

# GRADUATE BULLETIN

Fall 18

## UNIVERSITY OF SOUTH FLORIDA

### DEPARTMENT OF ENGLISH

College of Arts and Sciences

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

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**JOHN LENNON**  
Graduate Director

**LAURA RUNGE**  
Department Chair

**AML 6017.001 [ref. #91562] STUDIES IN AMERICAN LITERATURE TO 1860**

will meet Mondays from 3:30-6:15pm with Professor Kristin Allukian.

**DESCRIPTION**

This seminar introduces students to works by both popular and lesser-known authors central to early American literature. We will begin by surveying a range of approaches to the study of the field. Our readings will then progress in roughly chronological order through novels, novellas, poetry, tracts, and essays from the “beginnings” to the middle of the nineteenth century—a period that scholars have termed the “American Renaissance.” As we work our way through the semester, we will be guided by the following question: what role does literature play in our understanding of this era’s history, culture, and story-telling?

Secondary readings, largely interdisciplinary in scope, will frame the dominant debates, challenges, and gaps in how scholars currently talk about early American literature and shed light on the role that gender, religion, race, region, class, the emerging public sphere, and the expanding print marketplace play in shaping the literary marketplace.

**REQUIREMENTS**

Students will be graded on participation, weekly reading responses, presentation and discussion leading, and seminar paper.

**TEXTS**

*Narrative of the Life of Fredrick Douglas*, *Uncle Tom’s Cabin* by Harriet Beecher Stowe, *Ruth Hall* by Fanny Fern, Others texts TBD

**DEGREE REQUIREMENTS FULFILLED**

- MA Lit historical distribution: 19<sup>th</sup> century
- MA Lit requirement: American traditions
- MA Lit Cultural Critical Studies
- MA Lit elective
- MA RC 1-2 other electives
- PhD Lit Elective
- MFA Elective (5 courses)

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**AML 6027-001 [ref. #94625] MODERN AMERICAN LITERATURE:**

**HEMINGWAY & FITZGERALD** will meet Thursdays from 3:30pm-6:15pm with Professor Sipiora.

**DESCRIPTION**

This course will examine selected short and long fiction by F. Scott Fitzgerald and Ernest Hemingway. We will consider, through a series of close readings of the texts, how grammar and rhetoric interrelate in seminal and aesthetic ways. More specifically, we will examine how the respective linguistic strategies of these writers shape interpretation (and often change over time). We will give special attention to segments of text that might be recognized as explicitly unstable due to grammatical and rhetorical

tensions. We will especially be concerned with relationships among irony, synecdoche, and paradox. This course is directed toward graduate students who have a special interest in technical approaches to literary analysis and interpretation, an intense passion for the mechanics of literary language.

**REQUIREMENTS**

Position Paper (20%);  
Term Essay, 12-15 pages (40%);  
Final Examination (40%).

**TEXTS (subject to change)**

F. Scott Fitzgerald. *The Short Stories of F. Scott Fitzgerald* (Scribner's. ISBN 0-684-80445-X)

- - -. *The Great Gatsby*

- - -. *Tender is the Night*

Ernest Hemingway, *The Complete Short Stories* (The Finca Vigia Edition) (Scribner's. ISBN 0-684-84332-3)

- - -. *The Sun Also Rises*

- - -. *A Farewell to Arms*

- - -. *A Moveable Feast* (Restored Version, edited by Sean Hemingway)

**DEGREE REQUIREMENTS FULFILLED**

- MA Lit historical distribution: 20<sup>th</sup> century
- MA Lit requirement: American distribution
- MA Lit elective
- PhD Lit elective
- MA RAC: 1-2 other electives
- MFA elective (5 courses)

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**AML 6608.901 [ref. #84028] AFRICAN AMERICAN LITERATURE: BLACK WOMEN PLAYWRIGHTS** will meet Thursdays from 6:30-9:15pm with Professor Gary Lemons

