

GRADUATE BULLETIN

Spring 18

UNIVERSITY OF SOUTH FLORIDA

DEPARTMENT OF ENGLISH

College of Arts and Sciences

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

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AML 6608-901 [ref. #24106] AFRICAN AMERICAN LITERATURE: BELL HOOKS AND THE POWER OF AUTOCRITOGRAPHY will meet Thursdays from 6:30pm-9:15pm with Professor Gary Lemons in CPR 343.

DESCRIPTION

Centered on the writings of radical black feminist author bell hooks—beginning with her first book *Ain't I a Woman: Black Women and Feminism* (1981)—this course will map her trajectory as one of today's most contributory voices in the cultural, theoretical, and political representations of African American literature. As the course will illustrate, hooks—positioning the critical import of memoir in her writings—strategically merges autobiography with social critique (known as “autocritography”). Rooted in an exploration of this technique as the signifying model for her rhetorical standpoint—evolving over the course of more than three decades of groundbreaking feminist publications—the course will attempt to accomplish several goals. First, it will enable students to comprehend the range, depth, and scope of the revolutionary vision of feminism hooks advances in her writings. Secondly, it will bring students into a critical engagement with hooks' interdisciplinary standpoint from which to study African American literary theory, criticism, and cultural discourse(s). Thirdly, it will seek to advance the self-liberatory dimensions of autocritography that hooks so boldly advocates as the foundation for critical self-consciousness, social, and political analyses. In sum—as a black feminist, theory-rich course grounded in the emancipator literary, cultural, critical, and scholarly production of bell hooks—it will forge its own path toward a committed investment in the preeminent legacy of hooks' own herstory.

REQUIREMENTS

To be determined.

TEXTS

To be determined.

DEGREE REQUIREMENTS FULFILLED

- MA Lit historical distribution: 20th century
- MA Lit requirement: American traditions
- MA Lit cultural-critical
- MA Lit elective
- MA R/C: 1-2 other electives
- MFA elective (5 courses)
- PhD Lit theory-rich course

CRW 6025-002 [ref. #17761] COMICS AND GRAPHIC NARRATIVE will meet Thursdays from 6:30pm-9:15pm with Professor Jarod Roselló in CPR 202.

DESCRIPTION

This course is an experiment with image-text work focused on comics and graphic narrative. Throughout the semester, we will read comics, read about comics, and make our own comics in an attempt to investigate what is possible at the intersection of words and pictures, to see what happens when

language and sensation collide. As a medium, comics exists outside traditional literary genre boundaries, and so this course should be thought of not just as multi-genre, but as post-genre, where you can bring what you know with you and use it to make something new. No drawing skills are required, no previous knowledge of comics is necessary. This course is designed as a studio course, where we will be making and sharing work together each week.

REQUIREMENTS

To be determined.

TEXTS

To be determined.

DEGREE REQUIREMENTS FULFILLED

- MFA elective (5 courses)
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CRW 6130-001 [ref. #11218] FICTION WRITING will meet Mondays from 6:30-9:15pm with Professor John Fleming. **Non-CRW majors contact professor for permit.**

DESCRIPTION

This is a writing-intensive workshop for creative writing graduate students (and others with permission of the instructor).

Format: We'll combine the small-group workshop with the more traditional full-class workshop. The two workshops will run every week.

- For the small-group workshop, you'll have a piece of fiction due every week. The fiction could range from a short-short to a novel chapter. It could be a partial story that you'd like feedback on. Or a novel outline or synopsis. Or a revision of something you wrote earlier. Because the small-group workshop is designed to be informal, I encourage you to try new things. If you're working on a novel, you can use the small-group workshop to help you meet page count goals—by submitting, say, 10 pages per week. You'll email your fiction to your small group two days before class. Workshop discussion will be an informal dialogue between writer and readers.
- For the full-class workshop, we'll review two works of fiction per week. The works you submit to the full-class workshop should be complete drafts of stories or novel chapters. While the fiction in the small-group workshop can be first drafts, I'm expecting at least second drafts for the full-class workshop. Your submission can be a revision or expansion of something you wrote for the small-group workshop, but it can also be entirely new. You'll email your fiction to the entire class two days before the workshop.

Each class meeting will more or less follow the same pattern. We'll begin with the full-class workshop. At the end of the full-class workshop, we'll discuss a story from the *Best American* anthology. Then we'll split up into our small groups. I'll rotate among groups from week to week. Every few weeks, we'll jumble the groups and start another round.

REQUIREMENTS

Regular attendance and participation in discussions. Lots of writing and critiquing. A final portfolio of 25 pages of stories or 40 pages of novel chapters.

TEXTS (Subject to change)

- *Best American Short Stories 2017*

DEGREE REQUIREMENTS FULFILLED

- MFA fiction track requirement
 - MFA elective (5 courses)
 - MA Lit elective
 - MA RAC 1-2 other electives
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CRW 6236-901 [ref. #13305] NONFICTION WRITING: MICRO, MEMOIR, AND ESSAY will meet Mondays from 3:30-6:15pm with Professor Heather Sellers. **Non-CRW majors contact professor for permit.**

DESCRIPTION

A workshop focused on three forms of contemporary nonfiction: micro-memoir, memoir, and the essay. All students are welcome, including those who have taken previous nonfiction courses at the graduate level. Our central goal in this course is to improve our ability to create compelling, meaningful, un-put-downable narratives. A secondary aim is to prepare our work for publication. To that end, we'll study nonfiction from a variety of magazines, including *The Sun* and *The New Yorker*, and we'll subscribe to four literary magazines.

