

**GRADUATE
BULLETIN**
Spring 19

**UNIVERSITY OF
SOUTH FLORIDA**

DEPARTMENT OF ENGLISH

College of Arts and Sciences

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AML 6018.901 [ref. #24161] STUDIES IN AMERICAN LITERATURE 1860-1920: STUDIES IN CONTRAST – DIME NOVELS, RACE STORIES AND ALL THE REST will meet Mondays from 6:30-9:15pm with Professor Cynthia Patterson.

DESCRIPTION

When Nathaniel Hawthorne famously complained to his publisher in 1855 about the “damned mob of scribbling women,” he was castigating the popular women writers whose books sold in the 100s of thousands while Hawthorne’s work languished on booksellers’ shelves. Hawthorne’s barb calls attention to the chasm often seen as separating American canonical literature from the popular writing circulating between the Civil War and World War I. This course will set canonical American writers, like Walt Whitman, against the other “contending voices” competing for American readers. From the popular to the pedantic; from autobiography to utopian fiction; from dime novels to essays, we will explore the rich variety of American literature, and the cultural and historical contexts surrounding its production, circulation, and consumption.

REQUIREMENTS

Class participation; organizing and leading class discussion; one-page response papers; an annotated bibliography of secondary sources; a seminar paper suitable for submission for publication.

TEXTS

The editions of texts chosen for this course are designed to be economical, while introducing you to a wider sweep of an author’s work than just the selection/s we may read for class. The list includes lesser-known authors still waiting for additional scholarly attention (and so, appropriate for consideration for an M.A. portfolio paper or dissertation project). We will also be reading secondary source materials: these will be made available electronically.

Novels

E.D.E.N. Southworth, *The Hidden Hand* (19th century); Willa Cather, *My Antonia* (20th century)

Short Stories

Alice Dunbar-Nelson, *An Alice Dunbar-Nelson Reader*; Constance Fenimore Woolson, *Women Artists, Women Exiles: “Miss Grief” and Other Stories*

Dime Novels:

Ann Stephens, *Malaeska*

Autobiography:

Elizabeth Keckley, *Behind the Scenes*; excerpts from Frederick Douglass’s autobiographies

Race Stories, Part 1:

Harriet E. Wilson, *Our Nig*; Pauline Hopkins *Contending Forces*

Race Stories, Part 2:

Charles Chesnut, Short Stories & Essays; Zitkala Sa, *American Indian Stories*

From the Canon, Part 1: The Periodical Archives

Bret Harte, “The Luck of Roaring Camp” (*Overland Monthly*); Harriet Beecher Stowe, “The Minister’s Wooing” (*Atlantic Monthly*); Mark Twain, “Puddn’head Wilson” (*The Century*)

From the Canon, Part 2: Regional Literatures

Kate Chopin, *Complete Novels and Stories*; Sarah Orne Jewett, *Novels and Stories*

Poetry

Selections from Walt Whitman’s *Leaves of Grass, Third Edition* (1860)

Essays:

Mrs. N.F. Mossell, *The Work of the Afro-American Woman*; Mary Hunter Austin, *Stories from the Country of Lost Borders*

Utopian Fictions:

Charlotte Perkins Gilman, *Herland* (from *The Herland Trilogy*)

Laboring Women

Rebecca Harding Davis, *A Rebecca Harding Davis Reader*; Jennie Collins, *Nature’s Aristocracy: A Plea for the Oppressed*

DEGREE REQUIREMENTS FULFILLED

- MA Lit historical distribution: 19th century
- MA Lit requirement: American traditions
- MA Cultural-Critical Studies
- PhD Lit theory-rich course
- PhD Historical distribution: American Literature 1800-1900

AML 6637.001 [ref. #24151] STUDIES IN U.S. LATINO/A LITERATURE will meet Mondays from 3:30-6:15pm with Professor Ylce Irizarry.

