear Dr. Deats,

You are in a realm of your own in embodying the professorship. From my time as an undergraduate in your Early Shakespeare course, to my present place in graduate school where I took your course in Shakespeare's Tragedies, it will be impossible for me to forget so many details. Like when you dressed as an Elizabethan in your movie to teach us about the Elizabethan World Picture, or wore colors to symbolize the genre we were currently studying, or all of your handouts on the humors, the Great Chain of Being, and other topics. Many things have a greater significance as a result of all of your imparted knowledge (diamonds in engagement rings for one!). Not only did you pass on what has amounted to pages and pages of notes and annotated plays, but you instilled a sense of how to be excellent in my pursuit of a scholarly identity. It has always been evident that you care immensely and that you want your students to succeed. Thank you for opening your home to us at the close of our semester. Thank you for demanding perfection in writing and analyzing; the writer I am today would not rec-

Continued on p. 3

# Dr. Deats, Continued

ognize the writer I was. For me, you are the epitome, the paragon, of what it means to give your life to teaching within the educational stratum of the Great Chain of Being. I wish you much continued success and enjoyment!

—Brittney Geil

Dear Dr. Deats,

Thank you for your attention to my writing: I learned so much from you about revising and editing, and I will be forever grateful for your help with my publication. Your dedication to and deep regard for your students is truly remarkable. Always full of positive energy, you know how to challenge people in the most encouraging manner. And I have to confess something I've never told you before: you're my fashion icon. Best wishes for your retirement!

—Jennifer Yirinec

Dear Dr. Deats,

Congratulations on your retirement! You will be sorely missed! Your class made an enormous, positive impact on my writing. I often think of you (fondly) when I'm revising. Thank you so much!

—Kate Pantelides

Although I never had a class with Dr. Deats, she was certainly instrumental in fostering my newfound love for Shakespeare's plays. I remember as an English undergraduate at USF, I was in one of Dr. Lenker's fascinating and fun Shakespeare classes. As my interest grew about the bard, everything I could learn about his work was eagerly received. In fact, one of my fondest memories was a video of Dr. Deats lecturing while dressed in Renaissance garb! Thank you for contributing to my exciting English education throughout the past decades.

—JoNette LaGamba

You are impressive indeed. Thank you for introducing me to the art of tragedy, the depth of Shakespeare, and the profundity of literary theory and criticism. Thank you for giving the English Department a funkiness that always made me smile. I appreciate the whole of you.

Be well,

Kendra N. Bryant

I remember the first day of class in my first class with Dr. Deats: I was terrified! Her reputation as a prolific commenter preceded her, of course, and I feared her reaction to my writing. I had/have a tendency, after all, to commit the cardinal sin of too many "to be" verbs, and the reports were true: I received my first paper back covered in green ink. But it's difficult to remain afraid of a woman as gracious or a teacher as dedicated as Sara Deats. It's also difficult not to be eternally grateful to a professor who, despite her own international scholarly reputation, takes the time to respond so fully to her students' writing. I'm not sure there are adequate words to enumerate the ways in which Dr. Deats's gracious (and prodigious) feedback made me a better writer, so I'll settle for two: Thank you.

—Megan McIntyre

The first paper I received back from Dr. Deats began by acknowledging the value of my peer reviewers' comments, but followed this acknowledgement with the line, "I am suggesting much more radical revisions."

I had the pleasure and the profit of taking Scholarly Research and Writing with Dr. Deats this past semester. This class was unfortunately the only course I was ever able to have with Dr. Deats, but we were able to make up, at least a little, for lost time. Dr. Deats was a delight to sit

under, unfailingly and inspiringly enthusiastic, and she worked hard to make every class as beneficial to us as possible. And then—the revisions. Dr. Deats deserves the "sweet fruition of an earthly crown" for all the time she spent reading and commenting on our wordy, passive drafts (I am hiding my face in shame over all the "to be" verbs in these sentences). I learned so much, and it was an honor to be a part of Dr. Deats's last official graduate class.

Dr. Deats, I hope you continue making and suggesting radical revisions as you always have in your career. Can I misapply Marlowe and say that you are infinite riches in a little room? Thanks so much for all your time, your advice, your enthusiasm, and your revisions.

—Allison Wise

## English Graduate Links:

### Graduate School Homepage:

<http://grad.usf.edu/>

### Graduate School Thesis/ Dissertation Homepage:

<http://www.grad.usf.edu/thesis.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://call-for-papers.sas.upenn.edu/>

# Faculty Bookshelf: Dr. Meredith Zoetewey

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

On my desk at work right now (I'm literally looking down at it as a way to narrow my answer), you would find:

- *Thinking, Fast and Slow* (2011), a book from economist Daniel Kahneman about judgment and decision-making.

- *Digital Habitats: Stewarding Technology for Communities* (2009), Etienne Wenger, Nancy White, and John D. Smith's look at how communities and communication technologies intersect.

- *Digital Literacy for Technical Communication* (2010), edited by Rachael Spilka. That one is pretty self-explanatory.

- The *ERCIM News* (European Research Consortium for Informatics and Mathematics) April 2012 special issue on what they call "Big Data." "Big data science," they argue, "reflects the increasing value of observational, experimental and computer-generated data in virtually all domains, from physics to the humanities and social sciences."