During the first half of the semester, we examine stand-alone pieces. Weekly craft discussions are devoted to topics arising from these pieces. Each week has a theme: subject choice, structure, ethics, truth and invention, close observation, objective correlative, the role of mystery. During the second half of the semester we focus on book-length examples of sequenced micro, memoir, and essay. Each month, when our new magazines arrive, we'll pause to investigate new delights.

Throughout the semester, you'll submit your nonfiction writing to our process-centered workshop, where you, as the author, direct the discussion in ways most useful to you, depending on what stage your piece is in and your particular goals for the piece.

At the end of the course, each student creates a cover letter, a final revision, and a biographical note and these are workshopped in preparation for submitting work to an appropriate magazine or journal. And then we celebrate.

Please feel free to contact Dr. Sellers if you have any questions about this course, if you'd like to talk about the writing you propose to do during the course of the semester, or if you'd like guidance on reading ahead over the break.

WORK REQUIRED

- Two new pieces of nonfiction, memoir, and/or sequenced micro-memoir
- Informal written responses to student work and assigned readings
- Participation in workshop discussions
- A polished piece prepared to submit for publication, with bio note and cover letter

WORK RECOMMENDED

- Participate in AWP and campus and community literary events

TEXTS REQUIRED

- Essays by Hong Kingston, Lynch, Slater, Peacock, Dombrowski, Peckham, Cooper, Yaqub, Frazier, Beard, Spiotta, Orlean, McPhee, etc. (provided)
- Subscription to four literary magazines (educational discount)
- *Hidden America* Jean Marie Laskes
- *You Don't Have to Say You Love Me* Sherman Alexie
- *No Man's Land* Eula Biss
- *Hunger* Roxanne Gay
- *Heating and Cooling: 52 Micro Memoirs* Beth Ann Fennelly

TEXTS RECOMMENDED

- Liz Lerman's *Critical Response Process* Lerman and Borstel
- *Several short sentences about writing* Verlyn Klinkenborg
- *The Art of Memoir* Mary Karr

DEGREE REQUIREMENTS FULFILLED

- MFA nonfiction track requirement
- MFA elective (5 courses) (non-fiction-track students)
- MA Lit elective
- MA RAC 1-2 other electives

ENC 6421-001 [ref. #12304] RHETORIC OF TECHNOLOGY will meet Thursdays from 3:30-6:15pm with Professor Joe Moxley.

DESCRIPTION

The field of *Computers and Writing* has evolved over the past thirty years thanks in part to the establishment of an international journal owned by Elsevier [Computers and Composition: an International Journal](#), an open-access journal, [Computers and Composition Online](#), an experimental journal, [Kairos, a Journal of Rhetoric, Technology, and Pedagogy](#), an annual conference, [Computers and Writing](#), several book series--[USU/Colorado State University Digital Commons](#) and [Computers and Composition Digital Press](#)--and representation at the annual CCCC Conference, [7Cs](#). Over the past three decades, as the ways writers create, author, and disseminate knowledge has been radically transformed by the Internet and information technologies, additional related journals have evolved, published, and, on occasion, died. And, of course, within Writing Studies, it is rather commonplace for the field's major journals--such as CCCC, RTE, and JWR--to publish works related to rhetoric and technology. Additionally, a great many new journals have emerged to address related interdisciplinary work, including [Enculturation](#), [The Journal of Interactive Technology and Pedagogy](#), [Computer Assisted Language Instruction Consortium](#), [The Journal of Educational Data Mining](#), [The Journal of Learning Analytics](#), and [The Journal of Writing Analytics](#).

To support and recognize outstanding work, *Computers and Composition* created numerous awards: Hugh Burns Best Dissertation Award, Computers and Composition Ellen Nold Best Article Award, Distinguished Book Award, Charles Moran Award for Distinguished Contributions to the Field, Michelle Kendrick Outstanding Digital Production/Scholarship Award. In turn, created Kairos Best Webtext, The John Lovas Memorial Academic Weblog Award, and The Kairos Awards for Graduate Students and Adjuncts. Additionally, The Committee on Computers in Composition and Communication created the CCCC Technology Innovator Award. All of the awards are bestowed at the annual Computers and

Writing Conference.

Competing definitions, theories, research studies, and practices characterize the work of the denizens of Computers and Writing, some of whom like to be called *technorhetoricians*. Practitioner concerns are broad and ever expanding: multimedia authoring, peer production, human-machine interactions, corpus linguistics, Big Data, [learning analytics](#), data visualization, AWE (automated writing evaluation). In university settings, given its transdisciplinary status, faculty appointments rest in English, rhetoric, professional and technical writing, new media, and education departments.

