

FROM YOUR GRAD DIRECTOR.....

“Professionalization” is a word you’ll hear a lot these days in classrooms and in other places where faculty and students talk about what it means to be an academic. Grad school is, at its heart, an introduction to professionalization, one in which people doing the kinds of jobs that appeal to you try to impart the knowledge and the proper gestures that will get you through the door and into the profession itself.

One way to think about your career at Ball State, then, is as a series of professional opportunities. Certainly, some of these opportunities will come off campus, at conferences and in the pages of journals. It is important to find ways to participate in such moments. Take seriously your professors’ comments on your work—we’re trying to help you think about your work in the context of these off-campus moments. If you have a paper or a poem or an essay you’re especially proud of, think about what it would take to turn it into a piece you might submit to a conference or journal. In most cases, what’s required is more work, of course, but it’s vital work that’s worth your time and effort. Hiring committees look at the lists of where you’ve presented your work and where you’ve published it as clues to where you’ve put your time and energy as a writer and scholar. Don’t throw your work away; the goal is not to publish and present anywhere but rather to publish and present in the places where your work makes sense. Those spaces are also the sites where you’re most likely to get to participate in larger conversations about Renaissance sonnets or the responsibility of the creative nonfiction writer or the use of Web 2.0 technologies in the composition classroom or the ways the insights of sociolinguistics might illuminate the ways political speech functions. To be professional is to participate in meaningful ways in the larger conversations that take place in our profession.

There are plenty of other moments of professionalization that take place on our very own campus. Every class you take—every meeting of every class—is a moment of professionalization. Most obviously, this process takes place in the work of learning. You’re reading and writing about and discussing the ideas and methods that your faculty believe are most important for preparing you to work in the field. But you’re also learning how to participate in conversations. Doing so means treating the material and one another with respect. It means contributing to the conversations in meaningful ways. It means working closely with your peers to add to the field in new and exciting ways. Don’t miss out on these opportunities by sitting silently in the classroom or by treating assignments or your peers with disdain.

The work of professionalization also takes place through service. When committees consider whom to hire for a job, they review the ways each individual has contributed to the community from which he or she comes. Has the candidate participated in a graduate student organization? helped organize a conference? established a reading group? gotten involved in a university event? Think about the kinds of service work that might interest you—would you like to organize a pedagogy roundtable? play a part in a regional or national organization? chair a panel at a conference? Whatever it is, seize the opportunity to do it. You’ll get more out of it than you might imagine. And, sure, part of what you get might be a headache—wrangling panelists at a conference can be thankless work—but getting and solving headaches is part of the professionalization process, too.

One more way to build your experience (and your résumé) and to connect to the professional world is through an internship. I’d encourage you to seek out opportunities to put your skills to work—help edit a nonprofit’s newsletter, build a business’s website, work with an area press, identify another way to enhance your professional abilities. And get credit for it! Check out the department’s information about internships (<http://bsu.edu/shapps/english/undergraduate/internships.htm>) or contact me for more information.

The more you get involved, the bigger the payoff. Not only will you build your own skills as a writer, presenter, organizer, and the like, but you’ll also make connections in your field, and you’ll raise the profile of the Ball State Graduate Program in English. You never know how these connections will pay off. One story from my own experience. I recently presented a paper at a conference, and someone whom I’d met at previous conferences was in the audience. He mentioned the paper I gave to a colleague, who was looking for someone to write an essay on Gertrude Stein for a forthcoming essay collection on modernism and celebrity. He asked me to contribute a piece to the collection, which I did. But I wouldn’t have had the opportunity without the connections I’d made at previous conferences. Don’t underestimate the power of professionalization.

—Professor Deborah Mix

NEW THIS YEAR.....

MA

Audrey Brown (CW)
Emily Crist (Gen)
Jeff Cutright (Ling)
Yousef Deikna (Ling)
Qi Ding (TESOL)
Tiffany Ellis (TESOL)
Jill Emerick (CW)
Molly Foland (Lit)
Yuki Hara (Ling/TESOL)
Sarah Kitterman (Ling)

Alison Mulert (Ling)
Krista Owen (Ling)
Bo Young Roh (TESOL)
Andrew Sippie (R/C)
David Spencer (Lit)
Elizabeth Weaver (TESOL)
Christine Woods (TESOL)

PhD

Mohammed Al Amro (Ling)
Erin Banks (R/C)
Justin Bauserman (Lit)
Edward Chaffin (R/C)
Hideki Goya (Ling)
Stephanie Hedge (R/C)
Asher John (Ling)
Stephanie Nagelkirk (Lit)
Laura Romano (R/C)
Jennifer Stewart (R/C)

If you see a new face, don't be shy—say hello!