*What is the most interesting work that you have recently read?*

Joanna Wolfe. "How Technical Communication Textbooks Fail Engineering Students." *Technical Communication Quarterly* 18.4 (2009): 351-75. I assigned this article in the graduate Professional Writing Theory seminar, and it's had a huge impact on how I think about teaching writing to engineers. Wolfe makes a very compelling and well-documented argument that, for the most part, we're doing it wrong. Better yet, she offers concrete pedagogical strategies to better meet Engineering majors' needs.



Inkl i n k s

*Are you currently reading anything just for fun?*

Always. I'm on a zombie kick right now (Colson Whitehead's *Zone One*), and I'm looking forward to the release of Mira Grant's *Blackout* next month. I'll probably cycle back to historical fiction when I'm done with the zombies.

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

Absolutely!

- *Technical Communication* (this one is a trade journal for practitioners/Society for Technical Communication members)

- *Technical Communication Quarterly* (Very scholarly. For academics.)

- *Computers and Composition*

- *The Journal of Business and Technical Communication*

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

To begin to understand a discipline, I think you'd have to know its history, dominant research questions, and methodologies for answering those questions. So, for Technical Communication, I'd pick:

- Bernadette Longo's *Spurious Coin: A History of Science, Management, and Technical Writing* (2000) (i.e., history)

- Carolyn D. Rude's "Mapping the Research Questions in Technical Communication." *Journal of Business and Technical Communication* 23: (2009): 174-215. (i.e., research questions)

- Michael Hughes & George F. Hayhoe's *A Research Primer for Technical Communication: Methods, Exemplars, and Analyses* (2007) (i.e., methods).

## Faculty Achievements

**RITA CIRESI** gave a fiction reading and taught a master class at Augusta College on 26-27 April 2012.

*Teacher of the Year* has been named a semifinalist in the 2012 Amazon Breakthrough Novel Award Contest.

"Writing About Florida." Marjorie Kinnan Rawlings Society Annual Conference. Ocala, FL. 13 April 2012.

### **SARA MUNSON DEATS**

"The Doctrine of Conscience in *The Tragedy of Mariam*." Shakespeare Association of America. Boston, MA. 6 April 2012.

**MARTY GOULD** has received the USF Faculty Outstanding Research Achievement Award for 2012.

**HEATHER MEAKIN** has been selected as an NEH Summer Scholar for the seminar "Tudor Books and Readers: 1485-1603." The five-week program will convene in Antwerp, Belgium, and in London and Oxford, England.

**PAT ROGERS** has received the Askounes-Ashford Distinguished Scholar Award for 2012.

*Documenting Eighteenth-Century Satire: Pope, Swift, Gay, and Arbuthnot in Historical Context.* Cambridge Scholars Publishing, 2012.

### **MEREDITH W. ZOETEWAY**

"Lean Technical Communication." Conference on College Composition and Communication. St. Louis, MO. April 2012. With Michele Simmons.

# Graduate Accomplishments

## LIZZ ANGELLO

"*Imitatio Crucis*: Latour, Kristeva, and *The Dream of the Rood*." New College Conference on Medieval and Renaissance Studies. Sarasota, FL. 9 March 2012.

"A Thing and No-Thing, or Lucrece's Needle-Work." Shakespeare Association of America Annual Meeting. Boston, MA. 5 April 2012.

## KENDRA BRYANT

"Spiritual Suicide in Morrison's *Jazz*: A Mindful Response to Andrew Belton." 75th Annual College Language Association Conference. Atlanta, GA. 28-31 March 2012.

## ALISA DEBORDE

"Reclaimed Language: The Silence of Virginia Woolf's *To the Lighthouse*." "Re-conceptualizing Cartography: Space-Time Compression and Narrative Mapping." University of South Florida Graduate Conference. Tampa, FL. 13 April 2012.

**JAQUIRA DIAZ** has been named the 2012-2013 Carl Djerassi Fiction Fellow by the Wisconsin Institute for Creative Writing at the University of Wisconsin-Madison. She has also received a full scholarship to attend the New York State Summer Writers' Institute at Skidmore College this summer.

"Section 8," originally published in *The Southern Review*, was awarded a Pushcart Prize, and will appear in the Pushcart Prize 2013 anthology.

"How to be a Juvenile Delinquent." *Slice Magazine* 10 (Spring/Summer 2012): 36-37.

**SARAH BETH HOPTON** has been accepted to Carnegie Mellon's Summer Institute on Computational Analysis of Social and Organizational Systems.

"Maps that Change the World: Network Analysis and the Composition Classroom." "Re-conceptualizing Cartography: Space-Time Compression and Narrative Mapping." University of South Florida Graduate Conference. Tampa, FL. 13 April 2012.

**MARISA IGLESIAS** has received the Provost's Award for Outstanding Teaching by a Graduate Assistant.

**KIMBERLY KARALIUS** "Tick-Tock Beauty." *Mossyhearth* (March 2012). Online.

"The Mattress Pea." *Hog-plepot* (February 2012). Online.

