

# GRADUATE BULLETIN

*Fall 2019*

## **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 6027.001 [ref. #93362] AMERICAN EXPATRIATE MODERNISTS** will meet Mondays from 3:30-6:15pm with Professor Phillip Sipiora.

**DESCRIPTION**

This course will examine texts by expatriate American Modernists who lived in Paris in the 1920s and 1930s. We will be particularly concerned with the ways in which these revolutionary artists deviate significantly and strategically from the writers and traditions that preceded them. These writers were germinal figures in defining and representing what American Modernism would become, specifically by challenging literary, intellectual, aesthetic, and cultural codes following the end of WWI. This international, revolutionary movement (and moment) revealed Modernism as it emerged across Europe and across the arts in exciting new forms. We will also examine underlying currents and tensions in the act of expatriation and how living away from America allowed these writers to see more keenly into American culture from the distance of living, loving, and creating art in Paris. Writers that we will examine include **Djuna Barnes** (*Nightwood*), **Hilda Doolittle** (HD) (*Asphodel*), **Janet Flanner** (*Paris Was Yesterday*), **F. Scott Fitzgerald** (*Tender is the Night*), **Zelda Fitzgerald** (*Save Me the Waltz*), **Ernest Hemingway** (*The Sun Also Rises*, *A Moveable Feast*), and **Gertrude Stein** (*The Autobiography of Alice B. Toklas*).

**REQUIREMENTS**

Ten Response Notes (20%); Term Essay (4,000 - 5,000 words, 40%); Final Examination (40%)

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**CRW 6025.001 [ref. #87274] SPEC. TOPICS: ILLNESS NARRATIVES** will meet Tuesdays from 3:30-6:15pm with Professor Rita Ciresi. **Non-CRW majors contact professor for permit.**

**DESCRIPTION**

In this multi-genre writing and craft course, we will explore how authors create compelling essays, stories, memoirs, novels, plays, graphic narratives, and narrative poetry devoted to illness and death. Through close readings of selected texts and bi-weekly writing assignments, students will learn how to transform this difficult subject matter into art.

Students from all tracks of the MFA program are welcome in this course. They may feel free to write solely in their primary genre or they may use workshop time as a forum for experimentation.

Students do not need any particular life experience to succeed in this class. All that is required is a healthy imagination and a keen desire to learn how to write effectively about everyday illnesses we've all experienced (such as headache, fever, the common cold) and/or more serious physical ailments and end-of-life issues. Selected texts will look at illness from three different viewpoints: patient, physician/nurse, and family caregiver.

This course is open to all students currently enrolled in the MFA program in creative writing and all students accepted into the graduate certificate program in creative writing. It will count as three credits toward the required eighteen credits in writing workshops and craft seminars for the MFA degree. It may

be used to count for three credits of the core or elective requirements for the graduate certificate in creative writing. Graduate students in other departments and non-degree-seeking graduate students may enroll by instructor permit only and only if space is available once all MFA and grad certificate students have registered.

**TEXTS:** TBD. Authors may include the following:

Diane Ackerman, Marina Benjamin, Sampson Davis, Joan Didion, Margaret Edson, Atul Gawande, Donald Hall, George Hodgman, Paul Kalanithi, Susanna Kaysen, Porochista Khakpour, Audre Lorde, Siddhartha Mukherjee, Maggie O'Farrell, Danielle Ofri, Lucia Perillo, Nina Riggs, Mary Roach, Amy Krouse Rosenthal, Oliver Sacks, Richard Selzer, Susan Sontag, John Stone, Damon Tweedy, Ian Williams, and others.

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**CRW 6025.002 [ref. #84769] SPEC. TOPICS: TEACHING CREATIVE WRITING** will meet Fridays from 2:30-5:15pm with Professor Jay Hopler. **Restricted to MFA/CRW students.**

**DESCRIPTION**

This course is concerned with the practical and theoretical issues involved in the teaching of creative writing at the college level. Students are instructed in the design of an original, college-level creative writing class and in the preparation of a teaching portfolio that they can use when they enter the academic job market. Among other things, students will learn to set teaching objectives, choose viable reading lists, create effective assignments, and devise grading rubrics. Class discussions will focus on things like teaching methodologies, student evaluation and assessment, and effective classroom management.