**DESCRIPTION**

Centering on the production of drama written by African American women playwrights—this course explores the staged-representation of black identities in the U.S. Students in the course will engage the complex ways race, gender, class, and sexualities intersect in the dramatization of black life. The aim of the course is to bring significantly needed scholarly attention to black women playwrights' creative expressivity. One of the most noted, trailblazing, black female dramatists—Lorraine Hansberry is acknowledged in *Black Female Playwrights: Anthology of Plays Before 1950*. Its Editor, Kathy A. Perkins, underscores the significance of Hansberry's contribution to American drama: "During the Civil Rights Movement, [this playwright] emerged as the first black woman to present a drama on Broadway with her 1959 production of *A Raisin in the Sun*. Never before had a black female playwright commanded such attention in American theatre." Beginning with the radical anti-racist work of Zora Neale Hurston illustrated in *Color Struck: A Play in Four Scenes* (published in 1926), this course will move to foreground plays by some of today's most radical black female dramatists—including ntozake shange, Pulitzer Prize winner Suzan-Lori Parks, Lynn Nottage, and Dael Orlandersmith, among others. This course will offer students a strategic opportunity to produce scholarship focused on the significance of black women playwrights and their contributions to American literature and theatre.

### **DEGREE REQUIREMENTS FULFILLED**

- MA Lit historical distribution: 20<sup>th</sup> century
  - MA Lit requirement: American distribution
  - MA Lit Cultural-Critical Studies
  - MA Lit elective
  - PhD Lit elective
  - MA RAC: 1-2 other electives
  - MFA elective (5 courses)
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### **CRW 6025-901 [ref. #85078] PRACTICE IN TEACHING CREATIVE WRITING**

will meet Mondays from 6:30-9:15pm with Professor Ira Sukrungruang. **Non-CRW majors contact professor for permit.**

#### **DESCRIPTION**

TBD

#### **TEXTS**

TBD

### **DEGREE REQUIREMENTS FULFILLED**

- MFA elective (5 courses)
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**CRW 6130-901 [ref. #80253] FICTION WRITING** will meet Fridays from 2:30-5:15pm with Professor Rita Ciresi. **Non-CRW majors contact professor for permit.**

#### **DESCRIPTION**

Welcome to Fiction Writing! This course is a workshop open to all students in the MFA program and the graduate certificate program in creative writing. You'll produce 25-30 pages of fiction (any combination of micro fiction, short stories, and/or novel chapters) and rewrite at least one short story or novel chapter for publication as your final project. In addition, we'll hold two flash fiction workshops during the semester so each student can produce one or two polished short pieces to send out for publication.

If you're an MFA student whose primary interest is in fiction, you're encouraged to produce work in this class that will become part of your thesis. MFA students whose primary focus is poetry or creative nonfiction are welcome to join the course and learn more about fiction writing in a supportive atmosphere. The evaluation portion of this workshop is structured so students of all backgrounds and skill levels in fiction writing can achieve success.

In addition to regular workshop (where we will learn the value of constructive critique of each other's work), we'll read one collection of linked short stories, Justin Torres' debut work *We the Animals*. And we'll begin thinking about how to get our first work accepted in today's challenging publishing environment. Each student will select the first book of an American author, published within the last two years, and give a brief presentation on the book itself and its publishing history. This work may be any type of fiction: a collection of stories, a linked collection of stories, a novel, a hybrid novel, a graphic novel, a piece of genre fiction, or a collection of prose poems. Students whose primary interests are poetry or creative nonfiction are encouraged to choose a first book in their chosen genre. I hope this

assignment will bring diverse voices and writing styles into the classroom and open our eyes to the multitude of ways we can tell our stories.

