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Important  
Dates:

Midterm  
Date to  
Submit  
Dissertation  
Draft  
October 7

Dissertation  
Defense  
Request  
Deadline  
October 21

PhD Exams  
October 24,  
26, 28

Rhet/Comp  
PhD Exam  
Distribution  
November 1

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## Message from Graduate Director

As I spend yet another afternoon writing letters of recommendation, I am motivated to advise you on professional development this month. I see evidence that many of our students are applying for jobs, fellowships, and awards, and I commend you. You cannot **get** any of those things, if you do not **apply**. I am happy to write letters of reference for you, and your faculty mentors should be likewise. If you are not applying for any of those things, you should at least be looking. This column is devoted to the importance of looking at job ads, even if you are not “on the market.”

Our profession continues to be in transition, as it responds to economic and political pressures on a national, if not global, front. It behooves us to keep our eyes on what is happening. One measure of where the profession is going lies in the job ads. Our placement committee urges students to examine job ads in a number of places on a weekly basis. The job ads keep coming in and will do so until early spring. It is important for you to follow the advice of the placement committee in order to secure a job after you graduate, but it is important for everyone—regardless of program or

year—to see what’s going on in the field so that you can make informed decisions about where you want to go with your degree.

The job ads tell us how people are hiring today. The straightforward job titles such as “Assistant Professor of Renaissance specializing in Shakespeare” may be a thing of the past. In my field, I’ve noticed that many of the job postings for eighteenth-century studies are trans-Atlantic. In nineteenth-century studies, they focus on the “long nineteenth century” and more often than not ask for a specialization in poetry. These are changing trends that can

## Alumni Profile: Gail Sinclair, PhD Lit 1997

*What areas did you study? What subjects did you or are you publish(ing) in?*

My central areas of focus were nineteenth- and twentieth-century American Literature. My very first PhD class was a seminar on Emily Dickinson. Fabulous! Somehow during the course of my studies, I began to focus more on the modern period and have primarily ended up in this area, publishing mostly on Hemingway and Fitzgerald, but I also have

great interest in female authors. My dissertation centered on several twentieth-century female writers.

*What classes have you taught?*

I spent years, 21 to be exact, teaching high school English survey courses. I loved this because I got to teach all the Americans—the best of them and their work, and in that number of years I really got to “know” them. Since leaving the public school arena, beyond

continuing with some survey courses, I have mostly taught variations of modern lit classes. I also particularly enjoy teaching an “Images of Women in Fiction and Film” course I created in relation to my dissertation interests.

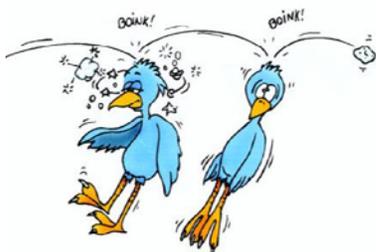
*What is your current position and what are the basic functions of that position?*

Currently, I am Executive Director and Scholar in Residence of the

Continued on p. 2

## Graduate Director Continued

be particularly useful for you as you are planning your coursework and areas of concentration. Most of the job ads this year seem to be trying to get two birds with one stone, which is probably the effect of the economy. Schools want



faculty to be able to teach in more than one area. Diversity is something that you will want to consider in creating your professional profile.

Ideally, you should approach your program with a strategy. Choosing courses or professors that you like may be satisfying, but it might not lead you to a job. Be practical while also following your interests. Take a look at the job ads and see where you might fit; or, more strategically, see what people are looking for and plan how you can fill that need. The time is now. Look broadly at job lists, and look often. Be sure to check generalist positions. If you have questions, seek advice from faculty and advisers.