DESCRIPTION

The goal of the course is to study how contemporary Chicana/o and Latina/o novels engage the “funky” - unexpected and captivating aspects of books promoted as “novels.” The course will explore how Chicana/o and Latina/o novels contest a particular object of history, the “Archive.” The “Archive” refers to post-Columbian documentation of “The New World” that began with Spanish travelogues, ethnographies, and catalogs, etc. Students enrolled in this course will explore four major patterns in fiction published after 1992, the Quincentenary of Columbus’ arrival in the “New World”: 1) the proliferation of historical fiction; 2) the foregrounding of ecocriticism; 3) the incorporation of the arts; 4) the manipulation of genre literature (*e.g.*, science fiction). To do so, we will frame our discussions on the novels’ concerns through their aesthetics and historical context. Certain literary/critical practices will be emphasized: Meta-fiction, Revisionist Writing, Ecocriticism, and Racialization. Certain themes will be emphasized: Immigration, Exile, Memory, Arrival, Community, and Agency. We will discuss how authors engage postmodern concerns about history, violence, language, gender, sexuality, nation, transnationalism, and self.

The course objectives will be met through close readings of a loosely historically ordered group of topical texts. The novels represent the perspectives of Chicana/o (Mexican American) and Latina/o

Hispanic Caribbean descent (Cuban, Dominican, and Puerto Rican American) authors. The first unit may consider how novels such as *The Lady Matador's Hotel*, *Block Captain's Daughter*, and *The People of Paper* use marginalia, letters, and footnotes to delegitimize the Archive's elision and erasure of pre-existing and/or oppositional histories. The second unit could focus on an often-undocumented history: natural history. We might examine novels that consider the global consequences of local environmental destruction: *The Palm of Darkness*, *The Rag Doll Plagues*, and *The Agüero Sisters*. A third unit might explore novels demonstrating the centrality of art and ekphrasis to the novels' story line: *Song of the Water Saints*, *Brand New Memory*, and *Loving Che*. The final unit of the course might focus on authors' revision of genre fictions by examining novels developing an embedded "text"-an entire novel within the main novel-as occurs in *The House on the Lagoon*, *Face of An Angel*, *The Lamentable Journey of Omaha Bigelow into the Impenetrable Loisaída Jungle*. These course units and texts are tentative; the book list provided to the university bookstore will constitute the required reading list.

REQUIREMENTS

As a graduate seminar, this course also focuses on student professional development. Assignments are designed to introduce and enhance critical reading, research, presentation, and pedagogical skills. The Oral Assignments give students the opportunity to practice public speech and lead class discussion. The Written Assignments offer students the chance to complete a research project of their own devising. Each of the written assignments below should "build" upon the previous one, mirroring the processes of academic writing.

Oral Assignments:

- Discussion Lead (15%): Lead the discussion on the primary text and accompanying critical texts.
- Conference Presentation (10%): Deliver a short paper (8-10pp) during class time (15 minutes' time)

Written Assignments:

- Journal Report (10%): In 1-2 pages, analyze one Journal's structure, style, trends, etc.
- Annotated Bibliography (15%): In 4-6 pages, annotate 10 articles on a particular text or topic.
- Conference Paper (15%): In 8-10 pages, present a complete argument about a single text.
- Research Paper (35%): Expand the conference paper into an article-length paper.
(MA students: 15-20pp; Ph.D. students: 20-25pp)

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 literature elective

CRW 6164.001 [ref. #24154] CRAFT OF FICTION will meet Thursdays from 3:30-6:15pm with Professor Rita Ciresi. **Non-CRW majors contact professor for permit.**

DESCRIPTION

Welcome to Craft of Fiction! This course is a combination reading/writing class open to all students in the MFA program and the graduate certificate program in creative writing. We'll read works that are models for the following forms: microfiction, short story, story-within-a-story, novella, linked story collection, novel in vignettes, novel told from multiple perspectives, and Künstlerroman (coming of age

of an artist).