### **REQUIREMENTS**

25-30 pages of fiction

Written responses to each student story submitted to workshop

Final project: revision of one story or novel chapter

One oral presentation

### **TEXTS (SUBJECT TO CHANGE)**

*We the Animals*, Justin Torres (Mariner Books, 2012, ISBN: 978-0547844190)

*Naming the World: And Other Exercises for the Creative Writer*, Bret Anthony Johnston (Random House, ISBN: 978-0812975482)

### **DEGREE REQUIREMENTS FULFILLED**

- MFA elective (5 courses)
- MFA Fiction-Track requirement

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**CRW 6352-901 [ref. #88960] CRAFT OF POETRY: DESCRIPTION, THE ART OF THE LINE AND SYNTAX** will meet Mondays from 3:30-6:15pm with Professor Heather Sellers. **Non-CRW majors contact professor for permit.**

### **DESCRIPTION**

The aim of the course is to introduce three “often assumed but neglected” issues facing contemporary writers: description, the line, and syntax. While poetry is our subject, the course is designed around these particular three foci in order to assist writers in any genre increase their power and range of effect on the page. Two outcomes: more meaningful work; more enriched and riveted readers.

"It sounds like a simple thing, to say what you see," Mark Doty writes. "But try to find words for the shades of a mottled sassafras leaf, or the reflectivity of a bay on an August morning, or the very beginnings of desire stirring in the gaze of someone looking right into your eyes." Thus we begin with a seemingly simple aspect of craft—description.

We turn then to an in-depth investigation of the function of the line in metered, rhymed, syllabic, and free verse poetry. We'll study the relationships of lineated poems, prose poetry, and hybrid works.

Our final unit is devoted to syntax. Poems by Yeats, Bishop, Frost, Kunitz, Rankine, Vuong, etc., lead us to examine “the signature musical scoring writers deploy to orchestrate meaning.” Because it is through syntax we create depth, emphasize tension, and generate drama, prose writers may gain as much here as poets.

For each of our three units, you'll craft a poem, taking the poem through a structured sequence of multiple revisions (including side-by-side versions). You'll have a chance to workshop your poems before submitting the sequence at the end of the semester in a portfolio.

The culminating project in the course is a substantive and practical craft presentation. You choose a poet to investigate over the course of the semester. Their body of work is examined closely, using our three

lenses—description, the line, and syntax (following any other topics of special interest to you). You'll want to examine relevant essays, reviews, lectures, readings and interviews (but this is at heart a craft talk and not a research paper). You'll write a fourth poem, inspired by this poet, (using our drafting method).

### REQUIREMENTS

- Attendance, thoughtful participation
- Close readings and annotations of poems
- Reading notes from our three texts
- Four final poems (eight drafts each)
- Presentation

### TEXTS

*The Art of Description* Mark Doty

*The Art of Syntax* Ellen Bryant Voigt

*The Art of the Poetic Line* James Longenbach

### DEGREE REQUIREMENTS FULFILLED

- MFA poetry-track core requirement
- MFA elective (5 courses) (non- poetry-track students)

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**CRW 6726-900 [ref. #93360] PRACTICUM IN LITERARY EDITING AND PUBLISHING** will meet Wednesdays from 6:30-9:15pm with Professor John Fleming.

### DESCRIPTION

This course will introduce you to the business side of the publishing industry. You'll learn about book publishing, literary magazines, editing, agents, book packaging, book marketing and publicity, interviewing, and book reviewing. You'll get hands-on experience in the production of a literary magazine, and you'll speak with professionals in the publishing field. The course counts as three credits toward the required 15 credits of Literature/Pedagogy/Editing courses for the MFA degree. **Students who sign up for this course should email Professor Fleming a letter by April 20 describing their skills and interests relevant to literary magazine production.** No experience is necessary; the letters will help determine the staff positions for *Saw Palm*: Managing Editor, Poetry Editors, Fiction Editors, Nonfiction/Reviews Editors, Art/Photography/Graphic Narrative Editors, Design/Production/Web Editors, and Publicity.

