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**Important  
Dates:**

Final Exam Week,  
April 27-May 3

Commencement,  
May 3-4

Summer Sessions  
A and C Begin, May  
13

Memorial Day Hol-  
iday—USF Closed,  
May 27

Graduation Appli-  
cation Deadline for  
Summer Gradua-  
tion, June 7

Summer A Last Day  
of Classes, June 21

Summer B Begins,  
July 1

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## Message from Graduate Director

The last thing anyone wants at the end of the year is a serious newsletter, and yet I have important things I want to raise before we go our separate ways for the summer.

If you are still reading at this point, please note that inside you will find information about the changes made to the evaluation of the literature MA portfolio. Notice that requirements for the portfolio have not changed, but instructions for evaluating the portfolio and a clearer designation of duties for student and committee members have been approved. For those of you planning to complete your portfolios in the coming year, this new information should be helpful. The new policies go into effect immediately.

Many thanks to everyone who participated in Digital Day! We had a fairly consistent flow of information throughout the day, hearing from faculty, students and some alum. USF English has a creative and talented bunch of digital folk. I was impressed by those who joined Twitter on ac-

count of this event, including one medievalist and one department chair. I extend a huge thank you to Jason Carabelli for his hard work during the day (and for creating the Digital Day badge as swag for participants) and to both Lauren "Cagle" Cagle and Danielle Farrar for their enthusiastic help as well. Check out our curation of tweets, soon to be on the department website.

And now for some thought-provoking sentiments: I am interested in what we mean by method in English Studies. The emphasis on digital humanities throughout the year as well as my own experience as an editor for an online journal has led me to think about the ways in which our work in the academy is changing as a result of digital information. The conception of language as data and the ability to compute large quantities of such data is one obvi-

ous way that digital forms have changed our work, introducing methods like data mining and distant reading. There are new forums and so new modes of access to knowledge (and so, too, new ways of creating knowledge or . . . what we call work). In digital forums, publishing one's "work" has never been easier, but in forms that mat-

### English Graduate Links:

**Graduate School Homepage:**

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

**Graduate School Thesis/  
Dissertation Homepage:**

[http://www.grad.usf.edu/  
thesis.asp](http://www.grad.usf.edu/thesis.asp)

**English Department Home-  
page:**

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

**USF Library Research/  
Consultation Request:**

[http://asp.lib.usf.edu/  
Consultations/RSC.asp](http://asp.lib.usf.edu/Consultations/RSC.asp)

**Modern Language Association**

<http://mla.org/>

**University of Pennsylvania  
Call for Papers**

<http://cfp.english.upenn.edu/>

# Message from the Director, Continued

ter (i.e., PRINT), it has never been more difficult to get your work out in the public.

The expansion and retraction of the fields of work we do in English Studies puts our methodology in the spotlight. What do we DO in English Studies? I would argue, but I welcome contradiction, that we essentially answer questions through argument sustained by evidence in closely reading texts. Our questions both matter and don't matter at the same time. They matter in that the entire research project relies on asking significant, relevant questions, but our questions don't actually DO anything like intervene in policy,

result in an object or cure a disease. Argument is simply (and not so simply) rhetoric; it's what we all do, and, frankly, we spend a good amount of time teaching this. Leaving aside the question of what texts we read (the big innovation of 1990s), I want to question this thing loosely called "close reading."

Over the summer, I want you to consider what it is that you do when you conduct a "close reading" of anything. Is this a distinct methodology? How does it differ from acts of interpretation necessary to data analysis, visualization or distant reading? How does it differ from revision in creative

writing? How do you teach close reading? Are there ways of making close reading more or less sophisticated? Where does theory come into play? I don't expect there are easy answers, but I am planning to teach a course on this . . . after I return from sabbatical. If you have any thoughts on methods, please email me.

I will be away for the fall 2013 semester, and so this will be the last newsletter from me for the year. I congratulate all the graduates this year and wish them great success in their future roles! I wish you all well and happy close reading!

## Changes to the Evaluation of the MA in Literature Portfolio

Effective immediately, the portfolio papers will be evaluated using a scale of 1-4 to replace the wording of Fail (1), Pass Minus (2), Pass (3) and Pass Plus (4). To pass, a portfolio requires a total minimum score (combination of three papers) of 9 with no papers earning a 1. Each portfolio paper will also be scored on a scale of 1-4 on content; to pass, a portfolio requires a total minimum score of 9 in content.