ENC 6421 will provide an overview of foundational research and scholarship in the discipline of Computers and Writing. In order to map the terrain of this *emerging discipline*, we will

1. survey the *digital footprint* of past awardees and innovators
2. analyze and experiment with a variety of new digital tools and reflect critically on ways these tools impinge on the making and sharing of knowledge
3. read/skim the award-winning dissertations, articles, and books published awarded since 2009
4. read/skim articles and books published over the past 3 to 5 years on networked pedagogies, connectivism, data and text mining, corpus linguistics, learning/writing analytics, NLP (Natural Learning Process) Tools, latent semantic analysis tools.

In terms of a foundational focus, we will endeavor to anchor our analysis by considering the following questions:

- How are new technologies altering research, collaboration, composing, learning, publishing, and assessment practices in Writing Studies?
- In terms of research/scholarship, what has been awarded *and why* in the discipline of Computers and Writing?
- Given the ways technologies have transformed all disciplines, does it make sense to consider the field of Computers and Writing a subdiscipline of a broader, inherently transdisciplinary field? How have the disciplines of rhetoric, composition, instructional technology, professional and technical writing, digital humanities, computational linguistics, computer programming intersected to theorize and research about technoculture, human-machine interaction?
- What research topics are contemporary scholars pursuing in the field of Computers and Writing? For example, how are social media (Web 2.0, the Social Web, social networking software) and commons-based peer production tools (crowdsourcing, produsage) transforming the ways we think about agency, authorship, authority, and community?
- Given the past, what is the future of computers and writing?

REQUIREMENTS

Critical Reflection on a Tool, Tools, or Speculation about a New Tool: 20%

Surprise Reading Exams: 20%

Participation: 20%

Essay/Project on Computers and Writing as a Discipline: 20%

TEXTS

To be determined

DEGREE REQUIREMENTS FULFILLED

- MFA elective (5 courses)
- MA Lit elective
- MA RAC core requirement

- PhD RAC core requirement
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ENG 6005-901 [ref. #16442] SCHOLARLY WRITING will meet Mondays from 6:30-9:15pm with Professor Cynthia Patterson.

DESCRIPTION

This is a required course for PhD students in literature and rhetoric and composition to hone their research and writing skills and prepare them to write a prospectus for the dissertation. It will be both a writing workshop and a discussion seminar. Topics to be covered include finding and assessing research in your field; improving your writing style, skills and methods; different methodologies; finding a topic; writing abstracts, annotated bibliographies, conference papers, articles, and longer research projects; peer review; writing/publishing with technology; grant writing; forming/participating in writing communities; delivering a conference paper; revising conference papers for journal publication.

Our first class meeting will determine the focus and needs of the class based on the students enrolled. All students **MUST COME TO THE FIRST CLASS WITH A COMPLETE RESEARCH PAPER 15-25 PAGES LONG**, uploaded in advance to the course shell on *Canvas*. This submission will serve as the foundation for some of the workshop writing tasks in the class. Although students do not need to know exactly what their dissertation topic is, students should have a direction for research in mind with a sample paper to serve as a grounding for future workshops and discussions.

After the initial class meeting, the course will be conducted in hybrid format, with some face-to-face class meetings, and some deadline-driven work conducted via the USF course learning management system (LMS), *Canvas*, including the virtual online meeting tool, *Blackboard Collaborate*.

REQUIREMENTS

- Daily writing commitment
- Weekly posts, workshop submissions and peer reviews
- Creation of the following scholarly writing genres (as applicable to the particular student situation): abstract (in answer to conference CFP); annotated bibliography (for exam preparation and literature review in field/s of interest); original research essay to be submitted for publication; shortened version of research essay appropriate for conference presentation; draft of dissertation proposal; grant application, etc.

TEXTS

Anne Sigismund Huff, *Writing for Scholarly Publication* (Thousand Oaks: Sage Publications, 1999). ISBN: 0761918051 (paperback)

STYLEBOOK (CHOOSE ONE)

William Strunk, Jr., *Elements of Style* (Bartleby e-text, available through USF Library Catalog), 1999.

Joseph Gibaldi, *MLA Style Manual and Guide to Scholarly Publishing*, 3rd Edition (New York: Modern Language Association, 2008), Turabian, *A Manual for Writers* (Chicago style).

DEGREE REQUIREMENTS FULFILLED:

- PhD Lit and RAC requirement

ENG 6018-001 [ref. #23833] CRITICISM AND THEORY I will meet online with Professor Regina Hewitt.

DESCRIPTION

This course will examine selected controversies from the early history of literary criticism and scholarship, including (but not limited to) problems of imitation, the Quarrel between Ancients and Moderns, the rise of the Bourgeois Public Sphere, the ethics of the imagination, and roles for women critics. Attention will be paid to the use of “literature” in the formation of British cultural identity as well as to struggles among writers, readers, editors, philosophers, and legislators reflected in licensing, copyright, and censorship laws. Attention will also be paid to revisionist theories about the relationships among classical, medieval and modern periods and to the polemics of mapping intellectual fields.