### REQUIREMENTS

- **Saw Palm Editing and Production.** Students will have full responsibility for editing and producing our literary magazine, *Saw Palm: Florida Literature and Art*. Most of the editing and production work for *Saw Palm* will take place outside of class. However, portions of some class meetings will be devoted to *Saw Palm*-related issues, including selected readings from the submissions.
- **Final Project.** The final project is an opportunity to pursue a writing-related interest or career. It should be a substantial work that will help to establish you in your chosen field. Some possibilities: editing an anthology, conducting an extended and publishable interview with an author or someone in the publishing industry, writing book reviews for publication, starting a new literary magazine, starting a new publishing company, establishing a copyediting or book

packaging business. You're encouraged to think big. Follow your passions and consider your career options.

- **A Places to Stand in Florida piece.** Students will contribute one piece (under 500 words) to *Saw Palm's* Places to Stand in Florida feature. You're encouraged to go somewhere in the state you've never been and write about it.
- **A Book Review or Interview.** Students will write either a short book review or interview for publication. You can write these for *Saw Palm* or for any other publication.
- **A Query Letter to an Agent or Editor.** Students will write a query letter to pitch a manuscript to an agent or editor. The manuscript might already be complete, or it might be one you hope to complete in the near future. You'll need to research the markets and make a list of at least ten appropriate agents or editors you'd submit the letter to.
- **A Brief InDesign Project.** After an introduction to InDesign software, students will be given a project to complete in class using InDesign.

### TEXTS (TENTATIVE)

- Mayra Calvani, *The Slippery Art of Book Reviewing*
- Sandee Cohen, *InDesign CS5 for Macintosh and Windows: Visual Quickstart Guide*
- Sarah Anne Johnson, *The Art of the Author Interview*
- Kindle Direct Publishing, *Publish on Amazon Kindle with Kindle Direct Publishing* (free ebook on Amazon)
- Betsy Lerner, *The Forest for the Trees*
- Ian Morris and Joanne Diaz, eds. *The Little Magazine in Contemporary America*
- John B. Thompson, *Merchants of Culture: The Publishing Business in the Twenty-First Century*

### DEGREE REQUIREMENTS FULFILLED

- MFA (15 credits of Literature/Pedagogy/Editing courses)
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**ENC 6700-001 [ref. #901] STUDIES IN COMPOSITION THEORY** will meet Tuesdays from 3:30-6:15pm with Professor Elizabeth Metzger.

### DESCRIPTION

This course will address composition theory (e.g., expressionism, process, cognition). The course will focus on selected theorists and works by, for example, Murray, Lauer, Flower and Hayes, Bruffee, Berlin, Britton, Lunsford, Emig, Kinneavy, Bartholomae and others who have impacted and shaped composition theory and practice.

In addition, the course will introduce students to various composition theories (e.g., process, free writing, collaboration, etc.) that have been adapted into or influenced textbooks and classroom teaching.

### COURSE OBJECTIVES

1. Students will familiarize themselves with key composition figures, trends, and concepts
2. Students will understand the impact of composition theory on pedagogy
3. Students will orally present information, lead discussion(s), and evaluate oral presentation(s)

### REQUIREMENTS

Summaries of and responses to selected readings	30%
An oral presentation on reading(s) with related sources, an interactive activity, and quiz	20%

A facilitation of discussion and written evaluation of an oral presentation	10%
Homework, in-class/out-of-class assignments	10%
Final Paper/Final Project	30%

### TEXTS

- Roen, Diane, editor, et.al. *Strategies for Teaching First -Year Composition*. Urbana, Illinois. National Council of Teachers of English, 2002.
- Villaneuva, Victor, editor. *Crosstalk in Composition Theory:A Reader* . Urbana, Illinois: National Council of Teachers of English, 2011.
- Articles from journals such as *College Composition and Communication*, *Research in the Teaching of English*, *Journal of Advanced Composition* and use of other resources

### DEGREE REQUIREMENTS FULFILLED

- MA Lit elective
  - MA RC Core Requirement
  - PhD RC Core Requirement
  - PhD theory-rich course
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**ENC 6745-001 [ref. #86721] PRACTICE IN TEACHING COMPOSITION** will meet Thursdays from 3:30-6:15pm with Professor Joe Moxley.