**REQUIREMENTS**

TBD

**DEGREE REQUIREMENTS FULFILLED**

- MFA elective (5 courses)
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**CRW 6130-901 [ref. #80247] FICTION WRITING** will meet Thursdays from 6:30-9:15pm with Professor Jarod Rosello. **Non-CRW majors contact professor for permit.**

**DESCRIPTION**

This course is a graduate-level workshop in fiction, designed to encourage imaginative and innovative writing and to consider the possibilities for fiction and fiction writers. In this course, we will explore what role writing fiction can play in reshaping culture, challenging power structures, and affirming voices not often heard. We'll consider fragments and segments, borders and borderlands, power and urgency, and the not-yet-imagined. Students will write a series of short fictions, and design and implement writing workshops for both small groups and the whole class. This course is a workshop- and studio-based course, which means we will mostly be writing and sharing our writing with each other. This course is open to all writers from all backgrounds, working in all genres and forms. Students working outside fiction or creative writing are encouraged to bring their knowledge, skills, and abilities to class, so we can see what fiction is really made of.

## REQUIREMENTS

TBD

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**CRW 6726-001 [ref. # 92279] PRACTICUM IN LITERARY EDITING AND PUBLISHING** will meet Mondays from 3:30-5:15pm with Professor John Fleming. **Non-CRW majors contact professor for permit.**

## 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, author 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.

## POSSIBLE TEXTS

- Journal-of-the-Month, a service that provides us with copies of four literary journals throughout the semester. We'll skype with their editors.

- 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*

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### **DEGREE REQUIREMENTS FULFILLED**

- MFA (15 credits of Literature/Pedagogy/Editing courses)

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**DIG 6585-901 [ref. #94823] DIGITAL HUMANITIES CAPSTONE PROJECT** will meet Wednesdays from 6:30-9:15pm with Professor Steven Jones.

### **DESCRIPTION**

Digital Humanities research projects, which are often collaborative and interdisciplinary, can take many different forms: digital collections or archive of texts, images, video, sound files, or other digital media; analyses of large corpora of texts, often with visualizations; data-rich maps; creative works, such as born-digital electronic literature, or digital + physical Alternate Reality Games; and so on. In each case, the DH researcher or team of researchers builds something—usually a framework for organizing a collection of digital assets of some kind and making them available to users—thereby addressing a research question or providing a platform for further research and learning. In some cases, researchers may develop new software. In other cases, they may use existing “off the shelf” software and platforms. Either approach can result in an effective DH project.

In this class we’ll focus on the conception, planning, proposal, and development of DH projects. We’ll consider the nature of the project as a genre and a methodology, and we’ll look at issues of data, digital assets, infrastructure, platform, intended user base, and interface, as well as funding, collaboration (often interdisciplinary), publication, assessment, and sustainability. The workshop environment is meant to foster the sharing of ideas, research questions, tools, and prototypes. We’ll also learn about interdisciplinary DH work already taking place at USF and elsewhere. The chief outcome of the course will be a completed project proposal. The final requirement for the semester will be to present that proposal in a demo at a showcase event.

Some students may begin the semester with a project already underway. Others may come with only a research topic. In any case, the semester’s work will help them develop a completed proposal, including some limited digital prototypes, wireframes, or mock-ups. The developing research interests and specific needs of the class will shape the shared content of the workshop.

### **COURSE OBJECTIVES**

This course will provide a cumulative overview of the development process in stages, from research question to full proposal, in a collaborative space that supports creative development. The larger objectives are: (1) a theoretical and critical understanding of the affordances and constraints of the DH project as a genre and a methodology, including assumptions and interdisciplinary practices that frame

DH projects; and (2) the ability to design, propose, and present a DH project that addresses an important research topic or set of questions in the humanities.