**DARRELL NICHOLSON** "Daddy Diaries." *Cruising World* (March 2012): 36-42.

"Nothing But Trouble There': Meteorological Horrors in Joseph Conrad's Gulf of Siam." "Re-conceptualizing Cartography: Space-Time Compression and Narrative Mapping." University of South Florida Graduate Conference. Tampa, FL. 13 April 2012.

**ADRIANA PARAMO** has received a scholarship to attend Dzanc Books/CNC DISQUIET International Literary Program in Lisbon, Portugal (2012), and a fellowship to attend a Summer Literary Seminar in either Lithuania or Kenya (2012).

"A Commie a la Colombiana." *Lake Effect: A Journal of the Literary Arts* 16 (Spring 2012).

"The ABC of Immigration." *Concho River Review* (April 2012).

"Hey You, Dr. Paloma." *Phati'tude Literary Magazine Magazine* (April 2012).

"Laura." *Consequence Magazine* 4 (May 2012).

"Oil Spills Remind Me of Him." *Compass Rose* 12 (May 2012).

"QuarterLife of Love." *So to Speak Journal: A Feminist Journal of Language and Art* (Spring 2012).

"The Wetbacks Are Coming." *580 Split* 14 (May 2012).

## DANA RINE

"The Garden Was Still There': Tsitsi Dan-garembga's Construction of Utopian Place in *The Book of Not*." "Re-conceptualizing Cartography: Space-Time Compression and Narrative Mapping." University of South Florida Graduate Conference. Tampa FL. 14 April 2012.

## KYLE STEDMAN

"Remix Literacy and Fan Compositions." *Computers and Composition* 29.2 (2012): 107-23.

## GRACE VEACH

"At the Intersection: Librarianship, Writing Studies, and Sources as *Topoi*." *Journal of Literacy and Technology*. 13.1 (Feb. 2012): 102-29.

## ALLISON WISE

"*The Waste Land* as a Modernist Baedeker: Reading and Writing Biogeographies on the Urban Text." "Re-conceptualizing Cartography: Space-Time Compression and Narrative Mapping." University of South Florida Graduate Conference. Tampa FL. 13 April 2012.

**JENNIFER YIRINEC** has received the Presidential Fellowship from the University of Iowa Graduate School.

# Message from EGSA President

Happy end of the semester!

As the academic year comes to a close, I wanted to take a moment to thank all the faculty, staff, and graduate students who made this such a successful year for EGSA. In particular, I want to thank Cassie Childs and Jennifer Yirinec, who organized an amazing conference with presenters from around the world, including presenters from the University of Exeter, the University of Strasbourg, and the University of Canterbury, as well as from UCF, CUNY, University of Maryland, and other universities

around the country.

Additionally, I'd like to thank the rest of this year's officers: Gloria Muñoz as Vice President, Sandy Branham as Secretary, Karen Langbehn as Treasurer, Kim Karalius and Enaam Alnaggar as Fall Colloquium Coordinators, and Zachary Lundgren and Alan Shaw as Spring Colloquium Coordinators.

I'm also pleased to announce next year's slate of officers:

**President:** Allison Wise

**Vice President:** Susan Taylor

**Secretary:** Christine Lasek

**Treasurer:** Ronisha Browdy

**Fall Colloquium Coordinators:** Whitney Egstad and Kristen Gay

**Spring Colloquium Coordinators:** Lacie Meier and Dana Rine

**Conference Coordinators:** Ellie Bieze and Curtis Le Van

**Social Coordinator:** Zach Lundgren

I can't tell you how much I've enjoyed being EGSA president this year. Thank you all for an amazing year.

—Megan McIntyre

## 2011-12 Graduate Awards

Joseph Bentley Teaching Fellowship: **MEGAN MCINTYRE**

Estelle J. Zbar Award for Teaching & Academic Excellence in English: **JASON CARABELLI**

Harry S. Newman Award for Academic Promise: **KENDRA BRYANT**

Dorothy Newman Linton Award for Academic Promise: **JENNIFER YIRINEC**

Irving H. Rubin and Mollie M. Rubin Award for Outstanding Graduate Student: **KATE PANTELIDES**

Alice Hearne Scholarship for Outstanding Doctoral Candidate: **CAMERON MCNABB**

Jack B. Moore Memorial Scholarship: **KURT FAWVER**

Irving Deer Memorial Scholarship: **KURT FAWVER**

John Iorio Award for Outstanding Graduate Student: **PAUL CORRIGAN**

Alma Bryant Award for Outstanding Graduate Student: **DANIEL RICHARDS**

Carolyn L. Cooley Award in American Literature: **JESSICA MCKEE**

## 2012 Creative Writing Awards

Estelle J. Zbar Poetry Contest: **ZACHARY LUNDGREN**, "When I Was Sleeping They Talked to Me, They'd Go In My Dreams"

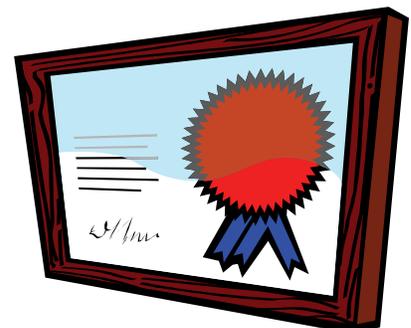
Bettye Newman Poetry Award: **TRISINA DICKERSON**, "The Two Hearts of George Lippert"