In addition to closely examining these forms, we'll look at how authors manipulate point of view, characterization, description, dialogue, and plot to produce satisfying fiction. Every week we'll tackle a new writing exercise and we'll workshop these original short pieces 8 times during the semester. It's my hope that all students in the course will produce at least 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.

Each student also 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

- weekly writing assignments
- one oral presentation

TEXTS (subject to change)

The Destiny Thief, Richard Russo (essays on the writing life) Ethan Frome, Edith Wharton (story within a story/romance/use of weather) The Aspern Papers, Henry James (novella/the unreliable narrator/setting) Annie John, Jamaica Kincaid (coming of age/linked stories) Election, Tom Perrotta (use of multiple narrators/social commentary) Mrs. Bridge, Evan S. Connell (novel in vignette form/authorial distance) The Curious Incident of the Dog in the Night-Time, Mark Haddon (limited consciousness, novel with graphic elements) The Ghost Writer, Philip Roth (Künstlerroman/revision of history/moral responsibilities of the author)

Shorter selections by Margaret Atwood, Jennine Capó Crucet, Alice Munro, Amitava Kumar, Edwidge Danticat, Colson Whitehead, Jhumpa Lahiri, Gish Jen, and others

DEGREE REQUIREMENTS FULFILLED

- MFA elective (5 courses)

CRW 6236-901 [ref. #13066] NONFICTION WRITING will meet Mondays from 3:30-6:15pm with Professor Ira Sukrungruang. **Non-CRW majors contact professor for permit. (pasted old info)**

DESCRIPTION

Bill Roorbach, author of *Summers with Juliet* and *The Remedy of Love*, said that you don't find your stride as a writer until you've written 1 million words. This graduate nonfiction workshop is about

generating a big bulk of that million.

Lee K. Abbott, master of the short story form, said that when the writer finds themselves uncomfortable when writing, when they want to run away and hide, that's when they should stay; that's when they are entering a new world with new air, and it might not agree with them at first but it is the very thing that is necessary in the making of art.

Ira Sukrungruang says lots of writers say lots of things. But the one thing they have in common is they write; they produce; they are not afraid of failure. In this class we will write a lot and we will fail a lot. And this is OK.

In this graduate level creative nonfiction writing workshop much of the time will be spent on the production and process of creating new work. A majority of class time will be dedicated to workshoping student essays or chapters from longer book-length manuscripts. We will read and discuss essays and chapters by published authors. We will explore the amebic nature of the genre of creative nonfiction, challenging and exploring the evolution of the essay form.

REQUIREMENTS

- Active attendance and participation
- Leading discussion
- Active Revision Project
- Lots of Weird Ira writing prompts

TEXTS (tentative)

- Sarah Gerard, *Sunshine State*: Essays
- Brian Oliu, *So You Know It's Me*

DEGREE REQUIREMENTS FULFILLED

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

CRW 6331-001 [ref. # 14227] POETRY WRITING will meet Fridays from 2:30-5:15pm with Professor Jay Hople. **Non-CRW majors contact professor for permit.**

DESCRIPTION

This is a creative writing workshop in which the original work of the participants will be read and discussed. Essays about poetry and the work of established and up-and-coming poets will be examined as well.

REQUIREMENTS

TBA

TEXTS

TBA

DEGREE REQUIREMENTS FULFILLED

- MFA poetry-track core requirement

- MFA elective (5 courses) (non-poetry-track students)
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DIG 6178-901 [ref. #24148] INTRO 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. Now there are dedicated grants, journals, conferences, degree and certificate programs in the field. and This seminar is an introduction to DH. We'll explore contemporary debates in the field, including questions about technology and culture, race and gender, 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 use digital platforms and tools to create a prototype of a DH project. Like all seminars, this class will be based on open discussion, but class periods will also involve student presentations, as well as some tinkering and experimentation.