REQUIREMENTS:

This class will meet entirely online, freeing us from the constraints of space and time and allowing us to participate in a contemporary version of the circulation of manuscripts that occurred during earlier periods in literary history. For each week throughout the term, students will be expected to submit assignments by designated due dates through the Canvas system. Assignments will consist of weekly essays; discussions of specific aspects of assigned readings; an annotated bibliography and a response to a bibliography; registration for the course (i.e. auditing not permitted).

TEXTS

- *Classical Literary Criticism*. Trans. Penelope Murray and T. S. Dorsch. Intro. by Penelope Murray. Penguin Classics (paperback) 2001 (rpr. 2004). ISBN 0-140-44651-6; ISBN-13 9780140446517
- *Sidney's "The Defence of Poesy" and Selected Renaissance Literary Criticism*. Ed. Gavin Alexander. Penguin Classics (paperback) 2004. ISBN-13: 9780141439389
- *The Idea of the Vernacular: An Anthology of Middle English Literary Theory, 1280-1520*. Ed. Ruth Evans et al. Pennsylvania State UP, 1999. ISBN 0-271-01758-9; ISBN-13: 9780271017587
- The above texts will be supplemented with readings from library and internet sources.

DEGREE REQUIREMENTS FULFILLED:

- MA Lit requirement (ENG 6018 or 6019)
- MA Lit cultural-critical studies (if not used to satisfy above requirement)
- MA RAC 1-2 other electives
- PhD Lit requirement (ENG 6018 or 6019)
- PhD Lit theory-rich course (if not used to satisfy above requirement)

ENG 6145-001 [ref. #20239] ROGUE FILM AND FILMMAKERS will meet Mondays from 3:30-6:15pm with Professor Phillip Sipiora.

DESCRIPTION

This course will examine films by revolutionary filmmakers who have deviated significantly and strategically from the traditions that have preceded them. We will consider the ways in which these filmmakers have challenged cinematic, intellectual, aesthetic, and cultural codes over the past nine decades, beginning in 1931. More specifically, we will examine different perspectives of popular culture and art according to shifts in cultural and intellectual assumptions over time. We will give special attention to discussing various ways of "reading" films, in particular those films that might be considered experimental, oppositional, or interrogative. A critical principle of interrogation is irony--as cinematic

motif, explicit and implicit metaphor, and epistemological mode. An undaunted concern for irony and its underlying supposition of evaluation will be a critical driving force in our collective analysis of rogue cinema. This course is directed toward graduate students who have a special interest in film, an intense passion for movie art. Filmmakers that are particularly innovative often tend to be aggressive in their depiction of violence, sex, and language in their cultural and technical interrogations of social mores. Whenever possible, we will view Director's Cut releases. Do not take this course if you are offended by the aggressive representation or depiction of any of these issues. This course requires intellectual curiosity and an open-minded cinematic sensibility.

REQUIREMENTS

Ten response notes to films (20%)

Term essay, 12-15pages (40%)

Final examination (40%)

TEXTS

Selected readings will be available on Canvas.

DEGREE REQUIREMENTS FULFILLED

- MA Lit cultural-critical studies requirement
- MA Lit elective
- MA RAC 1-2 other electives
- MFA elective (5 courses)

ENL 6946-901 [ref. #20252] GRADUATE INTERNSHIP

DESCRIPTION

The internship consists of supervised work-and-learning experience in professional and technical communication or other related fields under the direction of a USF faculty member and an employee of a participating firm. Ten to 12 hours per week of student time is expected during a standard 16-week semester.

Students must arrange an internship placement prior to the start of the course and are encouraged to meet with the Director of Graduate Studies at least one semester prior to enrolling in the course. **PhD students must have the approval of their major professor.** Enrollment is contingent upon the availability of suitable internship sponsors based on the student's academic and career goals. Students are placed according to specific academic and experiential qualifications, including GPA, courses taken, previous employment history, and interviews with the Director of Graduate Studies, the Coordinator of Professional and Technical Writing Internship Program, and a representative of the prospective internship sponsor. This internship course may not be repeated. Enrollment is by permit only. This class is Pass/Fail (S/U).

Prerequisites: Graduate students enrolled in the MA or MFA program must have completed with a grade of B or higher, 18 credits of coursework toward the degree. Students enrolled in the PhD program must have completed 27 credits of coursework and be scheduled to take their qualifying exams. PhD students also require the consent and recommendation of their major professor.

Notes:

- The course will not have a set meeting time. Regular meetings will be planned at the beginning of the semester, based on student schedules.

DEGREE REQUIREMENTS FULFILLED

- MFA elective
 - MA Lit elective
 - MA RAC elective
 - PhD Lit elective
 - PhD RAC Elective
-

ENL 6228-901 [ref. #13417] GLOBAL SHAKESPEARES will meet Tuesdays from 3:30pm-6:15pm with Professor Emily Jones.

DESCRIPTION

Shakespeare is one of our most familiar and most immersive writers: it is so easy to study each of his plays as its own little island, self-contained and self-sufficient, full of rich and strange delights.