Anspaugh Fiction Award: **DARRELL NICHOLSON**, "Hot Air Cadillac"

Anspaugh Science Fiction Contest: **ALAN SHAW**, "Betrayal, Coffee and the Space/Time Continuum"

Knocky Parker Creative Nonfiction Award: **JENNI NANCE**, "Breaking Beautiful Things"

Hirshberg Scholarship for Graduate Achievement: **MELISSA CARROLL**



# Final Reflections on the Job Search

*This year, Kyle Stedman has been sharing his experiences on the job market. In the December 2011 issue, Kyle discussed “Preparing for the Job Search,” and in the February 2012 issue he shared his “Thoughts on Interviewing at MLA.” In this third and final article in the series, Kyle shares his reflections on the final stages of the job search.*

So it worked: after five months of effort, I accepted a tenure-track position as assistant professor at a small liberal arts school in the Midwest. Yippee! And: wow, the search process was as unpredictable as everyone says. Here at the end, I’ll share a few random stories. Not that they’ll necessarily happen to you—it’s an unpredictable process, remember?

**The Doldrums.** By far, the hardest part of the job application process was the waiting. By the end of October I had sent out 36 applications, by the end of November, 51. (My final, 61st application went out on March 8, thirteen days before I accepted a position.) At first, the interviews came in fairly rapidly, getting my hopes up . . . and then silence. Lots and lots of silence, for weeks. Before MLA, after MLA, I simply had to wait, daily reading posts on the *Chronicle’s* Job-Seeking Experiences board (<http://chronicle.com/forums/index.php/board,26.0.html>) that told me I should not not not email search committee chairs to ask what was up.

**The Misjudged First Impressions.** I very nearly didn’t apply to the job I eventually accepted. I had applied to 16 jobs the previous week; it was Monday (Halloween); the department at this school only had five other English faculty; I wanted to do some reading and put off the stinking applications for a day and eat candy. But I applied

anyway. Then they gave me a phone interview the day before I left for MLA, which was bad timing but I smiled and accepted. It was my seventh interview, and I felt it went the worst of any so far—especially because I felt that all three of my questions accidentally drew attention to the school’s weaknesses. So I wasn’t surprised when, six days later, I got an email saying they hadn’t accepted me for a campus interview, but that they would keep my application on file. *A polite no*, I thought. *At least it’s more polite than silence!* But then, weeks later, they invited me to campus anyway, we all got along splendidly, and when I checked my email the next morning in the airport terminal before flying home, I had a job offer from them in my inbox. Actually being on campus and meeting real people face to face changed everything for me, and now I’m genuinely excited to work with these people.

**The Spam Filter.** Somewhere I read the advice to check your spam folder every day while on the market (probably in Kathryn Hume’s indispensable *Surviving Your Academic Job Hunt: Advice for Humanities PhDs*). So I checked every day, wading through phishing schemes and enlargement offers, but never finding anything from schools—until the day I got the job offer in the airport terminal. *That* email went to my inbox, but when I got home that afternoon, I checked my spam folder (habit, by then—and still, actually) to find *another* job offer waiting there. I have no idea why it ended up in spam, but it did.

**Food.** Everyone says you won’t actually eat during campus visits, that you’ll be too busy answering questions the whole time. Freaked out, I stockpiled secret stashes of granola and dried fruit throughout the many pockets of my professional-looking bag. But I never needed

them: I ate well at every meal and talked in between bites. And it was fine.

**The Timing.** Second to The Doldrums in difficulty was the awkwardness of timing around springtime. After so much silence, in March I suddenly had a new interview and new interest from two other schools, right as I was trying to figure out what to say to my offers, all as I got ready to give a presentation and co-lead a roundtable at the 4 Cs conference. There was no simple answer to all this: I just waded through the complexities, got lots of good advice from mentors, spent a lot of time on the phone, and tried to get some writing done when I could. But it was a good reminder: the self-doubt of The Doldrums season was unwarranted. I was a good candidate, but departments often move slowly. They just do.

**The Dissertation.** After I finished a draft of my second dissertation chapter on September 30, I don’t think I wrote a single word until January. I did get some good reading in (after mornings frying my brain on university HR websites), but that was it. Seriously, if I had been teaching this fall or spring, I don’t think I’d be finishing on time. As it is, I’m graduating in the summer, not the spring. And as you all know, you have to finish the dissertation. At a meeting with the department chair at my first campus visit, he even told me that the only reason my CV didn’t go immediately into the rejection pile was because of the words “Defense expected June 2012” next to my education information. Without that, they weren’t willing to consider any ABD candidates, burned as they had been in the past by new hires who didn’t finish.

That’s all I have: stories. Do with them what you will.

—Kyle Stedman

# Alumni Achievements

**ANN BASSO**, PhD Literature 2011

“And Yet it Might Be Done That Way: *The Jew of Malta*—on Film.” Shakespeare Association of America Conference. Boston, MA. 5 April 2012.