### **LEARNING OUTCOMES**

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

- Understand the theory and history of the DH project as a genre and a methodology
- Formulate an effective DH research question
- Develop a detailed plan and timetable for a project
- Critically evaluate and determine appropriate platforms and tools
- Understand and apply appropriate technical standards, such as TEI, etc.
- Design a project architecture, from back-end to interface
- Write a hypothetical budget tailored to real-world funding sources
- Produce a data-management plan
- Imagine and produce effective use-cases
- Plan for assessment and long-term sustainability
- Put together a complete written proposal, including abstract, narrative, schedule, budget, supporting media, figures, tables, etc.
- Present the proposal in a demo at an end-of-semester showcase event

### **DEGREE REQUIREMENTS FULFILLED**

- Capstone requirement for the Graduate Certificate in DH
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**ENC 6336-001 [ref. #84770] STUDIES IN THE HISTORY OF RHETORIC** will meet Wednesdays from 3:30-6:15pm with Professor Nathan Johnson.

### **DESCRIPTION**

Rhetoric, as an academic field, is rife with myths about its origin. The most popular stories often include references to Aristotle, Cicero, or Quintilian. These histories influence how writing and speaking are taught while also concealing the politics of rhetorical pedagogy in the modern university. This seminar examines the history of rhetoric by focusing on events that shaped contemporary college writing/speech instruction as well as the theoretical stories practitioners forwarded to maintain and sustain professional authority.

The course will cover events including the 1862 Morrill Land-Grant Act, the development of first-year writing courses in Ivy League schools, the introduction of mandatory speech classes, and the separation of speech and writing as subjects. We will examine how popular theorists (Aristotle, Augustine, Burke, etc.) and theoretical movements (elocution, process, new materialism, etc.) concomitantly shape and argue for what counts as pedagogy, practice, and who is allowed to intervene in how publics write and speak. By the end of the class, students will have a strong grasp of the history of writing/speech instruction in universities as well as the major theoretical movements from the last century.

### **REQUIREMENTS**

Class participation; reading responses; teaching philosophy assignment; seminar paper/project.

### **TEXTS**

Readings will be excerpts of primary texts and research articles.

**DEGREE REQUIREMENTS FULFILLED**

- MA Lit Elective
  - MFA elective
  - MA R/C elective
  - PhD R/C requirement
  - PhD Lit theory-rich course
  - Professional & Technical Writing Certificate elective
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**ENC 6745-001 [ref. #85482] FYC TEACHING PRACTICUM** will meet Thursdays from 3:30-6:15pm with Professor Norbert Elliot.

**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.

**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
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**ENG 6009-901 [ref. #81357] INTRODUCTION TO GRADUATE STUDIES** will meet Tuesdays 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.).

#### **DEGREE REQUIREMENTS FULFILLED**

- MA requirement
  - MFA requirement
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**ENG 6067-901 [ref. #86296] HISTORY OF THE ENGLISH LANGUAGE** will meet Mondays from 6:30-9:15pm with Professor Nicole Discenza.

#### **DESCRIPTION**

Whether your interest is in creative writing, literature, or rhetoric and composition, you constantly work in English. What do you know about the roots of the language, how it developed, how many forms exist now, and how it continues to grow and change?

1500 years ago, English was a set of Germanic dialects spoken by a small number of people on the edge of what the West considered the known world. Today, hundreds of millions of people around the globe speak many different varieties of English. How did English get from there to here? We will examine how English looks and sounds, beginning with a language that looks little like our English and requires special training to read. The course will end with varieties of twenty-first-century English, ranging from Standard British English to Black English to forms of World English. We will explore historical and cultural settings to understand why writers would choose English—or choose not to use English—for practical, legal, scientific, or literary texts. We will examine current attitudes towards language use in schools and textbooks, scholarly writing, and popular media.

This course will introduce basic ideas and terminology from linguistics and related fields; no previous acquaintance with linguistics or Old or Middle English is necessary.