COURSE OBJECTIVES

This seminar serves as a contextually-framed introduction to Digital Humanities. The course will provide a practical, hands-on introduction to a range of specific DH tools and methods, for example:

- digitization and the curation of archives
- text markup and electronic editing
- text mining, data analysis, and data visualization
- maps and humanities-oriented geospatial techniques
- game studies and multimodal new media from a DH perspective
- the use of digital platforms for creative work, scholarly publication, and pedagogy

LEARNING OUTCOMES

As a result of this course, students will be able to:

- understand and engage with key debates, issues, and definitions of DH
- formulate a DH research question
- mark up sample text using simple Markdown, HTML and some TEI-XML encoding
- gain a basic understanding of digitization and the uses of metadata
- identify a basic textual corpus and use available tools to analyze it
- use digital platforms to produce and study creative work
- apply critical analysis to digital media and platforms, and to digital technology in historical and cultural contexts
- organize and execute a prototype collaborative research project on a digital platform

DEGREE REQUIREMENTS FULFILLED

- Core requirement for the Graduate Certificate in DH
- MA Lit cultural-critical studies
- MA Lit elective
- MA R/C 1-2 other electives
- MFA elective (5 courses)
- PhD Lit theory-rich course

ENC 6261-001 [ref. #24155] PROFESSIONAL & TECHNICAL COMMUNICATION THEORY will meet Wednesdays from 3:30-6:15pm with Professor Lisa Meloncon.

DESCRIPTION

What does theory actually mean? How do technical and professional communicators (both academics and practitioners) use theory? What types of theories are used in PTC and to what end?

These are the guiding questions we will discuss and examine as we review existing literature in PTC and related fields, as well some foundational theoretical texts in PTC and rhetoric. We hope to move toward a solid understanding of what theory is, what it does, when it should be used, and what are the ultimate ends of a theoretical orientation. We will approach PTC theory from a broad perspective and move to a narrow approach based on student interests.

REQUIREMENTS

- a theoretical literature review
- short response papers
- a seminar length paper that incorporates theory in some way
- to be determined by students

TEXTS

None to purchase. We will be using excerpts from a number of texts and a series of articles. All materials will be available through the library and/or provided by the instructor. Some will be decided in tandem with the students and their interests.

DEGREE REQUIREMENTS FULFILLED

- Professional and Technical Writing Certificate (required)
- MA Lit Elective
- MA R/C Elective
- PhD R/C Elective
- PhD theory-rich course

ENC 6720-901 [ref. #13064] STUDIES IN COMPOSITION RESEARCH will meet Thursdays from 6:30-9:15pm with Professor Lisa Meloncon.

DESCRIPTION

This course will introduce you to the idea of research as inquiry and as a knowledge making enterprise. By examining a variety of research methodologies, methods, and practices, we'll learn how researchers develop an idea, plan a research project, go about gathering data (whatever "data" may be), perform analysis and present their work. In short, we will be investigating how do researchers create knowledge.

The course builds on the assumption that research is connected to context, and what information is included/excluded and how that information is interpreted/discussed impacts the reception of the research. Throughout the course, our central questions will be

- * What constitutes a good research question/problem?

- * What are some of the fundamental assumptions underlying research methodologies?
- * What are types and kinds of research methods available and which ones are best for different types of questions?
- * How do I maintain research ethics?
- * What do I do when a plan goes all wrong and other questions around research practice?

We will also focus on exposing the hidden curriculum of research, that is answering questions about the nuts and bolts that often times people think you should already know. When you finish the course, you will be a more confident researcher and writer.

REQUIREMENTS

- Field exercises
- Discussion facilitation
- Literature review
- Research proposal and plan
- Mini research paper

TEXTS

None to purchase. We will be using excerpts from a number of texts and a series of articles. All materials will be available through the library and/or provided by the instructor. Many will be discussed in tandem with students and their interests.