Portfolios scoring between 11-12 will merit distinction; this will be noted in the student's file and can be referenced on a student's CV.

Portfolios scoring between 7-8 or with one paper earning a 1 will be deficient. Any paper scoring less than 3 will require revision. Students will have the opportunity to revise during the remaining time in the semester; no second defense is required.

Portfolios scoring 6 or less or portfolios that score less than 9 in overall content fail. Students who fail will automatically be put on academic probation and given the opportunity to revise papers so that the portfolio reaches a minimum score of 9 in the following semester. A failed portfolio requires a second defense after revision.

Please see the MA Handbook for more details on all of these policies as well as a clarification of duties and consequences. There is a new **defense completion form** to be signed by the committee and submitted by the portfolio chair. Students should be familiar with all the policies in the [MA handbook](#), including those responsibilities designated for the chair.

# Farewell from the EGSA President

Written by Allison Wise

Not too long ago I ran across a story by J.G. Ballard called "The Index" that consists almost entirely of the supposed index to an unpublished autobiography of an unknown man. If we judge by the index, the man had a remarkable life, traveling around the world and meeting and influencing many famous people. Ballard makes the list the narrative. I have what seems like many lists of names and events to share in this *Inklings* article, but I hope that they provide both a small narrative of the good work that has been done in the EGSA this past year and a promising index for the 2013-14 EGSA.

On April 19<sup>th</sup>, we hosted our annual Spring Colloquium, which this year followed the theme of the Digital Humanities: *Looking Back/Looking Forward: The Digital Humanities and (Re)-Writing*. The presenters took a variety of illuminating approaches to this topic, demonstrating how the

Digital Humanities can give us new perspectives on our work in English and thus help us generate more innovative strategies for writing, teaching, and developing criticism. Many thanks to Curtis Le Van and Dana Rine, our Spring Colloquium Coordinators, for their hard work in planning and leading the event.

April was a busy month for the EGSA because we also held our election for next year's cabinet. Thank you to all who sent in nominations and voted. Before listing the new cabinet, I would just like to acknowledge again all the officers from this past year: Susan Taylor, Christine Lasek, Ronisha Browdy, Zach Lundgren, Kristen Gay, Whitney Templeton, Ellie Bieze, Lacie Meier, Curtis Le Van, and Dana Rine. It was a true pleasure working with all of you. I am continually amazed by how talented and also how helpful and kind my colleagues are, and my fellow officers were fresh examples of those qualities this past year.

The election of new officers this year involved a lot of close races, making for

some very exciting ballot-counting (oh the cheap thrills of graduate school . . .). We had a lot of worthy contenders. But I'm happy to announce and welcome the new slate of officers for 2013-2014:

**President:** Angela Eward-Mangione

**Vice President:** José Aparicio

**Secretary:** Julie Gerdes

**Treasurer:** Ryan Blank

**Fall Colloquium Coordinators:** Brittany Cagle and Ashley Annis

**Spring Conference Coordinators:** Tangela Serls and Rondrea Mathis

Congratulations to you all and good luck. And as I sign off as President, I'd like to thank everyone for letting me serve this past year. It was an honor and a pleasure.

Now, as Robert Graves says in "Sick Love": "Be warm, enjoy the season, lift your head."

## 2013 Graduate Awards

Joseph Bentley Teaching Fellowship: **Lauren Cagle**

Estelle J. Zbar Award for Teaching & Academic Excellence in English: **Christine Lasek**

Harry S. Newman Award for Academic Promise: **Kurt Fawver**

Dorothy Newman Linton Award for Academic Promise: **Daniel Richards**

Irving H. Rubin and Mollie M. Rubin Award for Outstanding Graduate Student: **Megan McIntyre**

Alice Hearne Scholarship for Outstanding Doctoral Candidate: **Jessica Cook**

Carolyn L. Cooley Award in American Literature: **Paul Corrigan**

Jack B. Moore Memorial Scholarship: **José Aparicio**

Irving Deer Memorial Scholarship: **Cassie Childs**

John Iorio Award for Outstanding Graduate Student: **Allison Wise**

Alma Bryant Award for Outstanding Graduate Student: **Kate Pantelides**

**Provost's Award for Outstanding Teaching by a Graduate Teaching Assistant:** Daniel Richards

## 2013 Creative Writing Awards

Estelle J. Zbar Poetry Contest: **Lacie Meier**, "Noctambulism"