#### **REQUIREMENTS**

- regular reading, viewing, and listening of textbooks and supplementary materials
- worksheets and two recitations from memory
- class discussion
- regular written summaries of material covered
- research proposal with an annotated bibliography
- research project (research paper, web project, video, or podcast)

#### **TEXTS (tentative)**

Charles Barber, Joan C. Beal, and Philip A. Shaw, *The English Language: A Historical Introduction*, 2nd ed. (Cambridge: Cambridge UP, 2009). ISBN 978-1-107-69393-7

Linda Mugglestone, ed. *The Oxford History of English*. Rev. ed. Oxford: Oxford UP, 2013. ISBN 978-0-19-966016-2

#### **DEGREE REQUIREMENTS FULFILLED**

- MA Lit cultural-critical studies
- MA or PhD R/C elective
- MFA elective

**ENL 6246-001 [ref. #94820] ENGLISH ROMANTIC PERIOD: ECOCRITICISM AND ROMANTIC-ERA WRITING** will meet Tuesdays from 3:30-6:15pm with Professor Regina Hewitt.

**DESCRIPTION**

Although attention to “nature” has long been a defining characteristic of writing from and about the Romantic Era, the significance of this concept has been transformed by theories of deep ecology, biocentrism, sustainability, ecofeminism and other ecocritical lines of thinking. This course will take a “theory rich” approach to the study of “nature” in Romantic-era literature, examining the impact of ecocriticism on interpretations of works from this period as well as the formative influence of Romantic-era texts on the development of ecocriticism. Topics covered will include representations of the places of humans in the environment; arguments for “natural” rights and environmental ethics; genre manipulation, including uses of the pastoral and the notion of literary ecosystems; the convergence of “red” and “green” Romanticism.

**REQUIREMENTS**

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

**TEXTS**

*William Wordsworth: The Major Works Including The Prelude*, ed. Stephen Gill  
Oxford UP, 2008 (Oxford World’s Classic Series). ISBN-13: 9780199536863

*Dorothy Wordsworth: A Longman Cultural Edition*, ed. Susan Levin  
PearsonLongman, 2008. ISBN-13: 9780321277756

*Percy Bysshe Shelley, The Major Works*, ed. Zachary Leader and Michael O’Neill  
Oxford UP, 2009 (Oxford World’s Classics Series) ISBN-13: 9780199538973

*The Last Man*. By Mary Shelley. Ed. Morton Paley  
Oxford UP, 2008 (Oxford World’s Classic Series). ISBN-13: 9780199552351

*Ecocriticism*. By Greg Garrard. **2nd Ed.** Routledge, 2011. (New Critical Idiom Series)  
ISBN-13: 9780415667869

The Wordsworth and Shelley books (paperbacks) will be ordered through the USF Bookstore. Garrard’s *Ecocriticism* is available as an e-book from the library and need not be purchased individually, but since we will use it extensively, students may wish to buy their own paperback listed above. (Be sure to obtain the second edition.) Other “theory” readings will be assigned from library holdings and internet sources.

**DEGREE REQUIREMENTS FULFILLED**

- MA Lit historical distribution: 19<sup>th</sup>-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

**LIT 6236-001 [ref. #94821] POST-COLONIAL LITERATURE** will meet Wednesdays from 3:30-6:15pm with Professor Gurleen Grewal.

**DESCRIPTION**

In this critical introduction to Postcolonial Literature, we shall strive to understand the complex legacies of the colonial encounter that shaped global modernity. We will read theory alongside select literature from the Caribbean, Africa, and South Asia. We will also compare the colonial experience of native peoples and the black diaspora in the settler colonies of North America.

**REQUIREMENTS**

TBD

**TEXTS**

TBD

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**LIT 6934-902 [ref. #85259] SEL TOPICS: RHETORICAL KNOWLEDGE IN ACTION** will meet Tuesdays from 6:30-9:15pm with Professor Lisa Meloncon.