The project of this seminar will be to take Shakespeare off the island—beyond England, and beyond the boundaries of the printed text. We will examine how Shakespeare was working to think globally in his own time period, about the real and present concerns of a wider world he probably never visited. We will also explore what it means for Shakespeare to be a global figure today, one whose works are adapted and performed on every continent, constantly being reconceived. We will be studying not just Shakespeare, but *Shakespeares*: the diverse lives and identities that transhistorical and multicultural adaptations make visible.

We will be reading a relatively small number of plays (see the likely list below). Alongside these, we will study a wide range of cinematic, theatrical, and textual adaptations from around the world, such as Vishal Bhardwaj's Bollywood film *Omkara*, Sulayman Al-Bassam's *Al-Hamlet Summit* set in a fictional Arab state, and Aimé Césaire's postcolonial play *Une Tempête*. We will also look at how Shakespeare's works are being reimagined in the global space of the Internet, home to an ever-growing number of fan tributes (bad, brilliant, and both).

REQUIREMENTS

Class participation; a teaching presentation; several short and informal written responses; a seminar paper that works toward a dissertation chapter, conference paper, or article.

TEXTS (among others and subject to change)

A Midsummer Night's Dream
The Merchant of Venice
Othello
Hamlet
The Tempest

DEGREE REQUIREMENTS FULFILLED

- MA Lit historical distribution
- MA Lit requirement: British traditions
- MA Lit elective
- MA R/C: 1-2 other electives
- MFA elective (5 courses)

LIT 6096-001 [ref. #12452] US MULTIETHNIC LITERATURE: ASIAN AMERICAN LITERATURE, FILM, AND THEORY will meet Wednesdays from 3:30-6:15pm with Professor Quynh Nhu Le.

DESCRIPTION

To call oneself an “Asian American” is to inhabit an identity that is political, dynamic, and oftentimes contentious. Since being coined by UC Berkeley graduate student Yuji Ichioka in 1968, Asian American Studies scholars, activists, and critics alike have grappled with the definition and political stakes of this category revealing through its multiple permutations its constructedness. Yet, to say that such an identity is a construction does not mean that it can be claimed by simple choice, nor does it mean that it can be abandoned by sheer force of will, as the literary texts, films, and theory we will read this semester attests.

In this course, we will examine the intricate concerns and experiences of “Asian America” as they are expressed in contemporary cultural productions of Asian American writers and filmmakers. Addressing and yet moving beyond the U.S.-centered national optic, this course takes a distinctly transnational approach by examining the literatures, films, and critical works produced by and about Asian community formations across the Americas (including Canada, Brazil, and the U.S.). We will trace the shifting yet interrelated experiences and exchanges of Asian communities across these geopolitical sites, as we examine their embeddedness within racial politics, settler colonial complicities, imperial formations, cross-racial alliances, class-stratifications, and the intimacies of power. In addition to the primary narratives, we will also read theoretical texts on transnationalism, comparative race, gender and sexuality, biopolitics/necropolitics, and affect as they apply to critical issues in Asian American studies. Through our readings, we will discuss how a focus on the dynamics of “Asian America” provides critical knowledge about the logics and contradictions of American settler colonial and imperial conditions.

REQUIREMENTS

Participation

Presentation: one 8-10 pgs. conference style papers

Response to Presentation: one 5-10 minute response to one colleague’s conference paper

Annotated Bibliography

Book Review 3-4 pgs. / 1000 words

Final Paper 15-20 pgs. (can be an expansion of your conference paper)

PRIMARY TEXTS (TENTATIVE)

Literature:

John Okada, *No-No Boy* (1957)

Maxine Hong Kingston, *The Woman Warrior* (1976)

Joy Kogawa, *Obasan* (1981)

David Henry Hwang, *M. Butterfly* (1988)

Karen Tei Yamashita, *Through the Arc of the Rain Forest* (1991)

Chang-Rae Lee, *Native Speaker* (1995)

Lois Ann Yamanaka, *Blu’s Hanging* (1997)

Jhumpa Lahiri, *The Interpreter of Maladies* (1999)

Gary Pak, *Language of the Geckos and other Stories* (2005)

Films:

Daughter from Danang (2002)

Better Luck Tomorrow (2002)

Harold and Kumar go to White Castle (2004)

DEGREE REQUIREMENTS FULFILLED

MA Lit historical distribution: 20th-Century

MA Lit requirement: American traditions

MA Lit elective

MA Lit requirement: cultural critical studies

MA RAC 1-2 other electives

MFA elective (5 courses)

PhD Lit theory-rich course

LIT 6934. 001 [ref. #12306] RHETORIC, SCIENCE STUDIES, AND THE NEW MATERIALISM will meet Wednesdays from 3:30-6:15pm with Professor Carl Herndl.