Bettye Newman Poetry Award: **Ryan Cheng**, "Unlock the Door, Let the Moon Come In"

Anspaugh Fiction Award: **Brogan Sullivan**, "Penny Dreadful"

Anspaugh Science Fiction Contest: **Brogan Sullivan**, "Harbinger"

Knocky Parker Creative Nonfiction Award: **Caroline G. Haughton**, "Fire"

Ann and Edgar Hirshberg Scholarship for Graduate Achievement: **Gloria Muñoz**

Thomas E. Sanders Scholarship in Creative Writing: **Yelena Sanchez**

# Faculty Achievements

## **KAREN BROWN**

“Galaxie.” *Sycamore Review* 25.1 (Winter/Spring 2013): 99-109.

**RITA CIRESI** was awarded a fellowship from the Elizabeth Kostova Foundation for Creative Writing to attend the Sozopol Fiction Seminars, a gathering to promote exchange between fiction writers from Bulgaria and the U.S. and U.K.

Awarded a summer residency to the Ragdale Foundation.

“Strategies for Fictionalizing Illness.” College English Association. Savannah, GA. 5-7 April 2013. The paper was chosen as best in section and will be published in The CEA Critic annual proceedings.

## **JOHN LENNON**

“Writing Dirty and Loud: Reading resistance to American Capitalism through railriding publications from the 20th to 21st century.” British Association for American Studies. Exeter, England. April 2013.

## **SUSAN MOONEY**

“Portraits of Masculinity: Emotions and Ethics in Joyce’s ‘The Dead,’ *Portrait*, *Ulysses*, and *Finnegans Wake*.” 2013 Miami Joyce Conference, University of Miami, Miami, FL. 31 January—2 February 2013.

## **PAT ROGERS**

*The Life and Times of Thomas, Lord Coningsby: The Whig*

*Hangman and his Victims*. London: Bloomsbury Academic, 2013. Print. (Paperback ed. of book published by Continuum, 2011).

## Congratulations, Spring Doctoral Candidate!

**CASSIE CHILDS**, Literature

## Digital Day Re-Cap

Written by Cagle Lauren

On April 22, 2013, the department hosted the first annual Digital Day to share and celebrate digital work by students, alumni, staff, and faculty, who were invited to link to their work on Twitter or on the alumni Facebook page. Posters tagged their Digital Day tweets and updates with the punny hashtag #DigUSFenglish. Dr. Laura Runge organized the event and was an active tweeter and re-tweeter of Digital Day content. Lauren Cagle, Jason Carabelli, and Danielle Farar helped prepare for the event. Throughout the day, Jason and Danielle collected posts into a Storify story, which you can find at [http://storify.com/USF\\_English/digusfenglish-usf-english-digital-day-2013](http://storify.com/USF_English/digusfenglish-usf-english-digital-day-2013). Jason also created a Digital Day badge, available at [http://www.jasoncarabelli.com/digital\\_day\\_2013.html](http://www.jasoncarabelli.com/digital_day_2013.html), to recognize and thank contributors.

The inaugural Digital Day was a success, with almost twenty participants sharing work that ranges from syllabi to blogs, interviews to articles, and videos to professional websites. Digital Day helped department members build newer and larger audiences, connect with others, and celebrate the wide variety of digital work and networks we have created in English Studies. Clearly, we dig USF English!

# Alumni Achievements

## **VALERIE BARNES LIPSCOMB**

PhD Literature 2004

“The Play’s the Thing’: Theatre as a Scholarly Meeting Ground in Age Studies.” *International Journal of Ageing and Later Life* 7.2 (2012): 117-141. Web. <http://www.ep.liu.se/ej/ijal/2012/v7/i2/a06/ijal12v7i2a06.pdf>

## **BOB BATCHELOR**

PhD Literature 2009

*John Updike: A Critical Biography*. Santa Barbara, CA: Praeger, 2013.

“Popular Culture, Politics, and the Big Picture: Exploring the Emancipatory Power of the Field.” Paper presented

in a Professional Development Roundtable at the Popular Culture/American Culture Association (PCA/ACA) Annual Meeting, Washington, DC. 28 March 2013.

## **JOHN A. NIEVES**

MFA Creative Writing 2006  
“3 A.M. Imperative.” *Quiddity International Literary Journal* 6.1 (2013): 34.