### DESCRIPTION

This course prepares Graduate Teaching Assistants (GTAs) to teach ENC 1101 and ENC 1102 and to contribute to the First-Year-Composition Program. The course introduces research and scholarship on composition theory and research, provides a forum for new teachers to share strategies with one another as well as with their mentors, and introduces instructional technology tools (Canvas, SharePoint, Blogging interfaces, Select Survey, etc.). In-class activities include discussing effective responses to student writing, discussing composition practices and teaching methods, and contemplating teachers' and students' changing roles within fluid classrooms and literacies. In addition to a weekly blog on assigned readings, students will write a graduate-level version of the ENC 1101 curriculum. Some course activities are assigned completion grades and others traditional grades.

### TEXTS (TENTATIVE)

- Tate, Gary, Amy Rupiper, Kurt Schick, and H.Brooke Hessler. *A Guide to Composition Pedagogies*. 2nd ed. New York: Oxford UP, 2013. Print.
- There will also be some readings available in our shared Dropbox .

### DEGREE REQUIREMENTS FULFILLED

- MA Lit pedagogical emphasis
- MA Lit elective
- MA R/C: 2-3 RC electives
- MFA elective (5 courses)
- PhD R/C: 4-5 RC electives

## **ENG 6946-001 [ref. #91258] 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. **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

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**ENG 6009-901 [ref. #81589] INTRODUCTION TO GRADUATE STUDIES** will meet Mondays from 6:30-9:15pm with Professor John Lennon.

### **DESCRIPTION**

This course will serve as an introduction to the culture of the English Department and to the practices of the discipline at large. To help new students transition to graduate study, readings and discussions will examine the contours of English as a discipline and the methods of scholarly research and inquiry. The course will also assist students in developing their academic skill sets as they learn how to cope with the demands of graduate education: What are the major trends in the sub-disciplines of English? How should one study and prepare for courses at the graduate level? What sort of reading and research should students do in addition to the assigned reading in a course? What constitutes an appropriate topic for a graduate-level paper? How does one go about doing the research for such a paper? How does

one read a scholarly article? What does an MLA-style “works cited” page look like? What constitutes plagiarism, and how does one avoid that trap?

In addition to these basic-skills issues, the course will also introduce students to some of the key research databases and resources necessary to graduate-level work. Formal assignments will consist of an intellectual autobiography; a survey of journals; a report on a research database or resource; an annotated bibliography connected with a project students are developing in their other courses; and a short research paper on an issue related to graduate education (funding, the job market, community colleges, teaching, publication, etc.).

**REQUIREMENTS**

To be determined

**TEXTS**

To be determined

**DEGREE REQUIREMENTS FULFILLED**

- MA Lit and RC requirement
  - MFA requirement
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**ENG 6019-001 [ref. #91563] STUDIES IN CRITICISM AND THEORY II** will meet Tuesdays from 3:30-6:15pm with Professor Gurleen Grewal.

**DESCRIPTION**

TBD

**TEXTS**

TBD

**DEGREE REQUIREMENTS FULFILLED**

- MA Lit requirement
  - MA Lit Cultural-Critical Studies (if not used to satisfy above requirement)
  - MA RC 1-2 other electives
  - PhD Lit requirement
  - PhD Lit theory-rich course (if not used to satisfy above requirement)
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**ENL 6206-001 [ref. #84025] STUDIES IN OLD ENGLISH: WOMEN IN OLD ENGLISH** will meet Fridays from 2:30-5:15pm with Professor Nicole Discenza.