DESCRIPTION, TEXTS, AND REQUIREMENTS

In the last few years rhetoric has engaged with a number of ideas from the intellectual movement known as the “new materialism” and developed what many in rhetoric call “object-oriented rhetoric.” While new materialism has strong roots in political theory, e.g. Jane Bennett, work in materialist science studies (e.g. Latour, Pickering, Mol) has had probably the largest influence on rhetoric. This course explores the theoretical and practical opportunities opened to rhetoric by these new ideas by pursuing a series of questions that lie at the intersection of rhetoric, science studies and new materialism:

- What does it mean to understand science as a material practice rather than an epistemic project? As a *doing* rather than a *finding* or *discovering*?
- How can science become more engaged in policy and address “matters of concern” to our society?
- What are the implications and possibilities opened to rhetoric (both in theory building and in rhetorical practice) by contemporary work in science studies (Latour et. al.) and philosophy of science (Harmon et. al.)?
- How does a renewed interest in the material and in “things” alter our understanding of rhetorical ethics and of the rhetoric of place or “dwelling”?

I am going to organize our exploration of these questions around the work of Bruno Latour, the recent commentary on Latour by Graham Harmon, Heidegger’s writing on “The Thing” which has been vastly influential in rhetoric, and selections from new books in rhetoric including Thomas Rickerts’ *Ambient Rhetoric* (2013), Lynch and Rivers’ *Thinking With Bruno Latour in Rhetoric and Composition* (2015), and Barnett and Boyle’s *Rhetoric Through Everyday Things* (2016). Readings from Latour will include *We Have Never Been Modern* (1997), *Politics of Nature* (2004); “Why Has Critique Run Out of Steam?” (2004). We will also read selections from Braun, and Whatmore’s *Political Matter: Technoscience, Democracy and Public Life* (2010), from Coole and Frosots’ *The New Materialism* (2010), from Jane Bennett’s *Vibrant Matter: A Political Ecology of Things* (2010) and *The Enchantment of Modern life: Attachments, Crossings, and Ethics* (2001) and from Karen Barad’s *Meeting the Universe Halfway* (2007).

The course will be a lecture/discussion mix in which the biggest piece of your work will be doing all the reading and coming to class prepared to discuss it with your colleagues. Each member of the class will also be responsible for leading the class discussion on a reading of their choice once during the

semester. Each student will also complete a substantial piece or pieces of writing. Since some of you are completely unfamiliar with this material while others will have read greater or lesser parts of it, I will let each of you determine what purpose and form your writing will take. Each of you will give me a proposal defining their writing project for the course early in the semester.

DEGREE REQUIREMENTS FULFILLED

- MA RAC 1-2 other electives
- PhD RAC elective
- MFA elective (5 courses)
- PhD Lit theory-rich Course

LIT 6934-003 [ref. #14590] LITERATURE AND THE ENVIRONMENT will meet Thursdays from 3:30-6:15pm with Professor Gurleen Grewal.

DESCRIPTION

The hailing of the current geological age as the “Anthropocene” recognizes the deleterious effects of human agency on the planet. A salutary direction in literary/cultural critical studies (contemporary environmental humanities) is the growing awareness of our embeddedness in place, our coexistence with other species. This course addresses American and transnational literary representations, interdisciplinary theories and ecocritiques to engage the following critical issues: nature/culture (and other binaries) and ecofeminisms; postcolonial and indigenous critiques of the paradigms of unsustainability; land, animal, and food ethics; social justice and environmental crises; ecological awareness and integral, holistic epistemologies for realigning ourselves with all life on the planet.

TEXTS (Tentative)

Greg Garrard, ed. *The Oxford Handbook of Ecocriticism* (2014) [online text, selected chapters]
Amitav Ghosh, *The Great Derangement: Climate Change and the Unthinkable* (2016)
Jeremy Seabrook, *Consuming Cultures: Globalization and Local Lives* (2006)
Wendell Berry, *Sex, Economy, Freedom and Community* (1993)
Thomas Berry, *The Sacred Universe: Earth, Spirituality and Religion in the Twenty-First Century* (2009)
Lata Mani, *The Integral Nature of Things: Critical Reflections of the Present* (2013)
J.F. Coetzee, *The Lives of Animals* (2011)
Toni Morrison, *A Mercy* (2009)
Linda Hogan, *Solar Storms* (1997)
Natasha Trethewey, *Beyond Katrina: A Meditation on the Mississippi Gulf Coast* (2012)
Aldo Leopold, *Sand County Almanac* (c.1949; 1989) [“Land Ethic” and other excerpts]
Plus documentary films and additional articles

DEGREE REQUIREMENTS FULFILLED

- MA Lit cultural-critical studies
- MA Lit elective
- MA RAC: 1-2 other electives
- MFA elective (5 courses)
- PhD Lit theory-rich course

LIT 6934-004 [ref. #13306] PROFESSIONAL WRITING PRACTICUM will meet Tuesdays from 3:30-6:15pm with Professor Lisa Meloncon.

DESCRIPTION

The Practicum in Teaching Professional and Technical Communication is designed for students who want to gain theoretical knowledge for and practical application of teaching in PTC, which is the fastest growing segment of English studies. In the course, we will work toward an understanding of what PTC is in the academy and more importantly, the role of PTC programs in preparing students for life outside of the academy. You'll expand your teaching abilities and gain a deeper understanding of course and curriculum building, which are valuable skills for the job market. This is one of two required courses the Professional and Technical Communication Graduate Certificate.