DEGREE REQUIREMENTS FULFILLED

- PhD R/C core requirement
- MA R/C core requirement
- MA Lit elective
- PhD theory-rich course

ENL 6246-001 [ref. #15953] ENGLISH ROMANTIC PERIOD: LITERATURE AND/AS PROTEST will meet Fridays from 2:30-5:15pm with Professor Regina Hewitt.

DESCRIPTION

The year 2019 marks the bicentennial of the “Peterloo Massacre,” an episode of state violence against peaceful demonstrators that was shocking even in an Era notable for revolutions, uprisings, riots and wars. Writers responded in protest, evoking the Battle of Waterloo in their naming of this episode and enlisting literary forms to express solidarity with the victims, continue to plead their cause, criticize the use of force and assert non-violent alternatives to confrontation. In turning to literature to assess and resist violence, Romantic-era writers were carrying on practices that characterize the Period from the time that the French Revolution inspired hope and terror through the years of the Napoleonic Wars. Once dismissed as escapist, literary maneuvering is increasingly recognized and studied in Romantic-era scholarship for its power to evade oppression, construct identity and promote understanding. This course will participate in that line of study. Beginning with Percy Shelley’s direct response to Peterloo in *The Mask of Anarchy* and moving back through the era to consider a sampling of works engaged with the violent confrontations and oppressive practices of the times, we will consider how these texts represent and reflect on violence, how they interpret the function of conflict in society, and how they envision alternative relations. Writers considered will include William Wordsworth, Helen Maria Williams, Walter Scott, Joanna Baillie, Lord Byron and Lady Morgan (Sydney Owenson), among others. Romantic-era texts will be read alongside of and in light of present-day theorizations of violence, conflict, social

movements and political contention by Giorgio Agamben, Judith Butler, Rob Nixon, Charles Tilly, and Slavoj Žižek. This “theory rich” approach will provide ways to conceptualize the literary maneuvering in the Romantic-era texts and historicize and contextualize our understanding of the ways in which writing and protest intersect.

REQUIREMENTS

Weekly essays; annotated bibliography; oral report; participation in class discussions

TEXTS

A good number of readings will be assigned from internet or library sources, but for others, the following print texts will be assigned:

- *Lord Byron: The Major Works including Don Juan and Childe Harold's Pilgrimage*, ed. Jerome J. McGann, Oxford UP, 2008 (Oxford World's Classics Series). ISBN-13: 9780199537334
- Sir Walter Scott, *The Heart of Midlothian*, ed. Claire Lamont
Oxford UP, 2009 (Oxford World's Classics Series) ISBN-13: 9780199538393
- Percy Bysshe Shelley, *The Major Works*, ed. Zachary Leader and Michael O'Neill
Oxford UP, 2009 (Oxford World's Classics Series) ISBN-13: 9780199538973
- *William Wordsworth: The Major Works Including The Prelude*, ed. Stephen Gill
Oxford UP, 2008 (Oxford World's Classics Series). ISBN-13: 9780199536863
- Michael Demson, with Sharon McClinton (illus.), *Masks of Anarchy: The History of a Radical Poem from Percy Shelley to the Triangle Factory Fire*, London: Verso, 2013. ISBN-13: 9781781680988

DEGREE REQUIREMENTS FULFILLED

- MA Lit historical distribution: 19th-Century British
- MA Lit requirement: British traditions
- MA Lit elective
- MA Rhet/Com 1-2 other electives
- MFA elective (5 courses)
- PhD Lit theory-rich course

ENL 6256-901 [ref. #24163] A SURVEY OF VICTORIAN PROSE, POETRY, AND PLAYS will meet Wednesdays from 6:30-9:15pm with Professor Marty Gould.

DESCRIPTION

Unlike the topically focused courses I usually offer, this course will be a broad survey of Victorian fiction, poetry, and nonfiction (essentially, everything but novels). The goal is simple: to read as much Victorian literature as we can possibly fit into a single semester.