**K. VIVIAN TAYLOR**, PhD Literature 2011, has accepted a full-time position as Creative Copywriter at BayCare Health Systems in Largo, Florida.

# Graduate Accomplishments

## **LIZZ ANGELLO**

"How a Tree Becomes a Boy: Robert J. How-e's *Pinocchio's Diary*." International Conference on the Fantastic in the Arts. Orlando, FL. 25 March 2013.

## **RONISHA BROWDY**

was accepted to the Rhetoric Writing and American Cultures PhD program at Michigan State University.

**JASON CARABELLI** was accepted at North Carolina State in the Communication, Rhetoric, and Digital Media PhD program.

## **PAUL T. CORRIGAN**

"Poets, Storytellers, and Global Environmental Crisis: Cautionary and Postcautionary Literature." Global Governance and Sustainable Communities Interdisciplinary Conference. University of South Florida, Tampa, FL. 12 April 2013.

"Scholes' Canon of Methods: Critical Reading in the Curriculum and Classroom." And Gladly Teach? Pedagogy, Practice and the Teaching of Literature. The University of Delaware, Wilmington, DE. 20 April 2013.

"The Writing Process." *The Teaching Professor* 27.2 (Feb. 2013): 4.

## **ANGELA EWARD-MANGIONE**

"Making the Play 'The Thing' in the Twenty-First Century College Classroom." English Graduate Student Association Spring Colloquium: *Looking Back/Looking Forward: The Digital Humanities and (Re)-Writing*. University of South Florida, Tampa, FL. 19 April 2013.

Rev. of *Shakespeare Closely Read: Written and Performance Texts*, ed. Frank Occhiogrosso. *Shakespeare Bulletin* 31.1 (2013): 157-62. *Project Muse*. Web.

**KRISTEN GAY** was accepted to Clemson University's PhD program in Rhetorics, Communication, and Information Design.

**ALLISON GIBBES** was accepted to the Theatre Studies PhD program at Florida State University.

## **ALAN GREEN**

"M. Night Shyamalan's *The Happening* (2008) as Annexation of the Zombie Narrative." Popular Culture Association/

American Culture Association National Conference. Washington, DC. 16-19 April 2013.

## **SUCHETA KANJILAL**

"The Politics of the Vernacular: English Language Education and Class in India." American Comparative Literature Association Annual Conference. Toronto, ON, Canada. 4-7 April 2013.

## **DARRELL NICHOLSON**

"Intercepted Texts: What Writers Can Learn from the Semi-epistolary Technique in *The Re-*

*formed Coquet*." University of South Florida Spring Colloquium: *Looking Back/Looking Forward: The Digital Humanities and (Re)-Writing*. University of South Florida, Tampa, FL. 19 April 2013.

2012 Boating Writers International Awards: first place, Electronics Category; third place, Seamanship, Rescue and Safety Category.

**KATIE WADDELL** was accepted to the University of Kentucky's PhD program in Literature.

## Events

### **G.R.A.S.P. (Graduate Research and Scholarly Publication) Works-in-Progress Group**

G.R.A.S.P. Works-in-Progress Group will hold its next meeting on **Friday, May 10, at 4:00 p.m. in CPR 343**. G.R.A.S.P. utilizes Google Docs and face-to-face workshops to help graduate students achieve their scholarly research and publication goals. Group participants have workshopped 18 articles and reviews since March of last year. The group also hosted a Q & A Session on Scholarly Publishing with Dr. Laura Runge, Director of Graduate Studies. E-mail Angela Eward-Mangione ([eward@mail.usf.edu](mailto:eward@mail.usf.edu)) to request a copy of the articles for the May meeting or for access to the Google Group.

### **Dissertation Support Group**

The Dissertation Support Group will be meeting on **Wednesday, May 29, at 6:30 p.m. at Skipper's Smokehouse** on 910 Skipper Road. All PhD students at any stage of the dissertation process are welcome to join! Please contact Jessica Cook ([jlcook4@mail.usf.edu](mailto:jlcook4@mail.usf.edu)) with any questions. We hope to see you there!