Below is a list of some of the prominent sites for job ads that you should consider reviewing on a regular (even weekly) basis:

MLA Job information list: <http://www.mla.org/jil>

SAMLA job list: <http://samla.gsu.edu/membership/joblist.html>

Academic Keys: <http://www.academickeys.com/>

AWP list: <http://www.awpwriter.org/careers/joblist.htm>

Chronicle of Higher Education: <http://chronicle.com/section/Home/5>

Inside Higher Education: <http://www.insidehighered.com/>

Florida Department of Education: <http://www.fdoe.org>

## Alumni Profile Continued

Winter Park Institute at Rollins College. The Institute's mission, to quote officially, is "to bring together leaders from all disciplines who will engage the academy in substantive dialogue on current educational, social, cultural, political, and economic themes." What I get to do, in much less stuffy terms, is organize programming for some very fascinating scholars and artists we invite to our campus. These have included such interesting people as Maya Angelou, Billy Collins, Robert F. Kennedy Jr., Gloria Steinem, Julian Bond, Salman Rushdie, Paul Simon, Edward James Olmos, and many others. It's a stressful but wonderfully interesting job. I am never bored.

*How has your graduate work benefitted your current adminis-*

*trative position?*

It might seem odd to move from a lit degree to running an institute that brings in scholars across disciplines, but I came to this job from experience in-field, in a way. Having been very active in the Ernest Hemingway Society, I was asked to be the site director for their 2004 international conference in Key West. That experience, and a similar one in 2008, were great preparation for the kind of work I do now.

*What research projects are you currently working on?*

I have just finished work on essays for three Cambridge University Press Authors in Context collections—one each on Hemingway, Fitzgerald, and Wharton—and I am currently co-editing a book on Hemingway's early years

as a reporter and then a volunteer in World War I.

*What is your favorite memory of graduate school?*

To pick only one would be very tough. I was completely happy taking courses. I tell people this, and it is absolutely true. I taught full time, 150 sixteen-year-olds every day, and had a two year-old and a three year-old child, so driving 90 miles each way to Tampa one day a week and taking a three-hour class was my night out. I loved the intellectual stimulation, the quiet time in the car, and usually the kids were asleep when I got home. I do have a collective favorite memory, however. In my very first semester, in the Dickinson class, I would arrive early, and because I was new and unfamiliar with the campus and

## Alumni Profile Continued

didn't know anyone, I sat in the empty classroom studying. Dr. Robert Figg [now deceased] also came to class early, so I had a lot of one-on-one conversation time with a professor. It was more than I paid for that semester, and I found that all the professors I had for classes after that initial one were also amazingly generous with their time. Without exception that I can remember, each professor gave of his or her time in extraordinary ways that enhanced my educational experience.

*How is the transition from being a graduate student to a faculty member or administrator?*

USF had a wonderful program, I hope they still do, where they hired

graduates who didn't find a position immediately out of grad school, which allowed the student to build the CV further. I continued teaching in the public school system after receiving my PhD but then accepted a visiting professorship at USF for one year, which turned into two. Again, it was a very happy experience for me, and I moved from there to a visiting professorship at Rollins College, where I now direct an institute.

*How would you describe your experiences on the job market?*

My experience was compli-

cated by being geographically bound. My ultimate goal was to find a job at Rollins College where my husband was a professor, and after the two years at USF, I was able to accomplish this. I've been truly lucky in that respect and realize this is not the likely scenario for many who have to put themselves on a national or international market and compete against hundreds of others doing the same.

*Do you have any suggestions for current graduate students?*

Beyond choosing well the mentors with whom they

work, grad students should become active in professional organizations. For me, participating in these organizations was key. I went from attending my first major conference in 1994 to directing a conference ten years later as a result of my work in the Hemingway and Fitzgerald Societies, and I now serve on the boards of both organizations. I also regularly attend ALA and other relevant conferences, and the contacts I have made from doing so have been invaluable. Publication possibilities and important professional connections have been accomplished through this effort.