**DESCRIPTION:**

Old English is the ancestor of the English we speak today. In this class, you will learn to read texts written over a thousand years ago and also come to know your own language better. The first half of the course will be devoted to learning the basics of reading Old English: phonology, grammar, syntax, and

some of the rich lexicon. We will focus on recognition and effective use of tools over memorization of forms. In the first half of term, we'll read some Old English literature in translation while dipping our toes in the waters of Old English texts; in the second half, we'll dive into more Old English directly. We will look particularly at women in their many roles: tyrant-killer, peaceweaver, saint, wife, abbess. . . . The list is longer and more varied than you may expect! Current scholarship will also inform our reading, particularly studies of sex and gender in Old English literature. You will produce a paper for the course that may be suitable for development into a conference paper, an MA portfolio paper, or a journal article. **No previous experience with Old English is expected.**

### **COURSE REQUIREMENTS**

- Weekly readings, exercises, translations, and quizzes
- Active participation in class
- Research proposal with annotated bibliography of 12 items
- Polished translation and commentary on a short piece of Old English
- Research paper of 3000–3500 words

### **TEXTS**

- Peter S. Baker, *Introduction to Old English*, 3rd ed. (Malden, MA: Wiley, 2012). ISBN: 9781470659847
- Roy M. Liuzza, trans. *Beowulf*. (Peterborough, ONT: Broadview Press, 2000). 9781551111896
- We will also make extensive use of free resources on the Internet

### **DEGREE REQUIREMENTS FULFILLED**

- MA Lit historical distribution: Medieval or Renaissance
- MA Lit Requirement: British traditions
- PhD Lit Elective
- MA R/C Elective: 1-2 other electives
- MFA elective (5 courses)

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**LIT 6096-001 [ref. #94624] STUDIES IN CONTEMPORARY LITERATURE: INDIGENOUS LITERATURE AND FILM IN THE AMERICAS** will meet Wednesdays from 3:30-6:15pm with Professor Nhu Le.

### **DESCRIPTION**

In the settler American imaginary, Indigenous peoples have often been treated as objects for study and relegated as communities existing in the past tense. This violent conjugation of Indigenous peoples into the past provides the discursive terrain out of which settlers can legitimate their own presence on Indigenous lands. In response, scholarship in Critical Indigenous studies argues for the centering of contemporary Indigenous knowledge, which can provide critical mappings and alternative ways of reading past *and* present settler logics and processes of power.

In this course, we will center the critical knowledge conveyed in Native American/Indigenous literature and films from 1968 to the contemporary moment. We will emphasize the cultural and political contexts out of which these texts emerge by analyzing theory and discourses that circulated about Indigenous peoples in the Americas, such as “Vanishing Indians,” “The Noble Savage,” “The Ecological Indian,” among others. Through close analyses of the writers/filmmakers’ aesthetic and thematic choices, we will discuss how these cultural producers re-present and negotiate these mainstream depictions, and

articulate their own experiences, concerns, and identities in relationship to (as well as in excess of) settler colonial imposition. Emerging out of different yet interconnected histories and tribal/national communities, the texts we examine reveal critical issues within the field of Indigenous studies including: the logics of settler colonialism, Indigenous phenomenology/epistemologies, sovereignty and self-determination, environmental racism, decolonization, cross-community mobilization, among others.

### **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)**

Momaday, N. Scott. *House Made of Dawn* (1968)

Silko, Leslie Marmon. *Ceremony* (1977)

Erdrich, Louise. *Tracks* (1988)

Kunuk, Zacharias. *Atanarjuat: The Fast Runner*, Film (2002)

Vizenor, Gerald. *Hiroshima Bugi: Atomu 57* (2003)

Clements, Marie. *Burning Vision* (2003)

Barnaby, Jeff. *Rhymes for Young Ghouls*, Film (2013)

### **DEGREE REQUIREMENTS FULFILLED**

- MA Lit Requirement: Cultural-Critical Studies
- MA Lit Requirement: American Traditions
- MA Historical Distribution: 20<sup>th</sup> Century
- MA Lit Elective
- MA R/C: 1-2 Other Elective
- MFA Elective: 5 Courses
- Ph.D. Requirement: Theory-rich course

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**LIT 6934-902 [ref. #85596] RHETORIC OF SCIENCE, TECHNOLOGY, AND MEDICINE** will meet Wednesdays from 3:30-6:15pm with Professor Carl Herndl.