# Congratulations, 2012-2013 Graduates!

## MA Literature (Spring 2013):

### **JEREMY CAPELOTTI**

Portfolio: “Deconstructing *La Gran Familia Puertorriqueña* in Rosario Ferré’s *The House on the Lagoon*”; “The Importance of Being Wilson: Fielding’s Narrative Asides as Thematic Restatement of Textual Goals”; “Escape From No Future: Liberating the White (Male) “American” Conscience through the Power of Empathy”

Portfolio Chair: Dr. Gary Lemons

### **ALLISON GIBBES**

Portfolio: “Beyond Ludlow Castle: Elements of Drama and Milton’s Masque”; “Sex, Coal, and Death The Inevitable Cycle of Poverty in Emile Zola’s *Germinal*”; “The Black Man and the White Gaze: The Perverse Spectacle of the Black Myth”

Portfolio Chair: Dr. Susan Mooney

I am excited about the road ahead, and am so very thankful to those who had confidence in me and took an interest in my future. Dr. Susan Mooney, thank you for the recommendations, the time you spent chairing my committee, and the invaluable advice that helped me so much in both my applications and my writing. Dr. Heather Meakin, I’m so glad to have had you as a professor and committee member, and want to thank you for your recommendations, the time you devoted to my education, and your always kind words. Dr. Diane Price Herndl, you made theory fun, and I look forward to taking the lessons I learned in your class to the next level—thank you for the recommendations that helped me get there. Dr. Pat Rogers, I truly enjoyed working with you and appreciate the time you gave to my

portfolio.

### **ARTHUR RICHMOND**

Portfolio: “Authorial Anxiety in Chaucer’s *Squire’s Tale*”; “Masculinity in Modernism”; “African American Literary Foremother and Authorial Anxiety”

Portfolio Chair: Dr. Nicole Discenza

### **KATHERINE WADDELL**

Portfolio: “The Power of Women of Color Memoir: Teaching Feminist Autobiographical Writing for Community Building in College Classrooms”; “The Birth of Eve: A Pro-Woman Reading of *Paradise Lost* Book IV”; “‘This Falling in Love with Women’: A Critical Lesbian Reading of *Mrs. Dalloway*”

Portfolio Chair: Dr. Gary Lemons

## MA Literature (Fall 2012):

### **SAM CORBETT**

Portfolio: “Broken Men, Self-Deception, and Rhetoric of Blame”; “‘Watchman, What of the Night?’ Freud and the Fearful Dimension”; “Consciousness, Memory, and Impressionism: *Under the Volcano*”

Portfolio Chair: Dr. Elizabeth Hirsh

### **JOSHUA CUNDIFF**

Portfolio: “Androgyny in *Edward II* and *The Duchess of Malff*”; “Influence and Ambiguity in *Heart of Darkness* and *Blood Meridian*”; “Science Fiction and Fantasy in *The Brief Wondrous Life of Oscar Wao*”

Portfolio Chair: Dr. Ylce Irizarry

### **BRITTNEY GEIL**

Portfolio: “‘Something is Rotten’ When ‘Limbs are Lopped’: Disease and Dismemberment Recall the *Memento Mori* Tradition in Shakespeare’s Tragedies”; “A Pocket of One’s Own: Stitching a Revolution-

ary Identity for the 18<sup>th</sup>-Century American Woman”: “Color Battles, Body Wars, and Identities in Flux: On Not Being Afraid to Embrace Difference with Identities on the Margin”

Portfolio Chair: Dr. Gary Lemons

### **SCOTT NEUMEISTER**

Thesis: *Circling Back Home: A Lifelong Odyssey into Feminism*

Director: Dr. Gary Lemons

I would like to express my heartfelt gratitude to the University of South Florida professors who fostered my journey into feminism, many of whom graciously served on my thesis’s committee. Dr. Sara Munson Deats, as the interim Director of Graduate Studies, enthusiastically encouraged me to begin my master’s program, despite my relatively late start in life, and as a professor gave me the first piece of feminist criticism I had ever read in my life. Dr. Larry Broer both provided me a backstage tour of the “theaters of masculinity” and maintained a relationship with me after his class that culminated in my assisting him on his latest book. Dr. Diane Price Herndl, as well as her husband Carl, assisted me in exploring the deepest critical theorists without losing touch with the real world, and reinforced the teacher-student relationship with a personal one.