## Beyond the Bay: Presenting Graduate Work Afar or Abroad

LYON, FRANCE: Whenever the city *does* come up in print or in conversation, it is usually in reference to its reputation as an absolute epicenter of gastronomy. Certainly only a select few people think, "Lyon, Lyon, Lyon . . . F. Scott Fitzgerald!" So when I came across the CFP for the Fitzgerald Society's 2011 conference on the Society's webpage, I briefly wondered, why Lyon? But before too long, I found myself thinking, why not? And a few months later, I was in France. In case you've ever assumed that international or long-distance travel was all but impossible for graduate students, I have compiled three general tips that may help you on your way to a faraway conference. Perhaps you can even earn a new notch on your CV and a

new stamp in your passport at the same time.

RESEARCH: In addition to reading the CFPs that Lee kindly forwards to us, I routinely visit the UPenn database for conference listings (<http://call-for-papers.sas.upenn.edu/>). Instead of sifting through one or two relevant genres, I also search "all recent posts," "interdisciplinary" posts, and posts for "international conferences." You can also check out authors' societies' pages to find conferences centered on the writers themselves. Our professors often catch wind of these forums before we do, so be sure to form good working relationships with your instructors as you complete your coursework. RAISE RESOURCES: You may resist applying for foreign conferences because of

the funding. Be creative when considering your budget and requesting funding from the university or other donors. In my case, the Fitzgerald Society luckily offered travel fellowships for graduate presenters, and after completing my written application and securing letters of recommendation, I was awarded one of these grants. I then used the fellowship, some loan money, a small loan from my family, and any money I had personally to help me get to Lyon. It was worth it: the trip was an invaluable investment in my own scholarship and education—and a memorable travel experience to boot.

REMEMBER: You can do this. Don't be nervous about going on a big trip alone, for your affiliations may precede you. I was lucky enough to run into our own Dr. J'aimé

Sanders, who was a brilliant leader and also a presenter at the conference in Lyon. She introduced me to the people who literally write the books on Fitzgerald. I soon discovered that Dr. Phillip Sipiora is pretty popular in that crowd, for scholar-strangers began sending salutations to him via me, with his long-lost friends looking after me thereafter. Because of the USF faculty (like Dr. Sanders) and students (like the clever ABD Joe Good, who just presented in Germany) who travel the conference circuits and publish both here and abroad, our community now extends far beyond the fortress that is Cooper Hall. But don't take my word for it; go check it out for yourself. And send me a postcard.

—Chrissy Auger

# Faculty Bookshelf: Dr. Dianne Donnelly

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

Because I am a creative writer who also teaches composition, my teaching pedagogy is informed by both disciplines; and as such, my interests are in creative writing, rhetoric and composition, and writing program administration. For the last couple of years, I've been researching, reading, and writing creative writing scholarship. I've recently read *Rethinking Creative Writing in Higher Education: Programs and Practices that Work* (2011 e-book) by Stephanie Vanderslice, a 20-year practicing writer-teacher who explores key issues in academic creative writing. I've also enjoyed Graeme Harper's book *On Creative Writing* (2010), which takes a human-centered view of creative writing. Currently, I'm reading *Negotiating the Personal in Creative Writing* (2011) by Carl Vandermeulin, and next on my list is Mark McGurl's *The Program Era: Postwar Fiction and the Rise of Creative Writing* (2009).

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

I found Daniel Pink's book *A Whole New Mind: Why Right Brainers Will Rule the Future* (2006) and Steve Healey's 2009 article "The Rise of Creative

Writing & the New Value of Creativity" (*The Writers Chronicle*) interesting and exciting because both offer keen insights and inspiration on creativity. Pink tells us that there is a "seismic shift now underway in much of the advanced world from the logical, linear, computer-like capabilities of the Information Age" to the kind of creativity associated with the "inventive, empathic, big-picture capabilities . . . of the Conceptual Age" (1-2), and Healey claims creativity is "the buzzword of the business world" (34). I'm very interested in the generative and transformative skills of creative writing, so these kinds of works promote the fluidity of creative writing.