### **DESCRIPTION**

Arguably, “science” is the dominant discourse of our time. Whether we are concerned with technology, medicine, the environment, or public policy, science affects all our lives in profound ways. Equally pressing are the issues surrounding the notion of the “anthropocene,” a newly proposed geologic epoch representing the age in which human activities have induced shifts in the state and functioning of the Earth system that threaten environmental, social, and economic crises on global to local scales. This course is an introduction to the rhetorical, historical and social analysis of science as a discursive and material practice. At least since Descartes in the seventeenth century, science grounded itself on a belief in objectivity and a corresponding belief in the transparency and neutrality of language, generating what Richard Bernstein calls the “Cartesian Anxiety.” By contrast, we might reverse Descartes’ positivism and consider science as a remarkably successful, though not perfect, strategy for

understanding and managing uncertainty especially in the current anthropocene era.

The course is organized by three large topics: defining rhetoric of science, technology and medicine (RSTM) and its research tradition; understanding science as a material practice; and exploring the relationship between science, citizens and society in the age of the anthropocene. While we will spend time surveying the general field of RSTM, we will focus much of our thinking and some of the readings on the science, policy and communication issues presented by the anthropocene era. I expect to have faculty from the interdisciplinary “Anthropocene Working Group” (AWG) come into our class to share their research, insights and ideas. Class members will also be encouraged to participate in the AWG sponsored events and projects on campus.

The course will be organized as a lecture/discussion in which all class members are expected to participate regularly and substantially. Course readings will include a large selection of articles and book chapters on RSTM and on the anthropocene as well as all or part of books by Richard Bernstein, Annemarie Mol, Bruno Latour, Evelyn Fox Keller, Leah Ceccorelli, Scott Graham and Christa Teston. Finally, everyone will complete a substantial written project, the precise nature of which will be negotiated individually so that you can each tailor the project to suit your scholarly strengths and interests, your place in the program and your research opportunities.

### **TEXTS**

TBD

### **DEGREE REQUIREMENTS FULFILLED**

- MA RC 1-2 other electives
- PhD RC elective
- PhD theory-rich course
- MFA elective (5 courses)

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**LIT 6934-903 [ref. #81837] “WORKSHOP OF FILTHY CREATION”: DIGITAL HUMANITIES APPROACHES TO 19<sup>TH</sup>-CENTURY LITERATURE** will meet Tuesdays from 6:30-9:15pm with Professor Steven Jones.

### **DESCRIPTION**

The title of this graduate seminar is taken from Mary Shelley’s science fiction novel, *Frankenstein*, published 200 years ago. In this course we’ll study the novel in detail and use its text in a series of case studies in order to explore Digital Humanities approaches to literature—for example: electronic editions, transmedia storytelling, text analysis and visualization, digital mapping, and games. We’ll also read a number of other nineteenth-century British literary works that address what we now call technology, including Charlotte Brontë’s *Shirley*, a selection of Romantic poetry, and ballads and songs by and about the original Luddites, industrial workers who organized in resistance to the mechanization of their own workshops.

### **REQUIREMENTS**

Requirements will include the application of DH tools and techniques, and a final multimodal essay. The seminar will be coordinated with USF’s commemoration of the anniversary of the publication of *Frankenstein* in 1818, including a public “Frankenreads” event on Halloween.

### **TEXTS**

Brontë, Charlotte, *Shirley*

Shelley, Mary, *Frankenstein*

Luddite ballads and other writings

Romantic poetry and other writings (Byron, Shelley, Elliott, Keats, Smith, et al.)