REQUIREMENTS

Innovative reading responses: 15%

Definition essay: 20%

Curriculum Creation (modules, assignments, readings, and rationale): 25%

Pedagogical research design: 25%

Textbook and comments drafts: 15%

TEXTS

All texts will be available through either the library databases or the course website. No additional texts will be needed.

DEGREE REQUIREMENTS FULFILLED

- MA Lit elective
- MA RAC: 1-2 other electives
- MFA elective (5 courses)

LIT 6934-005 [ref. #23832] RHETORIC AND COMPOSITION LECTURE SERIES: DEMOCRACY IN THE POST-TRUTH ERA will meet Fridays from 2:30-5:15pm with Professor Meredith Johnson.

DESCRIPTION

Trust in democratic institutions has been steadily declining in the United States since the Vietnam War, causing many to describe the current political era as one of “post-truth politics.” The coining of this term, along with “fake news,” “truthiness,” and “alternative facts,” highlights recent challenges to accepted notions of information literacy. What does it mean to locate, evaluate, and effectively use information in an age when objective facts are often less persuasive than emotions, intuition, and personal convictions? This course brings internationally recognized rhetoric experts who specialize in understanding public discourse and democracy to Tampa Bay to explore the communicative opportunities, obligations, and responsibilities of citizens in a post-truth era.

“Democracy in the Post-Truth Era” is comprised of two types of class meetings. A series of lively, expert-led symposia (held roughly every third class meeting during class time) are spliced with traditional graduate seminar class meetings during non-speaker weeks. All class meetings will enable students to engage in conversation that accomplishes three objectives: 1) Clarifies the unique actors, attributes, and

problems of 21st century civic public discourse that is often more driven by appeals to pathos and affect (i.e., emotion) than logos (i.e., reason); 2) Identifies communicative strategies for understanding and participating in political action in a post-truth democracy online and in person; and 3) Emboldens local audiences to ethically put those strategies to use. To achieve these objectives, enrolled students will read speakers' published and forthcoming works, discuss the reading in preparation for each symposium, and reflect on reading and symposia in writing. Confirmed speakers include (other speakers TBA):

Dr. Casey Boyle (University of Texas Austin) author of *Rhetoric, Through Everyday Things*. Co-edited with Scot Barnett, University of Alabama Press, 2016, and author of *Rhetoric as a Posthuman Practice*, forthcoming from The Ohio State University Press, fall 2018.

Dr. Jenny Rice (University of Kentucky) author of *Distant Publics: Development Rhetoric and the Subject of Crisis*, University of Pittsburgh Press, 2012.

REQUIREMENTS

Class Participation; Scholar Sketches; Critical Reading Responses; Seminar Paper or Equivalent Project

TEXTS

- Boyle, Casey. (2018). *Rhetoric as a Posthuman Practice*. Columbus, OH: The Ohio State University Press.
- Rice, Jenny (under development). *Awful Archives: Evidence, Argument, and Extraordinary Claims*.
- Other texts TBD.

DEGREE REQUIREMENTS FULFILLED

- MA Lit elective
- MA RAC: 1-2 other electives
- MFA elective (5 courses)
- PhD Lit theory-rich course
- PhD RAC elective
- Professional and Technical Writing Certificate Elective

LIT 6934-009 [ref. #14591] INTRODUCTION TO DIGITAL HUMANITIES will meet Tuesdays from 6:30-9:15pm with Professor Steven Jones.

DESCRIPTION

Digital Humanities (DH) is an interdisciplinary field at the intersection of digital technologies and humanities research and learning. It rose to prominence around 2004, partly in response to changes in technology and culture, including the advent of mobile platforms, the geospatial turn, the mass digitization of books and other objects, casual and mobile gaming, augmented reality applications, and large-scale data analysis. This seminar is an introduction to DH, understood in these wider contexts. We'll explore contemporary debates in the field, including questions about technology and culture, access and preservation, privacy and security. Readings will consider theories and specific DH tools, projects, and methods. In addition to doing reading and presentations, students will have the opportunity to use digital platforms and tools to create a prototype collaborative DH project. Like all seminars, this class will be based on open discussion, but many class periods will also involve at least some tinkering and experimentation.

REQUIREMENTS

Class participation 10%
Regular online writing 10%
Two Pecha Kucha presentations with discussion 20%
Group presentation 30%
Final digital project 30%

TEXTS

Open-access:

The Agrippa Files: <http://agrippa.english.ucsb.edu>.
An Aura of Familiarity, Institute for the Future, 2013:
http://www.iftf.org/fileadmin/user_upload/downloads/th/IFTF_SR-1590C_AnAuraOfFamiliarity.pdf.
Electronic Literature Organization ELC3: <http://eliterature.org>.
Gold, Matthew and Lauren Klein, eds., *Debates in the Digital Humanities 2016*:
<http://dhdebates.gc.cuny.edu>.
Rockwell, Geoffrey and Stéfan Sinclair, *Hermeneutica* website: <http://hermeneuti.ca>.
Schreibman, Susan, Ray Siemens, and John Unsworth, eds., *A Companion to Digital Humanities*:
<http://www.digitalhumanities.org/companion/>.

To purchase:

Borsuk, Amaranth and Brad Bouse, *Between Page and Screen* (2012).
Schreibman, Susan, Ray Siemens, and John Unsworth, eds., *A New Companion to Digital Humanities* (2016).