*Are you currently reading anything just for fun?*

I adore Tanya French's writing. I'm currently reading (or listening to in the car or when I run) *Faithful Place* (2011). French's other two books are *In the Woods* (2008) and *The Likeness* (2009). Captivating reads.

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

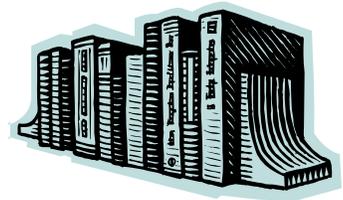
*New Writing: The International Journal for the Theory and Practice of Creative Writing* publishes creative and critical work. In addition to critical articles related to

rhetoric and composition, both *College English* and *College Composition and Communication* publish creative writing theory and pedagogy.

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

In addition to the books and journals I've noted above, I would recommend several online literary sources. *Fiction Writers Review* (<http://fictionwritersreview.com>) is a journal that includes essays, interviews, book reviews, and writers' blogs. *Practicing Writing* (<http://www.erikadreifus.com/blogs/practicing-writing/>) is a popular writing and publishing resource. Because I am also interested in advancing a more global understanding of how creative writing can contribute knowledge to the academy and the field, I would recommend a number of print and online publications that serve a national community, link to similar organizations overseas, and publish a wide variety of essays and reviews related to creative writing and the teaching of creative writing in universities: The Australasian Association of Creative Writing's (AAWP) online journal *TEXT* (<http://www.textjournal.com.au/>), AWP's *The Writers' Chronicle*, and the Na-

*tional Association of Writers in Education's (NWAEE) Magazine* (<http://www.nawe.co.uk/>). In addition, the International Center for Creative Writing Research (ICCWR) ([http://www.graemeharper.com/sites/international\\_centre/p3.html](http://www.graemeharper.com/sites/international_centre/p3.html)) offers a new international forum that addresses creative writing in the academy.



## 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/>

# Graduate Accomplishments

## **PAUL T. CORRIGAN**

"How I Came to Understand That My Students Would Need Training Wings in Order to Learn to Fly." *College Teaching* 59.4 (2011): 127-128. <http://dx.doi.org/10.1080/87567555.2011.591453>.

**MARISA IGLESIAS** has been selected as one of USF's 2011 Successful Latino/a Student Award recipients.

## **ZACHARY LUNDGREN**

"searching for a pulse." *CaKe* 5 (2011): 6.

## **CAMERON HUNT MCNABB**

"This One is for the Groundlings." *Pedagogy* 11.2 (2011): 404-408.

**SUSAN TAYLOR** was awarded the Phi Kappa Phi Graduate Scholar Award and scholarship. She was also asked to sit on the USF Relationship Equality and Anti-violence League (REAL) Advisory Committee.



Susan Taylor's ENC 1102 class organized a flash mob to promote SlutWalk in Tampa on September 16. Slutwalk is a global movement that seeks to reclaim the word "slut," protesting the impulse to explain or excuse sexual assault by blaming victims' appearances. The flash mob was an exercise in audience analysis and rhetoric in action. The students had a chance to see that one person can make a difference, and that it is important to understand the rhetorical concepts at play when planning and participating in such events. The students were encouraged to consider such factors as audience, the purpose and history of the movement they were promoting, and their own potential for enacting change. They have received almost 500 hits on YouTube and their pictures were promoted by SlutWalk Tampa, as well as other community links.

# Faculty Achievements

## **RITA CIRESI**

"Where's the Party?" *Make Mine a Double: Why Women Like Us Like to Drink (Or Not)*. Ed. Gina Barreca. UP of New England, 2011.

## **SARA MUNSON DEATS**

"The Female Rite of Passage in an American English Department." *Oxford Forum on Public Policy* 2010.5 <http://forumonpublicpolicy.com/vol2010no5/archivevol2010no5/deats.rev.pdf>.