CONGRATULATIONS ARE IN ORDER!.....

Stephen Jones (PhD program, Literature) and **Andrea Powell Wolfe** (PhD program, Literature) won Frances Mayhew Rippe Graduate Scholarships to support their research.

Nathan Myers (PhD program, Literature) and **Ryan Stryffeler** (PhD program, Literature) won Voss English Research Awards to support their research.

Elizabeth Murray (PhD program, Literature), **Hailey Sheets** (PhD program, Literature), and **Nicole Williams** (MA, Rhet/Comp, 2009) had a webtext, "The New Work of Assessment: Evaluating Multimodal Compositions," accepted for publication in the spring 2010 issue of *Computers and Composition Online*. They began this project in Dr. Jackie Grutsch McKinney's Teaching with Technology class in spring 2008.

Phillip Rudd (PhD, Linguistics, 2008) won the Alumni Association's Distinguished Dissertation Award for "Sheng: The Mixed Language of Nairobi," directed by Dr. Carolyn MacKay. Phil's award is the 3rd distinguished dissertation award our students have won in the past four years!

Nicole Williams (MA, Rhet/Comp, 2009) won the inaugural Writing Program award for Outstanding Teaching by a Graduate Assistant this spring. She joined Virginia Tech's doctoral program in Rhetoric and Composition this fall.

Andrea Powell Wolfe (PhD program, Literature) published "Double-Voicedness in *Incidents in the Life of a Slave Girl*: 'Loud Talking' to a Northern Black Readership" in *American Transcendental Quarterly* 22.3 (2008) and "(Re)Visioning the Cinderella Myth: Sylvia Plath's Bee Poems" in *Interactions* 17.2 (2008). She has also had three articles accepted for publication: "Living the Legacy of the Southern Belle: Ellen Gilchrist's Rhoda in '1957, a Romance'" will appear in the *Ellen Glasgow Journal*, "Chasing the 'Coloured Phantom': Gender Performance as Revealing and Concealing Modernist Ideology in Millay's Sonnets" is forthcoming in the *Journal of American Culture*, and "The Stained Glass Window Effect: Community and Individuality in Del Shores's South" will come out in the *Southern Quarterly*.

FACULTY PROFILE: PROFESSOR BARBARA BOGUE.....

Associate Professor Barbara Zimmermann Bogue teaches undergraduate and graduate level fiction writing classes. Born and raised in Muncie, Professor Bogue signed up for her first college-level class in her early forties, finished her B.A. with a creative writing major in five years at Indiana University and went straight to graduate school where she obtained an M.F.A. at Wichita State University in 1991. The job market was tight that year, so with \$250.00 to her name, she got as far as Leavenworth, Kansas, where for two years she worked full time as a case manager for the severely and persistently mentally ill and at night taught composition classes at Kansas City Kansas Community College. She was hired as contract faculty in the English Department at Ball State University in 1993 and as tenure-track in 2002.

Professor Bogue also teaches Creative Writing in the Community, an immersive learning course, which she designed and directs. Spring 2009 is the seventh year of this outstanding community-based creative writing program, which also involves the publication of the collaborative works titled *Writing Out of the Margins*, a collection that provides a venue for the voices of children at risk, the aging population, and persons with mental and physical disabilities. The January 2008 issue of *Kaleidoscope* features her article on the Creative Writing in the Community Project.

Professor Bogue is the author of *James Lee Burke and the Soul of Dave Robicheaux: A Critical Study of the Crime Fiction Series* (McFarland & Company, Inc., 2006) and her fiction, poetry, and literary nonfiction (under her maiden name of Zimmermann) have appeared or are forthcoming in various literary journals and anthologies. In 2008, two of her short stories received 1st and 2nd place prizes and publication in the prize-winning literary journal *New Millennium Writings* (2008-2009 and 2009-2010 issues).

STUDENT PROFILE: AARON NICELY.....

Aaron James Nicely is beginning his second year in the M.A. Creative Writing program, and is beginning work on his thesis project, which will be completed in the spring. His interest in creative writing began at Pleasant Run Middle School in Cincinnati, Ohio, through the Power of the Pen organization, and has only grown. As a freshman at Wabash College he took his first creative writing course and was officially hooked. He began crafting short stories, one of which landed him the Hockenberry Summer Internship, a paid eight-week stay on the Wabash College campus, resulting in his first attempt at a full-length novel. This he followed with a full-length play, firmly cementing his interest in producing longer works. These two projects led him to the realization that actual, in-the-field research of the lifestyles of different and interesting people is the most exciting part of writing.

