AML 6608-901 [ref. #84734] AFRICAN AMERICAN LITERATURE will meet Thursdays from 6:30-9:15pm with Professor Gary Lemons.

**DESCRIPTION**

Centered on the writings of radical black feminist author bell hooks—from her first book *Ain’t I a Woman: Black Women and Feminism* (1981) to one of her most recent works titled *Writing Beyond Race: Living Theory and Practice* (2013)—this course will map her trajectory as one of today’s most contributory voices in the cultural, theoretical, and political representations of African American literature. As the course will illustrate, hooks—positioning the critical import of memoir in her writings—strategically merges autobiography with social critique (known as “autocritography”). Rooted in an exploration of this technique as the signifying model for her rhetorical standpoint—evolving over the course of more than three decades of groundbreaking feminist publications—the course will attempt to accomplish several goals. First, it will enable students to comprehend the range, depth, and scope of the revolutionary vision of feminism hooks advances in her writings. Secondly, it will bring students into a critical engagement with hooks’ interdisciplinary standpoint from which to study African American literary theory, criticism, and cultural discourse(s). Thirdly, it will seek to advance the self-liberatory dimensions of autocritography that hooks so boldly advocates as the foundation for critical self-consciousness, social, and political analyses. In sum—as a black feminist, theory-rich course grounded in the emancipator literary, cultural, critical, and scholarly production of bell hooks—it will forge its own path toward a committed investment in the preeminent legacy of hooks’ own herstory.

**DEGREE REQUIREMENTS FULFILLED**

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

CRW 6025-001 [ref. #89827] CREATIVE WRITING PEDAGOGY: THE ART AND CRAFT OF TEACHING WELL will meet Wednesdays from 3:30-6:15pm with Professor Heather Sellers

**DESCRIPTION**

This course is concerned with the practical 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 useful teaching objectives, choose viable reading lists, create effective, inspiring assignments, and devise
meaningful grading rubrics. Class discussions will focus on teaching creative writing as a process, student evaluation and assessment. Students will discover the art and craft of teaching has much in common with the art and craft of creating a successful piece of writing.

**TEXTS**
Contact professor for text list: sellersh@usf.edu.

**DEGREE REQUIREMENTS FULFILLED**
- MFA elective (5 courses)

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**CRW 6130-901 [ref. #80281] FICTION WRITING** will meet Mondays from 6:30-9:15pm with Professor John Fleming. **Non-CRW majors contact professor for permit.**

**DESCRIPTION**
This course is primarily a fiction writing workshop, though the exact format will be determined after a discussion with the students. We may workshop in small groups, as a whole class, or some combination of the two. We’ll also read and discuss stories from an anthology.

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

**TEXT**
*Best American Short Stories 2014* (Jennifer Egan, editor).

**DEGREE REQUIREMENTS FULFILLED**
- MFA fiction-track core requirement
- MFA elective (5 courses) (non-fiction-track students)

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**CRW 6352-001 [ref. #91457] CRAFT OF POETRY: THE JOURNEY AS FORM** will meet Fridays from 2:30-5:15pm with Professor Jay Hopler.

**DESCRIPTION**
This graduate seminar is concerned, primarily, with discovering how poems are put together, how they function, and how they mean what they mean. This course, open to all graduate creative writing students: **FICTION WRITERS AND NONFICTION WRITERS ARE MOST WELCOME**, will focus on the ways in which walking is related to and informs the literary arts, how to look at and encounter the world as a practicing literary artist, how to see what one looks at, and how to turn what one sees into poetry and poetic prose. Students will learn how to make intelligent and sophisticated artistic decisions, how and when to utilize various poetic techniques, and how to encounter the world with an eye to literary composition.
REQUIREMENTS
Walking tours of local museums, gardens, markets, zoos, aquariums, beaches, and parks. Weekly writing and reading assignments.