**MELANIE GRAHAM'S** found poem "Many Happy

Returns!" will be featured in the Marshall Center's Centre Gallery from October 17-28. An opening reception will be held at noon on the 17th and a closing reception on the 28th. Additionally, her poem "The Price" will be featured as Poem of the Week by Split This Rock: Poetry of Provocation and Witness and can be found at [www.splitthisrock.org](http://www.splitthisrock.org).

**SARAH BETH HOP-  
TON, JOE MOXLEY,  
and MEREDITH  
ZOETWEY** have received a four-year grant titled *Preparing PhD Students for Successful 21st Century Careers*, which

provides funds for the design, development, and delivery of five Gordon Rule writing courses online: ENC 1101, 1102, Professional Writing, and Writing for Engineers. The award total is in excess of \$80,000.

## **KATHERINE RIEGEL**

"I Dream About the Apocalypse." *Brevity: A Journal of Concise Literary Nonfiction* 37 (Fall 2011). <http://www.creativenonfiction.org/brevity/pastissues/two/brev37/index37.html>.

"It's Good to be a Surrealist." *eleven eleven* 11 (2011): 10.

"Ode to Gardenias" and "Apple, Word, Kiss." *jabberwock review* 32.1 (Summer 2011): 64-65.

## **PAT ROGERS**

"Embedding and Embodying the Nation: Textual Practices and Form in A Tour thro' Great Britain." *Positioning Daniel Defoe's Non-fiction: Form, Function, Genre*. Ed. Aino Mäkikalli and Andreas Muller. Newcastle upon Tyne: Cambridge Scholars, 2011. 61-79.

# Calls for Papers

**22<sup>nd</sup> Annual Mardi Gras Conference at Louisiana State University Major Minors: Neglected and New Issues in Literary Studies LSU Student Union 16-17 February 2012 Submission Deadline: 9 December 2011**

The 22<sup>nd</sup> annual Mardi Gras Graduate Student Conference aims to explore areas that are often neglected in the critical discourse: works deemed low art, works and authors that have fallen out of critical favor, popular works or those deemed simply not as significant as the major works by major authors. Proposals for individual 15-minute papers as well as hour-long panel proposals organized by topic will be considered. Please submit an abstract of 250 words as an attachment along with contact information, including name, institutional affiliation, degree level, email and phone number, by December 9, 2011 to [mardigrasconference2012@gmail.com](mailto:mardigrasconference2012@gmail.com). If you are proposing a panel, please also include a 250-word abstract for the panel itself in addition to the essay abstracts. For more information, please visit our website: <http://uiswcmweb.prod.lsu.edu/ArtSci/english/GraduateProgram/MardiGrasConference/item19956.html>

**British Commonwealth and Postcolonial Studies Conference Savannah, Georgia 17-18 February 2012**

**Submission Deadline: 1 November 2011**

Held in the historic district of Savannah, Georgia, this annual event has been providing an exciting forum for postcolonial scholars for over 20 years, and is especially popular with graduate students who want to gain conference experience. Please visit the conference website for additional information:

<http://ceps.georgiasouthern.edu/conted/bcps.html>.

**British Women Writers Conference: "Landmarks"**

**Boulder, CO 7-10 June 2012 Submission Deadline: 15 January 2012**

In 2012, the 18th- and 19th-Century British Women Writers Conference (BWWC) will commemorate its 20th anniversary by focusing on the theme of "Landmarks." Rich in both physical and metaphorical significance, landmarks form loci by which we organize history and chart the development of individuals, nations, and cultures. We therefore invite papers that explore how women writers and their texts engage with an ever-changing geography that is both material and abstract. These conference papers should address the people, places, events, and texts that have made their marks on history, and/or the processes and implications of marking, mapping, reading, preserving, overwriting, or erasing. landed

(or not) with property. Please send a 500-word abstract to [bwwc2012@colorado.edu](mailto:bwwc2012@colorado.edu) by January 15, 2012. Panel proposals are also welcome and are due by December 15, 2011. Papers should address the conference theme and apply it to 18th-century, Romantic, or Victorian texts. See the conference website for more details:

[www.bwwc2012.com](http://www.bwwc2012.com).