Staged reading of *Mankind*. New College Conference for Medieval and Renaissance Studies. Sarasota, FL. 8 March 2012.

**DANITA BERG**, PhD Rhetoric and Composition 2010, was named a Senior Teaching Fellow at Oklahoma City University.

“Service Learning, Field Research, and Critical Thinking: Invention in the English Classroom.” Oklahoma Conference on Teaching English. Oklahoma City, OK. 4 April 2012.

“Facilitating Creativity.” OCU Center for Excellence in Teaching and Learning. 28 March 2012.

**BOB BATCHELOR**, PhD Literature 2009

“Classic or Corporate NASCAR: The Earnhardts, Big Money, and the Transformation of Stock Car Racing in American Culture.” *Blue Collar Pop Culture*. Ed. M. Keith Booker. Westport, CT: Praeger, 2012. 312-24.

“Fred, Homer, and Peter: Working Class Men in Animated Television from *The Flintstones* to *Family Guy*.” *Blue Collar Pop Culture*. Ed. M. Keith Booker. Westport, CT: Praeger, 2012. 19-33.

“Creating Public Intellectuals: Popular Culture’s Move from

Niche to Mainstream in the 21st Century.” Ray Browne Conference on Popular Culture. Bowling Green, OH. 31 March 2012.

“New Directions in Popular Culture Theory.” Professional Development Roundtable. Popular Culture/American Culture Association (PCA/ACA) Annual Meeting. Boston, MA. 14 April 2012.

“Romantic Egotists: Hank Moody, *Californication*, and the Rebirth of Fitzgerald . . . Fact or Fiction?” Popular Culture/American Culture Association (PCA/ACA) Annual Meeting. Boston, MA. 11 April 2012.

“Spin the Carousel: *Mad Men*, Nostalgia, and the American Dream.” Central States Communication Association Annual Meeting. Cleveland, OH. 30 March 2012.

**MICHELLE LATTANZIO**, PhD Literature 2010, was elected President of the Lord Ruthven Assembly for 2012, affiliated with the International Association for the Fantastic in the Arts. Annual Meeting of the Lord Ruthven Assembly. 33rd International Conference on the Fantastic in the Arts. Orlando, FL. 23 March 2012.

“The Divided Self: Exploring Spiritual Tensions in Charlotte Brontë’s Novels.” The 33rd International Conference on the Fantastic in the Arts. Orlando, FL. 22 March 2012.

**JOHN NIEVES**, MA Creative Writing 2006

“Adding Zero to Everything.” *Superstition Review* 9 (2012): Online.

“Bodies in Exile, Bodies at Rest.” *Superstition Review* 9 (2012): Online.

“Cicatrix.” *Superstition Review* 9 (2012): Online.

“Daily.” *Southern Review* 48.2 (2012): 344.

“Easting.” *Barely South Review* April (2012): 177.

**GARY SIMONS**, PhD Literature 2011

“‘Show me the money’: A Pecuniary Investigation of William Makepeace Thackeray’s Early Victorian Journalism.” *Victorian Periodicals Review* 45.1 (2012): 64-96.

## Congratulations, Spring Doctoral Candidates!

**ADAM BRECKENRIDGE**, Rhetoric & Composition

**ANGELA EWARD-MANGIONE**, Literature

**KEVIN JORDAN**, Literature

**KATHLEEN MARTIN**, Literature

**JEFFREY SPICER**, Literature



# Calls for Papers

## **Edited Collection on Pedagogy and Digital Technologies (to be published by Bedford/St. Martins)**

**Submission Deadline: 18 May 2012**

This collection will be peer reviewed and published by Bedford/St. Martins.

With the rise of the digital humanities, conversations on teaching with technology in English studies that were once most vocally concerned with the composition classroom have more recently begun to explore uses in literary pedagogy as well. As this collection will be focused on classroom activities and assignments, essays are not being requested. Instead, the editor is soliciting assignments and activities that use digital technologies. Each assignment/activity (a copy of the assignment or activity will be published) will be accompanied by a structured discussion that addresses the following areas: Background pedagogical and technology theory; Information about the assignment/activity (What is the goal of the assignment? What is it trying to do?); Resources, technology or otherwise, needed; Time needed to properly use the assignment/activity, including prep, technology training, class lead time, and execution; Grading considerations; How the assignment functions in the classroom: discussion, textual interpretation, end of the semester assignment, etc; What class the assignment was used in (literary period, theme, etc); Problems/issues/difficulties that people should be aware of when thinking about using

the assignment/activity. Please submit a description (around 250 words) of your assignment, including in what literature class it was used/or could be used, what kind of technology it uses, and what kind of theory it was developed from. Please also include a brief biography, including where you teach and your contact information. Send proposals to Tim Hetland, at [timhetland@gmail.com](mailto:timhetland@gmail.com) by May 18th, 2012. Drafts of chapters will be due in late Summer of 2012, with an expected publication date of fall 2013. Feel free to contact the editor with any questions you may have about the project: Tim Hetland, Washington State University.