Early major interests and influences included F. Scott Fitzgerald's *The Great Gatsby*, planting in his head the idea of malleable identity, and Ray Bradbury's *Fahrenheit 451*, sparking his interest in Utopic/Dystopic works. Later he discovered Hunter S. Thompson, and, after watching *Fear and Loathing in Las Vegas*, was driven to read the book, which fueled a major interest in the possibility of immersion journalism and eventually the work of David Foster Wallace. Inspired by the lives of his grandfathers and great uncles, Aaron is presently in pursuit of an immersion project where he, a full-blooded suburbanite, ventures out into the "country," to learn the life lessons and skills that helped to make them the men they were. So far these adventures have landed him a three-week stint at Smoke Rise Ranch, a full-fledged cattle ranch in central Ohio, a life full of firearms and fishing, and a week-long stint working the tobacco fields of southern Georgia with migrant workers, where, when he tried to get his co-workers to teach him bad words in Spanish, was told the only bad word they knew was "cansado", which means "tired." This summer he has also worked side by side with "The Last American Man," Eustace Conway IV, on his 1000-acre Turtle Island Preserve, and spent time with Troy Ayer, rabid gun enthusiast and proprietor of The Buck and Boar pay-to-hunt facility in South Carolina. This project will continue to pursue a number of avenues, including what it means to be "country," identity and masculinity in America, and fat studies issues. Aaron's other interests include writing and performing rock and roll music in the genre of power pop – which falls somewhere between the Rolling Stones and Weezer - and wood working, which is a fledgling hobby, but is infinitely interesting. Both of these contribute ideas to his writing, and work great as different means of generating creative output.

With the incredible support of Katey, his wife of two years, and the rest of his family, Aaron plans to see this project through to its end, which will hopefully have him in the pits with a dirt-track-racing stock-car crew, if not behind the wheel, hunting, and engaged in all other manner of activities considered "country." He also plans to pursue a Ph.D. in literature, focusing on Utopic/Dystopic literature, and possibly the field of creative non-fiction, which is rapidly growing in popularity, and covers an incredibly diverse group of people and stories. Aaron plans to put his anticipated degrees to use teaching, and will begin his teaching assistantship this fall, a new adventure that he is tremendously excited to begin.

WHAT ARE YOU READING?: PROFESSOR RAI PETERSON.....

Composing this feels a little like answering a questionnaire for a Dewar's Profile, so I am tempted to claim that I read *Remembrance of Things Past* at stoplights in my Lamborghini. Given that much of my recreational reading is really work in delightfully sheer disguise, I admit to finding it as seductive and glamorous as the amusements listed in those mid-century Scotch ads. I am researching a biography of Solita Solano, so I have the exquisite duty to read biographies of her contemporaries as well as other personal histories that are just plain well-written. Here are five whose bookmarks have slowly migrated to the back covers this spring and summer:

Dearborn, Mary V. *Mistress of Modernism: The Life of Peggy Guggenheim* (Houghton-Mifflin, 2004) is a story about money, sex, art, social class, and still more money. There are connections between this story and Solano's (e.g. Djuna Barnes and Lawrence Vail). However, Guggenheim's inclinations in other directions, such as her romantic attachments to Max Ernst, Marcel Duchamp, and Samuel Beckett, or her unfriendly competition with Uncle Solomon R. to establish a Guggenheim aesthetic are interesting. A pair of good books to read before this one are Amanda Vaill's *Everybody Was So Young: Gerald and Sarah Murphy: A Lost Generation Love Story*, or Sandra Spanier's *Kay Boyle: Artist and Activist*.

Peters, Fritz. *Boyhood with Gurdjieff* (Dutton, 1964) is the autobiography of Margaret C. Anderson's nephew who, along with his brother Tom, was adopted by Jane Heap. Both boys had serious mental problems later in life (understandably). So, take Fritz's account with your daily maximum allowance of sodium. Balanced reporting about Margaret Anderson's life is impossible, but if you enjoy shadow-sparring with unreliable narrators, first read Anderson's own three-volume autobiography.

Luhan, Mabel Dodge. *Intimate Memories*, ed. Lois Palken Rudnick (U New Mexico P, 1999) is the condensation of Luhan's three-volume autobiography. Reviewers called it "intimate" and "revealing," but it will disappoint readers who expect the author to be candid about her affairs with Georgia O'Keeffe and D. H. Lawrence. Luhan's better book is *A History of Having a Great Many Times Not Continued to Be Friends: Mabel Dodge and Gertrude Stein, 1911-1996*.