**Early Modern Studies Journal 2012 Issue: Shakespeare and Performance Submission Deadline: 31 January 2012**

EMSJ, formerly *Early English Studies (EES)*, is an online journal under the auspices of the University of Texas, Arlington English Department and is devoted to literary and cultural topics of study in early modern period. *EES* is published annually, peer-reviewed, and open to general submission. The 2012 issue will focus on Shakespeare and Performance. We are interested in articles that consider any aspect of performance in historical or contemporary productions of Shakespeare and his contemporary playwrights. Please submit double-spaced manuscripts in Times New Roman, 12 pt font that do not exceed thirty pages in length, including notes (9,000 words total); electronic submission in Word format is required. Please use endnotes rather than a bibliography, formatting to Chicago Manual of Style,

15<sup>th</sup> Ed. The author's name, affiliation, and academic history should be included on the first page of the document. Thereafter, the author's name should not appear in the document. Submissions are due January 31, 2012. Please contact Dr. Amy Tigner at [altigner@gmail.com](mailto:altigner@gmail.com) for any queries.

**Violence, Memory, and Human Rights: An Interdisciplinary Conference USF Humanities Institute and the Departments of Anthropology and History 30 Jan - 1 Feb 2012 Submission Deadline: 15 November 2011**

The ever-repeated incidents of non-combat-related massacres and mass violence that happen in time of conflict have been a source of analysis by academics, the media, and legal authorities. Typically, such events are concealed, and witnesses silenced or ignored, often in the name of "moving on." Yet the impulse to tell the story seems universal, and may be essential if true reconciliation is to be achieved. Please send a title and 250-word abstract to: Dr. Elizabeth Bird: [ebird@usf.edu](mailto:ebird@usf.edu). Proposals for one-hour sessions, roundtables, or other formats are also encouraged. The conference will be held on the campus of the University of South Florida. Details of the conference, will be updated on the website of the Humanities Institute: <http://humanities-institute.usf.edu/events/memory/>.

# Alumni Achievements

**MATTHEW ANTONIO**, MA Literature 2007, has published a website featuring his short fiction: <http://www.littlemachines.net/index.html>.

**BOB BATCHELOR**, PhD Literature 2009

"Literary Lions Tackle 9/11: Updike and DeLillo Depicting History Through the Novel." *Radical History Review* 111 (Fall 2011): 175-83.

Rev. of *The Trouble with Dreiser: Harper and the Editing of Jennie Gerhardt*, by Annemarie König Whaley. *Studies in American Naturalism* 5:1 (2011): 100-102.

**PHILIP BOOTH**, MA Creative Writing 2006

"Fellini's *La Strada* as Transitional Film: The Road From Classical Neorealism to Poetic Realism." *The Journal of Popular Culture* 44.4 (August 2011): 704-16.

**CONSTANCE HOLMES**, PhD Literature 2010

*Legal Narratives of Recollection in The Good Soldier and Lolita. Trials and Verdicts: Applying Legal Principles to the Novels Lolita and The Good Soldier.* Saarbrücken, Germany: VDM Verlag: Dr. Mueller GmbH & Co KH, 2011.

**JOHN NIEVES**, MA Creative Writing 2006, won the 2011 Indiana Review Poetry Prize for his poem, "Because the Birds Came."

"Acquiring Mythology." *Tulane Review* (Summer 2011): 7.

"Backyard." *Night Train* 11.1 (2011): online.

"Bill of Lading." *Copper Nickel* 16 (2011): 85.

"Dead Air." *Redivider* 8.2 (2011): 112.

"Flossing the Site." *Copper Nickel* 16 (2011): 84.