Foremost, however, I am most deeply thankful to Dr. Gary Lemons for a mentorship and a kinship beyond any I have experienced in my life. Not without understanding the implications of the sobriquet do I call him “Brother of the Soul,” since to name one of a different race as brother, as well as erasing the hierarchy of professor and student, breaks the tyranny of the visual and social construc-

# Graduates, Continued

tions in which we live. He has never failed to keep me inspired, and in Spirit, since our first meeting in 2009. Just as in *The Odyssey* Athena took on the form and voice of a man, Mentor, from which we get the word, so I believe that, for me, Dr. Lemons embodies the wisdom of feminism and will continue to be my guide, whether present or apart, for the rest of my life-long odyssey.

MA Rhet/Comp (Fall 2012):

**Lauren Cutlip**

Thesis: *The Problem of Talk in Citizen Participation*

Director: Dr. Carl Herndl

MFA (Spring 2013):

**ENAAM ALNAGGAR**

Thesis: *Happy Cafe*

Director: Dr. John Henry Fleming

Hmm. . . Even after getting an MFA in Creative Writing, I still find it hard to express exactly how grateful I am to the teachers I've had the good fortune to work with and the amazing friends I've made while at USF. I hope that everyone finds success in their lives and can live happily and without regrets, always. Thank you all for everything.

**PHILLIPPE DIEDERICH**

Thesis: *Dancing With The Devil*

Director: Prof. Rita Ciresi

It's been an awesome ride. I owe a huge thanks to the entire English Department, from my main mentor, Rita Ciresi, for her honest guidance, to Dr. Gould for his riotous theatrics in Intro to Grad Studies, to Jimmy Suarez and everyone at the office for their kindness. Everyone

was fabulous. Thanks, Ira, John, and especially Katie for putting up with my poetry jokes. Also, thank you Ira and Dr. Irizarry for the illuminating and inspiring conversations. And of course, there is everyone in class, all the students whose feedback and friendship I will value forever. I wish we could all stay another year. Maybe we could have yearly reunions at the Pirate House in St. Augustine. Who knows?

I know we'll all be in touch and meet again at readings and conferences. I certainly hope so. Now, off we go to write and see what's next on this crazy train ride we call life.

**KIMBERLY KARALIUS**

Thesis: *I Was the Ship: A Novel*

Director: Prof. Rita Ciresi

When I look back on my three years at USF, I fondly recall the solemn, lumpy faces of the ducks outside of Cooper Hall. After arriving each morning to do my duty as instructor and MFA candidate, I'd see them waddling around, swishing their tails, reminding me to keep on waddling myself—learning and growing while attending graduate school. Thanks to Ira Sukrungruang and Katie Riegel for teaching me the value of white spaces, dogs, and maintaining a sense of humor while never giving up. Thanks to John Fleming for believing in my strange story ideas. Rita Ciresi, thank you for bravely taking the helm with my thesis and being the lighthouse through my revision process. And a big thank you to the English Department staff, FYC, and my fellow MFA cohorts. It's been a great journey!

**ZACHARY LUNDGREN**

Thesis: *Straylight*

Director: Dr. Jay Hopler

It's been a long time since those first couple weeks of grad school when I was convinced I'd drop out and pick up a science degree somewhere, but with the help of an amazing faculty, staff, and fellow graduate students, these past three years turned out pretty spectacular. Special thanks to Ira Sukrungruang and Katie Riegel for creating an amazing environment for all the MFA students and allowing me to work with them on their literary journal. Thank you John Fleming and Rita Ciresi for helping in every step along the way, Dr. Moxley and Dr. Zoetewey for accepting me into the crazy world of Rhet/Comp, and of course, Jay Hopler, who has been absolutely fundamental as an instructor, editor, advisor, and friend.

**GLORIA MUNOZ**

Thesis: *To Keep the Alive In*

Director: Dr. Jay Hopler

These three years have been incredible. Looking back, I am grateful for all of the mentorships and friendships that were formed at USF. I would like to thank Jay Hopler, Rita Ciresi, John Fleming, Ira Sukrungruang, Katie Riegel, and Hunt Hawkins for creating such a vibrant and supportive community of writers. Upon graduation, I will be working to complete a book of poetry and translation. I would like to congratulate my fellow graduating MFAs: Enaam, Alan, Zach, Kim, Claire, and Phillippe. It has been an honor to work alongside you. I can't wait to see where your writing takes you.

# Graduates, Continued

## **ALAN SHAW**

Thesis: *Ex Mormon Ex Con*

Director: Ira Sukrungruang

Special thanks to Katie, Rita, John, and Ira.