Worthen, John. *D. H. Lawrence: The Life of an Outsider* (Perseus, 2005) speaks to its readers as if they are fellow researchers. Worthen candidly retraces blind alleys with his readers and admits when he cannot solve small mysteries (as in "who was 'Jane' in London?") He is a master at explicating photographs—a really refreshing change from biographers who fictionalize too much. Naturally, there is a three-volume Cambridge biography of Lawrence, for which Worthen supplied the early years book.

Cordery, Stacy. *Alice: Alice Roosevelt Longworth from White House Princess to Washington Power Broker* (Viking, 2007) hooks you in for a long ride. I'd meant to read only the first third of this or so, because Solano met Alice Roosevelt in Asia in 1906, but found I couldn't quit reading about the feud between the two branches of the Roosevelt family, Alice's daughter by a different famous senator than her husband, or the political power she came to wield from her exclusive D.C. salons. Cordery borrows from some of her material for the Teddy Roosevelt biographies she has written, but it's okay to learn a little about stateside politics during both World Wars anyway.

The book in my glove box is Marion Meade's *Dorothy Parker: What Fresh Hell is This?* (Penguin, 1989). I'm keeping it for long stoplight reading (when I'm not texting) because Parker was a close associate of Solano's in New York from 1918-21, but the biography has gotten quit-your-job-and-buy-some-rope reviews. I dread reading it, as much for the bad influence on my own style as the sheer boredom, but I need to know what it says.

Ironically, there's not as much overlap between my queer theory reading and the biography work and one would surmise. I just got a tattered copy of the bibliography *The Lesbian in Literature* compiled by Barbara Grier, who founded Naiad Press, and I also received Joanne Passet's *Sex Variant Woman: The Life of Jeannette Howard Foster*. Foster worked at the Kinsey institute in the 1950s and compiled another important bibliography called *Sex Variant Women in Literature*.

Usually before I read them, books serve as really thick coasters on my desk at home for a few weeks. Currently collecting circular stains are Alistair Horne's *Seven Ages of Paris* (Vintage, 2002), which I hope will be a very engaging history of France that doesn't necessitate keeping straight all of the "other" Napoleons or the various "Republics" headed by Charles de Gaulle. Also on deck is Georgette Leblanc's memoir, *Souvenirs: My Life with Maeterlinck* (Dutton, 1932); this is a book I rather dread reading (more heavily-biased autobiography from the Anderson camp) so I may not open it until a coffee smell has suffused it and replaced the musty scent of this (apparently damp sometime around the 60s) 1932 first edition.

Let me also recommend used book sites that often list rare books at prices less than the postage it takes to have them delivered: bookfinder.com, abebooks.com, and powells.com. Also, my favorite vices (having re-classified the usual ones as life's necessities) are *The New Yorker* and *The New York Times*. Both are literate sources of news and entertainment with articles short enough for stoplight reading. Oh, and my Scotch? Tape, of course.

ON LEAVE.....

Professor Mark Neely (fall & spring)
Professor Web Newbold (fall)

Professor Robert Nowatzki (fall & spring)
Professor Lauren Onkey (fall & spring)

FALL SEMESTER DATES THAT MATTER.....

Events

Thursday, September 3: GSAB meeting in RB 361 at 1:00 (future GSAB meetings will be on the first Thursday of each month at 1 o'clock)

Tuesday-Thursday, September 8-10: GSAB Book Sale

Tuesday, September 15: Ishmael Beah speaks at Emens Auditorium at 7:30

Tuesday, September 22: Harvey Pekar speaks in AJ 175 at 7:30

Tuesday, October 13: Kelsey Timmerman reads in LB 125 at 7:30

Wednesday, November 11: book launch party for Sean Lovelace at 7:30 (location TBA)

Scheduling & Administrative Details

Friday, August 28: end of drop/add period

Monday, Sept. 7: Labor Day—no class

Friday, October 23: Fall Break—no class

Tuesday, November 24: Fruesday—*Friday* classes meet this day

Wednesday, November 25-Sunday, November 29: Thanksgiving Break—no class

Friday, December 11: Last day of fall classes

PEOPLE TO KNOW & HOW TO REACH THEM.....

Grad Director: Debbie Mix (dmmix@bsu.edu; 285-8415; RB 295)

Assistant to Graduate Programs: Shawna Sewell (srsewell@bsu.edu; 285-8415; RB 295)

English Department Chair: Liz Riddle (emriddle@bsu.edu; 285-8580; RB 285)

English Department Assistant Chair: Adam Beach (arbeach@bsu.edu; 285-8580; RB 285)

President of GSAB: Tess Evans (gsab@bsu.edu; mailbox #22); Jim Chambers, Ashley Ellison, Tibor Munkacsi, Hailey Sheets are also officers