"Linear A." *New Mexico Poetry Review* 2.2 (2011): 33.

"Patio Girl Exhales." *New Mexico Poetry Review* 2.2 (2011): 30.

"Sallow." *New Mexico Poetry Review* 2.2 (2011): 31.

"Specific Gravity." *Copper Nickel* 16 (2011): 86-87.

"Storm Windows (Imago)." *Nashville Review Summer* (2011): online.

"The Last Hieroglyph." *New Mexico Poetry Review* 2.2 (2011): 32.

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

**PRECIOUS MCKENZIE STEARNS**, PhD Literature 2007, has recently accepted the position of Senior Editor at Rourke Publishing.

Check out the new USF Graduate Alumni Page on Facebook:

<http://www.facebook.com/pages/USF-English-Graduate-Alumni/158241007597363>

## Events

### Teaching Discussion Group

Please join us for the October meeting of the Teaching Discussion Group on **Friday, October 7, from 3-4pm in CPR 257**. We welcome any graduate TAs, instructors and faculty who would like the opportunity to discuss some of the current issues in the profession, to brainstorm on effective classroom strategies, to listen to the latest success or horror stories, or simply to gather for fellowship. We will be discussing a selection from Maryellen Weimer's *Learner Centered Teaching: Five Key Changes to Practice*. San Francisco: Jossey-Bass, 2002. Please contact Dr. Laura Runge with any questions: [runge@usf.edu](mailto:runge@usf.edu).

### Works in Progress

For the fall semester, the Works in Progress group will be meeting on the following dates:

**Tuesday, October 18, 2:30-3:30pm (Elizabeth Hirsh)**

**Tuesday, November 15, 2:30-3:30pm (Roberta Tucker)**

All meetings will take place in **CPR 257**. Please contact Dr. Tova Cooper ([tovacooper@usf.edu](mailto:tovacooper@usf.edu)) if you would like to present in the spring.

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# Events

## Writers' Harvest

This year's Writers' Harvest is on **November 7, at 7pm, at Ella's Folk Art Cafe**. Admission to the Harvest is 3 cans or \$5. This year's featured readers are: Erika Meitner, Michael Hettich, and our very own Karen Brown. There will be raffle prizes and musical performances.

It's that time of year again. Donations for the canned food drive can be placed in the boxes in the English Department mailroom, outside Prof. Ira Sukrungruang's office door CPR 332, and on the fourth floor. The class that gathers the most cans will win a free pizza party in November. Encourage your classes to donate.

## Humanities Institute October Events

Dr. Gaëtan Brulotte Reading

The Humanities Institute, in collaboration with the Department of World Languages and the Florida-France Linkage Institute, is honored to bring USF and the Tampa Bay Community a talk by Professor Brulotte on his recently published volume, *La Nouvelle Québécoise* [The Québec Short Story: A History]. He will address the two "golden ages" of short story production in Québec. The discussion will be held on **October 12 at 2pm in the Grace Allen Room** in the library.

Brain(s) Matter: Zombies in Contemporary Culture

Don't miss the opportunity to learn about the phenomenon of zombies in American culture on **October 26-27**. Film scholars, anthropologists, cultural scholars, and theater technicians will analyze the historical roots of zombie folklore as well as their popularity in contemporary society. Join us for a great guest lecture by Dr. Sarah Juliet Lauro from UC Davis, an interdisciplinary discussion panel, or one of several classic zombie movies. Please see the Humanities Institute website for the full schedule of events: <http://humanities-institute.usf.edu/>.

## American Italian Historical Association Annual Conference

To be held on **October 20-22, 2011** at the Tampa Waterside Marriott and Tampa Convention Center. For more information contact Prof. Rita Ciresi at [rciresi@usf.edu](mailto:rciresi@usf.edu).

## Graduate Placement Committee

The job market season is in full swing, and the Graduate Placement Committee continues its series of workshops. All graduate students are welcome, but anyone actively on the market this year should attend these events. Students are also strongly encouraged to contact the members of the Committee (Profs. Gould, Sukrungruang, and Irizarry) for individual job market advising.