**DEGREE REQUIREMENTS FULFILLED**

- MA Lit elective
- MA R/C: 1-2 other electives
- PhD Lit elective
- Phd RC elective
- MFA elective (5 courses)

## 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** 

<b>Time Frame to Complete ETD Workshop for Spring 2019 Graduation.....</b>	<b>8/20-12/7</b>
<b>First Day of Classes.....</b>	<b>August 20</b>
<b>Labor Day Holiday.....</b>	<b>September 3</b>
<b><u>Graduation Application</u> Deadline*.....</b>	<b>September 14</b>
<b><u>PhD Exam Application</u> Deadline.....</b>	<b>September 14</b>
<b>MFA Deadline to Submit Thesis Draft to Director for Circulation*.....</b>	<b>September 21</b>
<b>MA Deadline to Submit Thesis Draft to Director for Circulation*.....</b>	<b>September 28</b>
<b>Deadline to Submit Dissertation Draft to Director for Circulation*.....</b>	<b>October 5</b>
<b>PhD Qualifying Exam Dates (Rhet/Comp).....</b>	<b>October 22-23</b>
<b>PhD Qualifying Exam Dates (Literature).....</b>	<b>October 22, 24, 26</b>
<b>Deadline to Submit Portfolio to Committee Chair for Circulation*.....</b>	<b>October 26</b>
<b>Last Day to Drop Class(es) without Academic Penalty (no refund).....</b>	<b>October 27</b>
<b>Registration for Spring 2019 Classes Begins.....</b>	<b>October 29</b>
<b>Thesis Final Submission Deadline*.....</b>	<b>November 2</b>
<i>Includes <a href="#">ETD Registration</a>.</i>	
<b>Dissertation Defense Deadline*.....</b>	<b>November 2</b>
<i><a href="#">Request form</a> must be submitted at least <u>three weeks</u> prior to defense.</i>	
<b>Veterans Day Holiday.....</b>	<b>November 12</b>
<b>MA Portfolio Defense Deadline*.....</b>	<b>November 16</b>
<i><a href="#">Request form</a> must be submitted at least <u>three weeks</u> prior to defense.</i>	
<b>PhD Exam Defense Deadline (Literature).....</b>	<b>November 16</b>
<b>Dissertation Final Submission Deadline*.....</b>	<b>November 16</b>
<i>Includes <a href="#">ETD Registration</a>.</i>	
<b>USF Thanksgiving Break.....</b>	<b>November 22-23</b>
<b><u>Doctoral Candidacy Request</u> Deadline for Spring 2019 Candidacy.....</b>	<b>November 30</b>
<i><a href="#">Dissertation committee</a> must be on file prior to submitting candidacy request.</i>	
<b>Last Day of Classes.....</b>	<b>November 30</b>
<b>Final Exam Week.....</b>	<b>December 1-6</b>
<b>Commencement (Tampa).....</b>	<b>December 7-8</b>

**\* Required for students graduating in Fall 2018**

**TENTATIVE** Spring 2019 Graduate Courses

#	Course Number	Course Title	Professor
1	AML 6018	American Literature 1860-1920	Patterson
2	AML 6637	US Latino/a Literature	Irizarry
3	CRW 6164	Craft of Fiction	Roselló
4	CRW 6236	Nonfiction Writing	Sukrungruang
5	CRW 6331	Poetry Writing	Hopler
6	ENC 6261	Professional and Technical Communication	M. Johnson
7	ENC 6720	Studies in Composition Research	Meloncon
8	ENL 6236	18 <sup>th</sup> Century British Literature	Runge
9	ENL 6246	Studies of the English Romantic Period	Hewitt
10	ENL 6256	Victorian Literature	Gould
11	LAE 6396	Teaching Literature Practicum	E. Jones
12	LIT 6096	Contemporary Literature and Film	Mooney
13	LIT 6934	Digital Humanities	S. Jones
14	LIT 6934	Special Topics in Rhetoric and Composition	Elliot
15	LIT 6934	Special Topics in Rhetoric and Composition	N. Johnson