## **SAMLA Convention Special Focus: Text as Memoir: Tales of Travel, Immigration, and Exile Durham, NC 9-11 November 2012 Submission Deadline: 30 May 2012**

The calls for papers is now posted to the SAMLA website. Please contact Amber Estlund, SAMLA Conference Coordinator, with any questions via e-mail at [samla@gsu.edu](mailto:samla@gsu.edu). Please visit the conference website for updates and further information: <http://samla.gsu.edu/convention/convention.htm>.

## **Midwest Popular Culture Association/ Midwest American Culture Association Conference Columbus, OH 12-14 October 2012**

## **Submission Deadline: 31 May 2012**

The Midwest Popular Culture Association/Midwest American Culture Association is now accepting papers, abstracts and panel proposals for the 2012 annual conference. The conference will be held Friday-Sunday, 12-14 October 2012 at the Renaissance Columbus Downtown Hotel in Columbus, Ohio. Submissions should be made via email to the appropriate area chair. Be sure to do the following: \*Visit our area chair page to identify the most appropriate area for your submission. DO NOT submit the same paper, abstract, or panel to more than one area.

\*Your submission must have a full title as well as an abstract/paper/panel.

\*You must include the name, affiliation, and email address of each author/participant. If you do not include an email address, you must include a postal address.

\*You must indicate if you need a TV/DVD player for your presentation.

Please see the conference website for further details: <http://mpcaaca.org/columbus-2012/2012-cfp/>.

## **Western Literature Association Conference: Literature, Social Justice, and Environment Lubbock, TX 7-10 November 2012 Submission Deadline: 22 June 2012**

The 2012 conference invites proposals engaging themes of Literature, So-

cial Justice, and Environment in the North American West; panels or papers on any of our featured authors; or on any aspect of western literatures, TV/films, music, and cultures. Submissions must include a 250-word abstract, your full name, affiliation, contact information including email, and A/V requests. Proposals for panels (four presenters) and roundtables must include an abstract and all above information for all presenters. No more than one presentation per conference please. If you are proposing an interdisciplinary panel, or are willing to present on one, please note this in your abstract. Submit abstracts to Sara Spurgeon at [WLAconference@gmail.com](mailto:WLAconference@gmail.com). For information on the WLA, or conference funding opportunities, visit <http://www.usu.edu/westlit/>.

## **Modernism and Taste University of Birmingham, UK 13-14 December 2012 Submission Deadline: 1 August 2012**

The organizers are looking for papers on any topic related to taste and modernism (broadly conceived as the period 1880-1945) concerning art (gallery art, civic art, industrial art), literature, architecture, dance or opera. Proposals for papers, panel presentations are invited. Please send a short abstract to Daniel Moore ([d.t.moore@bham.ac.uk](mailto:d.t.moore@bham.ac.uk)) before 1st August 2012. Papers of merit are also invited to be considered for publication in a collection on the subject of modernism and taste.

# Congratulations, Spring 2012 Graduates!

## MA Literature:

### **DANIELLE FARRAR**

**Portfolio:** “The Rhetoricity of Medieval *Digressio*: Reconsidering the Artfulness of The Physician’s Tale”; “Webster’s Waste Land: Feminizing the Fisher King Legend in *The Duchess of Malfi*”; “Love/Death; Ambition/Failure: Nihilism and the ‘Poetics of Negation’ in Hemingway’s ‘The Snows of Kilimanjaro’”

**Portfolio Chair:** Dr. Sara Munson Deats

### **JENNIFER FOX**

**Portfolio:** “Rejecting Patriarchal Powers: *Titus* as the Literary Basis for *Lear*”; “Defying the Apostle Paul: *Rebecca of Sunnybrook Farm* and Children’s Rights in the Nineteenth Century”; and “Tempering Whiteness: Images of Race in Toni Morrison’s *Beloved* and Nagueyalti Warren’s *Margaret*”

**Portfolio Chair:** Dr. Sara Munson Deats

In trying to write this reflection, my backspace key has been grossly overused. I begin listing names, only to think, “oh, but she helped me out when . . .,” I begin to detail an event, only to remember something more influential/funny/touching. So, my thanks to everyone for everything! My experiences at USF—shared with professors, classmates, office mates, and staff members—generated an abundant harvest of priceless memories.

### **BRYAN McCORMACK**

**Portfolio:** “Donne’s Pharmacy: the Mandrake Root in Metempsychosis and ‘Song’”; “‘A call came, long in dying. You hear?’: ‘Sirens’ as Soundscape”; “‘Slothrop’s Progress’: Desiring Machines, Schizophrenia, and *Gravity’s Rainbow*”

**Portfolio Chair:** Dr. Heather Meakin

### **MARISSA McLARGIN**

**Portfolio:** “Women Can’t Win: A Feminist Comparison of Bel-Imperia from Kyd’s *The Spanish Tragedy* and Abigail from Marlowe’s *The Jew of Malta*”; “Razing Daughters: Dangerous Propriety in *Pride and Prejudice*”; “Voicing the Void: Four Poets Speak for Margaret Garner”

**Portfolio Chair:** Dr. Sara Munson Deats

### **JENNIFER YIRINEC**

**Portfolio:** “‘The Most Excellent Law’ vs. the Law of the Father: Patronymy and the Great Game in Rudyard Kipling’s *Kim*”; “A Script Gone Wrong: The Usurpation of Language in Margaret Edson’s *W;t*”; “[N]ow I began to be in some Order within Doors”: The Poetics of *Bauen* in Daniel Defoe’s *Robinson Crusoe*”