**Friday, 7 October:** Dissertation Fellowships and Postdocs (Information Session)

**Friday, 14 October:** Dissertation Abstracts (Workshop)

**Friday, 21 October:** Teaching Philosophies (Workshop)

**All meetings will take place 2:30-4:00, in CPR-343.**

Job Search To-Do List for October:

- Search all available venues for job postings in higher education, including MLA/ADE, SAMLA, The Chronicle of Higher Education, HigherEdJobs.com, the Florida Department of Education (for positions at local community colleges), and AcademicKeys.com (also lists administrative positions). Apply to all jobs for which you are remotely qualified. Don't overlook the generalist positions or jobs at teaching intensive institutions: these may be your surest bets for employment. Conduct a search for new postings on these sites once a week, every week.
- Review your application materials with your dissertation director and the Placement Committee. Continue to revise your materials until they are perfect.
- Discuss with your dissertation director what to use as a writing sample.
- Check in with Interfolio to be sure your recommendations are available to send out; if necessary, gently nudge those who have agreed to write you letters but have not yet uploaded them.
- By the end of October, you should start sending out your materials. Be sure you get your applications in the mail in time to meet the various schools' deadlines.
- Get back to your dissertation as often as possible.

## Peter Trachtenberg Reading

A reading and discussion with author Peter Trachtenberg will take place on **Friday, October 7, from 6:00-7:30pm. USF Graphicstudio**. Trachtenberg is the author of *The Book of Calamities: Five Questions About Suffering and Its Meaning* (Little, Brown 2008), a book that combines reportage, memoir, and moral philosophy to explore suffering and its narratives, which won the 2009 Phi Beta Kappa Ralph Waldo Emerson Award. Trachtenberg's fiction, essays, and reportage have appeared in *The New Yorker*, *Harpers, Bomb*, *A Public Space*, *Bidoun*, *O: The Oprah Magazine*, and *The New York Times Travel Magazine*. He is the recipient of a Whiting Award, the Nelson Algren Prize for Short Fiction, an Artist's Fellowship from the New York Foundation for the Arts, and a 2010-2011 Fellowship from the John Simon Guggenheim Memorial Foundation. In 2008-09 he was a visiting professor of creative nonfiction at the University of North Carolina at Wilmington.

# October 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
						1
2	3	4	5	6	7 Diss. Draft to Director Diss. Fellowships CPR 343 2:30pm Teach Discussion Group CPR 343 3 pm Peter Trachtenberg Reading Graphicstudio 6pm	8
9	10	11	12 Dr. Gaëtan Brulotte Reading Grace Allen Room 2pm	13	14 Diss. Abstracts Workshop CPR 343 2:30 pm	15
16	17	18 WIP Meeting CPR 257 2:30-3:30pm	19	20 American Italian His- torical Assoc Conference	21 Diss. Defense Request Deadline Teaching Philosophies Workshop CPR 343 2:30pm American Italian Historical Assoc Conference	22 American Italian His- torical Assoc Conference
23	24 PhD Exams	25	26 PhD Exams Brain(s) Matter	27 Brain(s) Matter	28 PhD Exams	29
30	31					

# November 2011

Sun	Mon	Tue	Wed	Thu	Fri	Sat
		1 Rhet/Comp PhD Exam Distribution	2	3	4 Diss. Defense Deadline Thesis Final Sub-	5
6	7 Writers' Harvest Ella's Folk Art	8	9	10	11 Veterans' Day Holiday	12
13	14	15 WIP Meeting CPR 257 2:30- 3:30pm	16	17	18 MA Portfolio De- fense Deadline Diss. Final Sub- mission Deadline	19
20	21	22	23	24 Thanksgiving Holiday	25 Thanksgiving Holiday	26
27	28	29	30			