**DESCRIPTION**

In this course, students will work through how to put research into practice. This will be done by examining scholarship and how to build stronger scholarly arguments; to consider ways to more effectively run academic programs; to move into and work within community based or field work; to determine whether and how to toward public scholarship; and/or to work through how to do things, to act with and through research. Specifically designed as a student-centered course where students will use the readings and theory work of the classroom and apply that work to their own specific project or interest.

**TEXTS**

None. All will be available through the library, online, or instructor supplied.

**REQUIREMENTS**

- Response papers to field inquiries
- Mini-paper with presentation on a “doing”
- Student generated final project that matches your career goals and objectives

**DEGREE REQUIREMENTS FULFILLED**

- Professional and Technical Writing Certificate elective
- MA Lit Elective
- MA R/C Elective
- PhD R/C Elective

### **ADDITIONAL GRADUATE OFFERINGS**

(see department handbooks for more information about these courses)

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 <https://www.usf.edu/arts-sciences/departments/english/graduate/advising-and-forms.aspx>. 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.**

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 **IMPORTANT DATES TO REMEMBER** 

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*Dates in italics are tentative*

Time Frame to Complete ETD Workshop for Spring 2020 Graduation.....	8/26-12/12
First Day of Classes.....	August 26
Labor Day Holiday.....	September 2
<a href="#">Graduation Application</a> Deadline*.....	September 23
<a href="#">PhD Exam Application</a> Deadline (Rhet/Comp).....	September 30
MFA Deadline to Submit Thesis Draft to Director for Circulation*.....	October 4
MA Deadline to Submit Thesis Draft to Director for Circulation*.....	October 4
Deadline to Submit Dissertation Draft to Director for Circulation*.....	October 18
PhD Qualifying Exam Dates (Rhet/Comp).....	October 21-28
Deadline to Submit Portfolio to Committee Chair for Circulation*.....	October 25
MA Thesis Defense Deadline*.....	October 25
Thesis Final Submission Deadline*.....	November 1
<i>Includes <a href="#">ETD Registration</a>.</i>	
Last Day to Drop Class(es) without Academic Penalty (no refund).....	November 2
Registration for Spring 2020 Classes Begins.....	November 4
Dissertation Defense Deadline*.....	November 8
<i><a href="#">Request form</a> must be submitted at least <u>three weeks</u> prior to defense.</i>	
Veterans Day Holiday.....	November 11
PhD Portfolio Defense Deadline (Literature).....	November 15
MA Portfolio Defense Deadline*.....	November 15
<i><a href="#">Request form</a> must be submitted at least <u>three weeks</u> prior to defense.</i>	
Dissertation Final Submission Deadline*.....	November 15
<i>Includes <a href="#">ETD Registration</a>.</i>	
USF Thanksgiving Break.....	November 28-29
<a href="#">Doctoral Candidacy Request</a> Deadline for Spring 2020 Candidacy.....	December 2
<i><a href="#">Dissertation committee</a> must be on file prior to submitting candidacy request.</i>	
Last Day of Classes.....	December 6
Final Exam Week.....	December 9-12
Commencement (Tampa).....	December 13-14

\* Required for students graduating in Fall 2019

**TENTATIVE** Spring 2020 Graduate Courses

#	Course Number	Course Title	Professor
1	AML 6637	US Latina/o Literature	Irizarry
2	CRW 6025	Creating Comics	Rosello
3	CRW 6236	Nonfiction Writing	Koets
4	CRW 6331	Poetry Writing	Hopler
5	DIG 6178	Intro to Digital Humanities	S Jones
6	ENC 6421	Studies in Rhetoric & Technology	Meloncon
7	ENG 6005	Scholarly Research & Writing	Patterson
8	ENG 6018	Studies in Criticism & Theory I	Hewitt
12	ENL 6256	Victorian Literature	Gould
9	LIT 6934	Sel Topics: Working Class Literature	Lennon
10	LIT 6934	Teaching Professional and Technical Comm	M Johnson
11	LIT 6934	Sel Topics: New Materialism	Herndl
13	LIT 6934	20 <sup>th</sup> Century British Literature and Film	Mooney