I'd like to try something new, and ask students to help me select the material we'll read in this course. If you're seriously interested in the course, I invite you to email me with two lists. The first should be a list of Victorian texts (of any genre) that you are desperately interested in studying in a formal way. These might be texts you read on your own but want to revisit in a classroom situation or texts that you know are important but have never had an opportunity to read and study. The second list should include all those texts that you are absolutely sick to death of seeing on a course syllabus. In putting together the final syllabus for the course, I'll do my best to maximize the representation of the texts on the first list and minimize those on the second. Send your list of nominations to mgould@usf.edu

Though one or two short novels *may* find their way onto the final syllabus, the primary readings for the course will be drawn from those other genres: poetry, nonfiction, and drama. The primary texts will be supplemented by a healthy dose of contemporary criticism and cutting-edge scholarship. In keeping with the survey concept, we'll read a lot more than we'll have time to discuss, leaving plenty of opportunities for individual off-syllabus exploration.

REQUIREMENTS

Students will take turns leading class discussion on a series of selected literary figures and their work. Written assignments will include in-class exams, a short formal paper, a brief annotated bibliography, and a series of contributions to the Canvas discussion zone.

DEGREE REQUIREMENTS FULFILLED

- MA Lit historical distribution: 19th century
- MA Lit requirement: British traditions
- MA Lit elective
- MA R/C: 1-2 other electives
- MFA elective (5 courses)

LAE 6389-001 [ref. #21249] TEACHING LITERATURE PRACTICUM will meet Tuesdays from 3:30-6:15pm with Professor Emily Jones.

DESCRIPTION

“A course that allows the prospective college English teacher to experiment with teaching techniques that will determine the most effective ways to teach literature and teach college English teachers the variety and importance of literary techniques and their relevance to various subject matters.”

REQUIREMENTS

TBD

TEXTS

TBD

LIT 6236-001 [ref. #24165] POST-COLONIAL LITERATURE will meet Thursdays from 3:30-6:15pm with Professor Hunt Hawkins.

DESCRIPTION

This course will study postcolonial literature; that is, literature emanating from colonies of Europe from the advent of colonization onwards. It will focus primarily on African literature (with some Caribbean and South Asian) going back to the 1930's but mainly from the post-independence era starting in the late 1950's. Most of the works were written in English, but a few will be read in translation from French and Arabic. The reading includes poetry by Rudyard Kipling, Leopold Senghor, and Aime Cesaire in addition to the following novels: Joseph Conrad's *Heart of Darkness*, Chinua Achebe's *Things Fall Apart*, Tayeb Salih's *Season of Migration to the North*, Jean Rhys's *Wide Sargasso Sea*, Buchi Emecheta's *The Joys of Motherhood*, Tsitsi Dangarembga's *Nervous Conditions*, Arundhati Roy's *The God of Small Things*, and

Ngugi wa Thiongo's *Weep Not, Child*. We will also watch the film "The Battle of Algiers." Theory will include Frantz Fanon's *The Wretched of the Earth* and Ashcroft, Griffiths and Tiffin's *The Empire Writes Back* as well as selections from their anthology *The Post-Colonial Studies Reader*. Major concerns will be identity formation, tribalism, the struggle against colonialism and neo-colonialism, the problem of modernization, education, the changing status of women, and issues of language and literary genre.

REQUIREMENTS

Class attendance and Participation, Midterm Test, Final Exam, 12-15 page Research Paper.