DEGREE REQUIREMENTS FULFILLED

- MA Lit cultural-critical studies
- MA Lit elective
- MA RAC: 1-2 other electives
- MFA elective (5 courses)
- PhD Lit theory-rich course
- Digital Humanities Graduate Certificate (under review) core requirement

ADDITIONAL GRADUATE OFFERINGS

Directed Research in which student must have a contract with a faculty member:

- ENG 6916 (Master's)
- ENG 7916 (Doctoral)

Master's portfolio hours in which student must have a contract his/her director:

- ENG 6916 (Master's)

Doctoral Seminar credit that accompanies a regular 6000-level English course:

- ENG 7939 (Doctoral only)

A student actively working on his or her thesis/dissertation project is required to enroll for a minimum of **two** semester hours until the project meets all requirements for completion of degree:

- Thesis (ENG 6971)
- Dissertation (ENG 7980)

A contract must be completed for registration in any of the above courses. The contracts are available on the department website at <http://english.usf.edu/graduate/currentstudents/>. Upon submission of a completed contract, the Graduate Program Specialist will issue the necessary permit that will enable you to register for the hours. Permits that have been issued for you are viewable on the Registration Status screen of OASIS.

ENROLLMENT REQUIREMENTS

Please note the following enrollment policies, which will be strictly enforced by the Graduate School. **Any student not adhering to these requirements will be dropped from the program:**

- All degree-seeking graduate students (except doctoral students admitted to candidacy) must be enrolled in a minimum of **six** credits every three consecutive terms (including summer) every academic year.
- Doctoral students admitted to candidacy must be continuously enrolled **each semester** in dissertation hours for a total of at least **two** hours per semester.
- Students must be enrolled for a minimum of **two** hours during the semester of graduation.
- Graduate Teaching Assistants may still keep their assistantship and receive a tuition waiver if enrolled in **two** hours **during the semester they plan to graduate** (the full-time enrollment requirement does not apply during this semester).
- **Students who continue to need faculty supervision or to use university facilities (including the library) while working on a thesis or dissertation must register for a minimum of two thesis or dissertation hours every supervised term until they finish their degree.**

 **IMPORTANT DATES TO REMEMBER** 

Dates in italics are tentative

Time Frame to Complete ETD Workshop for Summer 2018 Graduation... 1/8-5/4/18

First Day of Classes.....	January 8
Dr. Martin Luther King, Jr. Holiday.....	January 15
Graduation Application Deadline*	February 2
PhD Exam Application Deadline.....	February 2
MFA Deadline to Submit Thesis Draft to Director for Circulation*	February 9
MA Deadline to Submit Thesis Draft to Director for Circulation*	February 16
Deadline to Submit Dissertation Draft to Director for Circulation*	March 2
USF Spring Break.....	March 12-18
PhD Qualifying Exam Dates (Rhet/Comp)	March 19-20
PhD Qualifying Exam Dates (Literature)	March 19, 21, 23
Deadline to Submit Portfolio to Committee Chair for Circulation*	March 23
Thesis Final Submission Deadline*	March 23
<i>Includes ETD Registration.</i>	
Last Day to Drop Classes without Academic Penalty (no refund)	March 24
Registration for Summer/Fall 2017 Classes Begins	March 26
PhD Exam Defense Deadline (Literature)	March 30
Dissertation Defense Deadline*	March 30
<i>Request form must be submitted at least <u>three weeks</u> prior to defense.</i>	
Dissertation Final Submission Deadline*	April 6
<i>Includes ETD Registration.</i>	
MA Portfolio Defense Deadline*	April 13
<i>Request form must be submitted at least <u>three weeks</u> prior to defense.</i>	
Doctoral Candidacy Request Deadline for Summer 18 Candidacy	April 25
<i>Dissertation committee must be on file prior to submitting candidacy request.</i>	
Last Day of Classes	April 25
Final Exam Week	April 28-May 3
Commencement (Tampa)	May 4 & 5

* Required for students graduating in Spring 2018

TENTATIVE Fall 2018 Graduate Courses

#	Course Number	Course Title	Professor
1	CRW 6025	Creative Writing Practicum	Sukrungruang
2	CRW 6130	Fiction Writing	Ciresi
3	CRW 6352	Craft of Poetry	Sellers
4	CRW 6726	Literary Editing and Publishing	Fleming
5	ENC 6720	Research Methods	M. Johnson
6	ENC 6745	FYC Practicum	Moxley
7	ENG 6009	Introduction to Graduate Studies	Lennon
8	ENG 6019	Studies in Criticism & Theory II	Grewal
9	ENL 6236	18 th Century Literature	Runge
10	ENL 6276	Modern British Literature	Mooney
11	LAE 6735	Contemporary Composition Studies	Metzger
12	LIT 6008	Postcolonial Literature	Hawkins
13	LIT 6096	US Multiethnic Literature	Irizarry
14	LIT 6934	Rhetoric of Science, Technology, and Medicine	Herndl
15	LIT 6934	Digital Humanities	S. Jones