## **REBECCA CLAIRE STEPHENS**

Thesis: *Split City Blues*

Director: Prof. Rita Ciresi

Rita, thank you for challenging me to work harder and for teaching me what it means to be a professional. Ira and Katie, thank you for the sense of family and for teaching me self-awareness. John, thank you for your lessons on craft. Your class was the first time I really understood plot. Jay, thank you for letting me explore graphic poetry. That was the rabbit hole that led to *Split City Blues*. Thank you to my classmates—everything you say makes sense. Leaving USF will be like walking around with a hole in my foot—painful and wobbly, for a while at least.

PhD Literature:

## **GREORY PHILIP HARTLEY**

Dissertation: *“Lower Sacraments”:  
Theological Eating in the Fiction of  
C. S. Lewis*

Director: Dr. Nicole Discenza

## **BENJAMIN JUDE WRIGHT**

Dissertation: *“Of That Transfigured  
World”:  
Realism and Fantasy in  
Victorian Literature*

Co-directors: Dr. Marty Gould and  
Dr. Pat Rogers

I want to thank all of the faculty and staff in the English Department for all of their help in matters great and small. I also want to especially

thank Drs. Gould, Rogers, Runge, and Hawkins for generously serving on my dissertation committee. I finally send my best wishes to my fellow grad students. I have truly appreciated the many hours of literary discussion, swapping of stories and advice, and general commiseration we all had together.

PhD Rhetoric & Composition:

## **KATE PANTELIDES**

Dissertation: *Mapping Dissertation  
Genre Ecology*

Director: Dr. Joseph Moxley

I hate saying goodbye. I am genuinely excited about graduating, taking a new job, blah, blah, blah, but I am so sad to leave USF! The last five years have truly been a pleasure. I could not have asked for a more thoughtful, intelligent, and supportive community. I joined the Rhetoric and Composition program when there were just a couple of us, but now I leave behind numerous wonderful professors and a huge cohort of brilliant graduate students—so proud to have been a part of this group. Thank you to the many professors who went above and beyond for me, including but definitely not limited to Dr. Moxley, Dr. Zoetewey, Dr. Herndl, Dr. Santos, Dr. Metzger, and Dr. Hawkins. Thanks so much to the amazing staff in the department—Lee, Deedra, Nancy, and Nancy—your patience with my many silly questions will always be appreciated. Working in the Writing Center has truly been the highlight of a very positive experience overall. What a privilege to work with students in

this space and have the opportunity to learn from my writing consultant colleagues every day—hard to believe how lucky I have been. Thank you professors, staff, and colleagues for the ideas, the challenges, and most of all—the many, many laughs.

## **GRACE L. VEACH**

Dissertation: *Tracing Boundaries,  
Effacing Boundaries: Information  
Literacy as an Academic Discipline*  
Director: Dr. Joseph Moxley

I want to thank everyone in the English Department for a wonderful experience with my graduate programs (MA and PhD). At the risk of leaving someone out, special thanks to: Dr. Moxley, for being the best possible dissertation director; Lee Davidson, for guiding me through from beginning to end; my committee, Dr. Santos and Dr. Zoetewey (and Dr. Walker) for being supportive and helpful; Dr. Runge for her helpfulness as graduate director; Dr. Pat Nickinson for being the most helpful advisor I ever met, even though she was never my advisor; and the other faculty members who helped an old librarian acclimatize and rediscover the joy of learning a new discipline: Dr. Metzger, Dr. Jacobs, Dr. Boerckel, Dr. Noonan, Dr. Deats, and others. Finally, even though I don't fit the typical grad student mold, I hope that all my grad school peers will stay in touch via Facebook; they have added richness to my life!



# Calls for Papers

## **Norman Mailer Society 11th International Conference**

**“Norman Mailer at 90:  
Novelist, Journalist, Es-  
sayist, Filmmaker, and  
much more.”**

**October 23-27, 2013, Sar-  
asota HI Lido**

**Submission Deadline:  
1 May 2013**

Presentations are encouraged on any topic related to Norman Mailer's life and work. Please send inquiries and/or abstracts by May 1, 2013 to Phillip Sipiora, conference director (psipiora [at] gmail [dot] com) or Michael Shuman, conference co-director (mshuman2 [at] gmail [dot] com). The conference will include individual presentations as well as roundtable discussion panels. Conference organizers especially encourage panel submissions.