TEXTS

Notebook of a Return to the Native Land, Aime Cesaire
Heart of Darkness, Joseph Conrad
Things Fall Apart, Chinua Achebe
Season of Migration to the North, Tayeb Salih
Wide Sargasso Sea, Jean Rhys
The Joys of Motherhood, Buchi Emecheta
Nervous Conditions, Tsitsi Dangarembga
The God of Small Things, Arundhati Roy
Weep Not, Child, Ngugi wa Thiongo
The Wretched of the Earth, Frantz Fanon
The Empire Writes Back, 2nd ed., Ashcroft, Griffiths, and Tiffin
Xerox handouts of poems and essays

DEGREE REQUIREMENTS FULFILLED

- MA Lit: Cultural Critical
- MA Lit: Elective
- MA RC: 1-2 other electives
- MFA: Elective (5 courses)
- PhD Lit: Theory-rich
- PhD Lit: Elective

LIT 6934-004 [ref. #13067] SEL TOPICS: RHETORIC AND MEMORY will meet Tuesdays from 3:30-6:15pm with Professor Nathan Johnson.

DESCRIPTION

What does it mean to remember and forget, both in public and alone? Numerous scholars across fields and disciplines are interested in this question because memory shapes the substance of communities. Memory is moralized, demonized, and weaponized to achieve political ends. Memory provides a backdrop informing publics and their motivations. By the end of the seminar, students will better understand rhetoric's approaches to memory as well as how the field diverges from cognate disciplines. The class begins by exploring how rhetoricians have studied memory—first as a canon for composing speech, later as a form of technological mediation, and most recently as a time and space contextualizing rhetorical practice. We will then study writing from scholars in fields including philosophy, psychology, history, sociology, anthropology, literature, and neuroscience, charting differences in metaphors, contexts, and morality embedded within each perspective. Readings will primarily be articles and book chapters. Assignments will consist of several short presentations and a final seminar paper/equivalent professional project.

REQUIREMENTS

Class Participation; Discussion Leader Assignments; Short Presentations; Response Papers; Seminar Paper or Equivalent Project

TEXTS (tentative)

Bowker, Geoffrey C. *Memory Practices in the Sciences*. Cambridge: MIT Press, 2005.

Dickinson, Greg, Carole Blair, and Brian L. Ott, eds. *Places of Public Memory: The Rhetoric of Museums and Memorials*. Tuscaloosa: University of Alabama Press, 2010.

Douglas, Mary. *How Institutions Think*. Syracuse: Syracuse University Press, 1986. Irizarry, Ylce. *Chican/o and Latina/o Fiction: The New Memory of Latinidad*. Urbana: University of Illinois Press, 2016.

Vivian, Bradford. *Public Forgetting: The Rhetoric and Politics of Beginning Again*.

University Park: Pennsylvania State University Press, 2010.

Yates, Frances. *The Art of Memory*. Chicago: University of Chicago Press, 1966. Zerubavel, Eviatar. *Time Maps: Collective Memory and the Social Shape of the Past*.

Chicago: Chicago University Press, 2003.

DEGREE REQUIREMENTS FULFILLED

- MA Lit Elective
- MA R/C: Elective
- PhD R/C Elective
- PhD Lit Theory-Rich Course
- Professional & Technical Writing Certificate Elective

LIT 6934-006 [ref. #24464] CONTEMPORARY FILM: NARRATIVE, GENDER, AND SEXUALITIES, AND LOOKING RELATIONS will meet Wednesdays from 3:30-6:15pm with Professor Susan Mooney.

Description

We will explore how various contemporary filmmakers disrupt, reinvent, and reimagine ways to tell gendered stories via a variety of narratives, drawing on a repertoire of film genres and adding to these. Gender and sexualities—gender-fluid, trans, intersectional—are highlighted by the selected filmmakers; to discuss, we will include some readings in ethics, narrative, and theories of sexuality and gender. Of particular interest, as part of cinematic narrative, we will discuss the concepts of the gaze (male, female, trans, oppositional, and so on) and looking relations

We will explore masculinities, femininities, and fluid concepts of gender in their diversity, question how certain values and qualities get attached to gender, and how certain films encourage us to think more flexibly and fluidly about gender, and question how we construct those gendered identities. We will consider the cinematic (re)production of identity, the relationship between social movements and cinema, the use of stardom, the alternative foregrounding of indigenous, African-American, and female- and trans-identified subjects independent and foreign films. Among various forms of interpretation, we will use shot and acoustic analysis to develop arguments about how directors present the human subject in narrative, our looking relations, and other concepts to viewers.]