**Portfolio Chair:** Dr. Marty Gould

My time at the University of South Florida has passed so quickly—too quickly. But in my years here, I have learned many valuable writing and research skills that I will take with me to the University of Iowa, where I will begin the PhD program in English literature in the fall. While at USF, I discovered, thanks largely to Dr. Gould, my love of Victorian literature. I have matured as a scholar, and I am so grateful to the professors with whom I worked—especially Dr. Gould, Dr. Runge, and Dr. Price Herndl, my portfolio committee, and my mentors—for always challenging me and never letting me settle for mediocre work. And of course, I must thank Dr. Deats for her dedication to improving my writing. But I have also grown as a teacher, and I will be ever so sad to leave the wonderful First-Year Composition community here at USF. Dr. Moxley and Dr.

Donnelly have provided me with invaluable support over the past two years, always directing me toward new opportunities in composition pedagogy and publishing (part of me, apparently, is a Rhet/Comp person). I will miss my colleagues here, too. I have met so many wonderful people and was so lucky to find myself in a collegial department. Hopefully, I’ll see some of you at future conferences.

## MA Rhetoric & Composition:

### **CASSANDRA BRANHAM**

**Thesis:** *Electronic Peer Feedback in a Collaborative Classroom*

**Director:** Dr. Joe Moxley

As excited as I am to be graduating with my MA and moving on to pursue my PhD at UCF, I am truly sad to be leaving USF. I can only hope that I will enter a community at UCF that is as supportive and caring as the one I am leaving behind. Over these last two years, the talented professors at USF have allowed me to explore my own research interests while always offering me quality advice and support. I owe a debt of thanks to Joe Moxley, Meredith Zoetewey, and Elizabeth Metzger, who not only helped to guide me through the process of completing my thesis, but inspired me in the classroom as well. Additionally, I would like to thank Dr. Santos, who provided me with my first introduction to the graduate seminar, and scared me into working harder than I knew I could. Not only will I miss the support of our faculty, but I will miss our dedicated administrative staff as well. Without Lee, Deedra, Jimmy, Nancy, and Nancy, many of us would be lost at sea. And, of course, I will miss my colleagues—I have built lasting friendships with so many of you, and I look forward to hearing about all of your successes in the future.

# Spring 2012 Graduates, Continued

## LAUREN CUTLIP

**Thesis:** *The Problem of Talk in Citizen Participation*

**Director:** Dr. Carl Herndl

Graduate school has completely changed the way I see the world. Oddly enough, the higher I go in my education, the more humanized I feel, as I'm exposed to ways of thinking and being that challenge me, shock me, and call me into question (not to mention the people I've met who seem superhuman). The more I learn, the more I realize how little I actually know—there is always, always, so much more out there. It's addicting.

That addiction is why I'll be returning next year to complete my PhD. I'm hoping to expand my research to make connections between my rhetorical education and other fields as well, but I honestly can't say quite where that will lead me (can we ever?). For now, I'm finishing my thesis, *The Problem of Talk in Citizen Participation*, which looks at the ways that people who belong to different communities of practice literally speak, and also think, that can create problems of communication that can impede participatory projects. This project is fairly descriptive of my overall goal as a rhetorician, which is to "use words to get stuff done in the world" (a definition of rhetoric stolen from Dr. Carl Herndl). So my goal for the next several years is a pretty general one: to keep investigating the different ways that rhetoric and I can use words to get stuff done in the world around me.

## MFA:

### MELISSA CARROLL

**Thesis:** *Happy for No Reason*

**Director:** Ira Sukrungruang  
The last three years have been the most fulfilling and meaningful ones

of my life. Thanks to Ira Sukrungruang and Katie Riegel for creating a vibrant, supportive community of writers in the MFA program. Their mentorship, and that of all my professors, has been invaluable. Thanks to all the other MFA candidates for being so smart, talented, and generally awesome. I'm going to miss the insightful feedback from workshops and the chance to talk intelligently and passionately about writing with such a wonderful group of people. In my next life, I'll teach yoga, write lots of words, and save the world from itself.

## JACQUIRA DIAZ

**Thesis:** *The Missing*

**Director:** Prof. Rita Ciresi

What am I going to do after graduation? SLEEP! And write. And sleep some more. One of the most important lessons I learned during my time here comes from an old proverb, the concept of lifting as we climb: "While you climb a mountain, you must not forget others along the way." I could not have made it this far without the help of some amazing people, so I'd like to thank the USF faculty, especially Rita Ciresi, John Fleming, Ira Sukrungruang, Jay Hopler, Katie Riegel, Karen Brown, Dr. Gould, and Dr. Irizarry. I made some wonderful friends during my time here, and I want to thank all of you for being so generous with your time, your talents, and your brilliance. Thanks to Adriana Paramo, Sharon Pinson, and Shima Carter for all your support and your kindness and your smiles and your hard work, and for keeping me (somewhat) sane. And of course my students—who read and wrote so much, who pushed boundaries and took risks, who bravely read from their own work (in public!) at multiple events, who submitted to so many literary magazines and got published in

*thread*, who volunteered as Tributes and took me to the movies, who baked cupcakes, who kept me smiling and endured my multiple rants about *Twilight*—you taught me much more than I could ever teach you. Finally, just as it took so many people to get me where I am today (which is not really a mountain, more like a tiny molehill), I hope to one day do the same for someone else. Congratulations to all the graduates, so long creative writing peeps, and Much Love and Happy Writing, yo!