The 2013 Conference of the Norman Mailer Society will be held October 23-27 at the [Sarasota Holiday Inn Lido Beach](#). Reservations can be made directly through the hotel. Complete registration info will be made available soon. There will be two choices of rooms: ocean view (\$169) and interior view (\$139). All reservations must be made by September 16, 2013. In order to receive the preferred rates, for which you are contracted, individuals with telephone requests must identify themselves with Norman Mailer Society 2013 Conference. Individuals need to call the hotel at (800) 892-9174 for reservations.

**The Aphra Behn Society  
for Women in the Arts,  
1660-1830  
2013 Biannual Confer-  
ence  
Women, Reputation, and  
Identity in the Long**

**Eighteenth Century  
October 24-25, 2013  
The University of Tulsa  
Submission Deadline:  
15 May 2013**

The long eighteenth century witnessed the rise of the professional, public English-woman—for example, as actress, novelist, and playwright—and brought about new ways of manipulating and negotiating the boundaries of celebrity, reputation, and notoriety. Aphra Behn herself was one of the first female authors to grapple with the demands of fame and femininity as a commercial author writing for the public stage.

The Aphra Behn Society for Women in the Arts, 1660-1830 invites papers exploring any aspect of fame, celebrity culture, and the construction of self in the long eighteenth century. We particularly welcome papers that address the following topics: representation of female identity in literature or the sister arts, by men or by women, including the ability of authors and artists to construct, deconstruct, or interrogate identity; the construction of the autobiographical self, including negotiations with memory, celebrity, and reputation; competitions for representation and the battle to define one's own reputation, both before and after death; female self-marketing techniques, in the playhouse, in the literary marketplace, and beyond; the construction of all-female or female-inclusive networks; acting and performance techniques and the development of celebrity reputation; women's roles in the playhouse; Grub Street, and the broader, commercial world;

notoriety and political culture, including scandal narratives, pamphlet tracts, and clandestine satires; new trends in eighteenth-century studies, including the recovery of women's texts, developments in anthologizing practices, and the growth of digital humanities; and, issues in teaching women of the long eighteenth century, such as reckoning with changes to the canon and to available materials, the role of new technologies in pedagogy, or the relationship between text, ideology, and the classroom. We also welcome abstracts for papers not related to the conference theme.

Send 1-2 page abstracts to [aphrabehn2013@gmail.com](mailto:aphrabehn2013@gmail.com) by May 15, 2013. Please specify in your abstract if you will require audio/visual equipment. For more information, please visit the conference website, <http://abs2013.wordpress.com>, or contact the conference organizer, Dr. Jennifer L. Airey, at [Jennifer-airey@utulsa.edu](mailto:Jennifer-airey@utulsa.edu).

**Symposium on Scholarly  
Editing and Archival  
Research  
Friday, September 27,  
2013  
Wayne State University  
Submission Deadline: 31  
May 2013**

The Wayne State University Symposium on Scholarly Editing and Archival Research is an interdisciplinary conference inviting new perspectives on current practices in the editing and presentation of literary texts in all media. All events are free and open to the public. Check the website for the latest information on the program: <http://www.wsuscholarlyediting.org>

[g/](#)  
In what ways do opportunities made possible by digital environments inform editorial choices for both screen and page? How has archival research been affected by digital tools? What new literary, hermeneutic, and scholarly projects are now possible? To what degree do new approaches and methods of editing texts challenge existing narratives of criticism and literary history? We invite abstracts of no more than 500 words on these subjects as well as the following broad topics: Literary publishing and branding; Digital archives; Archival research; Scholarly editing; Canons and canonicity; Literary reception; Textual aesthetics; and, Digital poetics.

Please send your abstract, contact information, and a brief c.v. by May 31st to: Caroline Maun, Associate Professor, Department of English, Wayne State University [caroline.maun@wayne.edu](mailto:caroline.maun@wayne.edu) All events are free and open to the public. We request registration of all attendees, available at the link above. The Wayne State University Symposium on Scholarly Editing and Archival Research is supported by a Research Enhancement in the Arts and Humanities Grant from the Office of the Vice President for Research, the WSU Humanities Center Working Group on the History of the Book, and the Department of English at Wayne State University.

# May 2013

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

# June 2013

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7 Summer grad- uation applica- tion deadline	8
9	10	11	12	13	14	15
16	17	18	19	20	21 Summer A, last day of classes	22
23	24	25	26	27	28	29
30						