Student Learning Outcomes

Students will gain an enhanced understanding and appreciation of film and gender studies, and they will develop advanced skills in cinematic and theoretical research, criticism, and writing.

Requirements

Assignments will involve an early short paper, a research-based presentation, a final research paper, and participation in class and peer-based activities.

Texts

1. Selected articles on narrative, ethics, gender and sexuality, and film (especially theories of the gaze, looking relations).
2. Films: This list is still tentative, pending library streaming availability.
 1. *Atanarjuat, Fast Runner*, dir. Zacharias Kunuk
 2. *Smoke Signals*, dir. Chris Eyre
 3. *La ciénaga (The Swamp)*, dir. Lucrecia Martel,
 4. *Blow-up*, dir. Michelangelo Antonioni
 5. *Daughters of the Dust*, dir. Julie Dash
 6. *Barry Lyndon*, dir. Stanley Kubrick
 7. *Stalker*, dir. Andrei Tarkovsky
 8. *Eternal Sunshine of the Spotless Mind*, dir. Michel Gondry
 9. *Tomboy*, dir. Céline Sciamma
 10. *Moonlight*, dir. Barry Jenkins
 11. *Y tu mamá también*, dir. Alfonso Cuarón
 12. *Una mujer fantástica*, dir. Sebastián Lelio

Degree Requirements Fulfilled

- MA Cultural-Critical Studies
- MA Lit elective
- MA Rhet/Comp 1-2 other electives
- MFA elective (5 courses)
- PhD Lit theory-rich course

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 <i>Summer 2019</i> Graduation.....	1/7 – 4/26
First Day of Classes.....	January 7
Dr. Martin Luther King, Jr. Holiday.....	January 21
Graduation Application Deadline*	February 1
PhD Exam Application Deadline.....	February 4
MFA Deadline to Submit Thesis Draft to Director for Circulation*	<i>February 8</i>
MA Deadline to Submit Thesis Draft to Director for Circulation*	<i>February 15</i>
Deadline to Submit Dissertation Draft to Director for Circulation*	March 1
USF Spring Break.....	March 11 - 17
PhD Qualifying Exam Dates (Rhet/Comp).....	March 18 - 19
PhD Qualifying Exam Dates (Literature).....	March 18, 20, 22
Deadline to Submit Portfolio to Committee Chair for Circulation*	March 22
Last Day to Drop Class(es) without Academic Penalty (no refund).....	March 23
Registration for Summer/Fall 2019 Classes Begins.....	March 25
Thesis Final Submission Deadline*	March 22
<i>Includes ETD Registration.</i>	
Dissertation Defense Deadline*	March 29
<i>Request form must be submitted at least <u>three weeks</u> prior to defense.</i>	
PhD Exam Defense Deadline (Literature).....	April 5
Dissertation Final Submission Deadline*	April 5
<i>Includes ETD Registration.</i>	
MA Portfolio Defense Deadline*	<i>April 12</i>
<i>Request form must be submitted at least <u>three weeks</u> prior to defense.</i>	
Doctoral Candidacy Request Deadline for Summer 19 Candidacy.....	<i>April 24</i>
<i>Dissertation committee must be on file prior to submitting candidacy request.</i>	
Last Day of Classes.....	April 26
Final Exam Week.....	April 29 – May 3
Commencement (Tampa).....	May 3 – 4

* Required for students graduating in Spring 2019

TENTATIVE **Fall 2019 Graduate Courses**

#	Course Number	Course Title	Professor
1		TBD	
2			
3			
4			
5			
6			
7			
8			
9			
10			
11			
12			
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14			