## TRISINA DICKERSON

**Thesis:** *How to Drown*

**Director:** Dr. Jay Hopler

As far as reflection goes, USF has been a great experience for me. More so than any books I read or classes I took, USF's high caliber community pushed me to grow as a student and writer. I'm so thankful to all the professors and students because they contributed a great deal to my success.

## WINNONA PASQUINI

**Thesis:** *The Book of Venoms*

**Director:** Dr. Jay Hopler

I am so very grateful to all those who assisted me with my thesis, the English Department staff, my many professors, and my fellow students. It has been an honor and a privilege to have studied here at USF.

## PhD Literature:

### JOSEF BENSON

**Dissertation:** *Failed Heroes: Hypermasculinity in the Contemporary American Novel*

**Director:** Dr. Susan Mooney

Continued on p. 12

# Spring 2012, Graduates Continued

## **CAMERON HUNT McNABB**

**Dissertation:** *"Bite on Boldly": Staging Medieval and Early Modern Heretics*

**Director:** Dr. Nicole Guenther Dis-  
cenza

They say it takes a village to get a PhD. Well, they *should* say that. And what a village has been there for me. To Nicole and Sara, who made me into the thinker, writer, and scholar I am today; Ann, who constantly inspired me with her greatness; Quentin, who always looked out for me (and got my Seinfeld jokes!); Lee, who always ran around with me literally and metaphorically; and Lizz, who in every conceivable way has been a best friend. Also, to my husband and

family, who are the best entourage a girl could have. I came for an education, but I left with a family. Thanks, USF!

PhD Rhetoric & Composition:

## **JoNETTE LAGAMBA**

**Dissertation:** *Shaping Identity: Male and Female Relationships in Cinema*

**Director:** Dr. Phillip Sipiora

I am currently employed as a full-time Instructor at the University of South Florida, Polytechnic. My original goal when I first started graduate school was to secure a position with USF, as it had become a significant part of my academic life. This respect is why I obtained my undergraduate and graduate degrees at

this highly accredited university. Moreover, along my graduate school journey, I relished the insight and knowledge I acquired from those with whom I associated: astute professors, helpful staff, and supportive classmates. These friendships proved to be a significant part of my success. I thank all of you and will enjoy working with you along my continued academic adventures!



## Events

### **Graduate Works-in-Progress Group**

The English Department's Graduate Research and Scholarly Publication (GRASP) Works-in-Progress Group will hold its next meeting on **Friday, May 25, at 4:00 p.m.** Workshop participants will meet in **CPR 343**. All graduate students are welcome to attend and to participate. E-mail [eward@mail.usf.edu](mailto:eward@mail.usf.edu) by May 18 to receive a copy of the May workshop articles. The group is planning to meet once a month during the summer; please contact Angela Eward-Mangione for updated information on meeting days and times.

### **Bloomsday Tampa Bay 2012**

Tampa Bay Arts & Education Network (<http://www.tbae.net/>) has started planning Bloomsday Tampa Bay, 2012, and they would love to have interested people from the Department of English (teachers and students) and other USF departments participate in the event, especially to serve as readers of passages from *Ulysses* by James Joyce, but also just to have a good time (Irish music, limerick contest, special guests, drinks and food, photos in costumes). This year's event will take place on Bloomsday, **Saturday, June 16, from 6:00 to 10:00 p.m. at O'Brien's Pub in Brandon** as the event has grown bigger and this new location should serve well.

If you are interested in being a reader, please contact Lucy Griggs at the Tampa Bay Arts & Entertainment Network: [Lucy@TBAE.net](mailto:Lucy@TBAE.net).

For more details on the event, see <http://www.tbae.net/bloomsday>.

Creative writers, if you would like to win \$250, enter your limerick in the limerick contest; the website takes the entries in advance of the event. See: <http://www.tbae.net/limerick>.

# May 2012

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Final Exams	2 Final Exams	3 Final Exams	4 Final Exams Commencement	5 Commence- ment
6	7	8 Spring Final Grades Due 11:59pm	9	10	11	12
13	14 Summer A & C Begin	15	16	17	18 Drop/Add for Summer A & C	19
20	21	22	23	24	25 GRASP, CPR 343, 4pm	26
27	28 Memorial Day Holiday 	29	30	31		

# June 2012

Sun	Mon	Tue	Wed	Thu	Fri	Sat
					1	2
3	4	5	6	7	8 Graduation Appli- cation Deadline for Summer 2012	9
10	11	12	13	14	15	16
17	18	19	20	21	22 Summer A Last Day of Classes	23
24	25 Summer B First Day of Classes	26	27	28	29 Drop/Add for Summer B Ends	30