TEXTS
- Ten Walks/Two Talks, John Cotner & Andy Fitch
- The Art of Wandering: The Writer as Walker, Merlin Coverley
- A Philosophy of Walking, Frédéric Gros
- Reveries of a Solitary Walker, Jean-Jacques Rousseau
- Wanderlust: A History of Walking, Rebecca Solnit

A course packet will also be required. The course packet will contain poetry and prose by Dante, Spenser, Milton, Wordsworth, Clare, Wade, Neruda, Beerbohm, Steele, Whitman, Apollinaire, Frost, Stevens, Lorca, Thoreau, Williams, Moore, Denby, Roethke, Bishop, Hazlitt, Plath, O'Hara, Snyder, Schuyler, Ammons, Rudman, Ashbery, Gilbert, Van Winckel, Levertov, Ives, Woolf, Rilke, Trakl, and others.

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

ENC 6336-901 [ref. #86136] STUDIES IN HISTORY OF RHETORIC will meet Thursdays from 6:30-9:15pm with Professor Marc Santos.

DESCRIPTION
This course surveys the competing definitions, metaphysics, and applications of rhetoric throughout Western Antiquity (with a sharp focus on Greece). It explores why postmodern theorists in the 1990's took such an interest in the long derided sophists and why Bruno Latour once again returned to them in his move away from postmodernism. Finally, we will trace the death of sophistic/epistemic rhetoric, culminating in Ramus's bifurcation of substance (philosophy) and style (rhetoric).

TEXTS
- Cicero. On Oratory and Orators. Trans. May and Wisse.
- Jarrat, Susan. Rereading the Sophists.
- McComiskey, Bruce. Gorgias and the New Sophistic Rhetoric.
Quintilian. *Quintilian on the Teaching of Speaking and Writing: Translations from Books One, Two and Ten of the Institutio Oratoria*. James J. Murphy.

Sprague, Edward, ed. *The Older Sophists*.


**DEGREE REQUIREMENTS FULFILLED**
- MA R/C: core requirement (History of Rhetoric or Contemporary Rhetorics)
- PhD R/C: core requirement

**ENC 6740-001 [ref. #87177] THEORY & DEVELOPMENT OF WRITING PROGRAMS** will meet Tuesdays from 3:30-6:15 with Professor Elizabeth Metzger.

**DESCRIPTION**
This course will address the theory, development and practice in writing programs. It will cover such areas as writing across the curriculum, writing centers, and resources. The course will address a variety of perspectives involving students, teachers, tutors, and administrators, along with other issues, such as accountability.

**TEXTS (tentative)**

**Supplementary Textbooks (Tentative)**
- Other authors and resources including, among others, Brian Huot, Ed White, Doug Hesse, Joseph Moxley, Council of Writing Program Administrators, and National Council of Teachers of English.

**DEGREE REQUIREMENTS FULFILLED**
- MA Lit elective
- MA R/C elective
- MFA elective (5 courses)
- PhD R/C elective
ENC 6745-001 [ref. #87178] 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. As outlined below, some course activities are assigned completion grades and others traditional grades.

TEXTS
- 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 6009-901 [ref. #81668] INTRO TO GRADUATE STUDIES will meet Wednesdays from 6:30-9:15 with Professor Marty Gould.

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**

Written work will consist of an intellectual autobiography; a survey of journals; a report on a research database or resource; a set of questions to help focus discussion on one of the assigned readings; 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.).

**TEXTS**

- Bruce McComiskey, *English Studies: An Introduction to the Discipline(s)* (NCTE, 2006)

**DEGREE REQUIREMENTS FULFILLED**

- MA requirement
- MFA requirement

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ENG 6018-001 [ref. #85441] CRITICISM & THEORY I online class with Professor Regina Hewitt.

**DESCRIPTION**

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

**REQUIREMENTS**

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

TEXTS

The above texts will be supplemented with readings from library and internet sources.

DEGREE REQUIREMENTS FULFILLED
• MA Lit requirement (ENG 6018 or 6019)
• MA Lit cultural-critical studies (if not used to satisfy above requirement)
• MA R/C: 1-2 other electives
• PhD Lit requirement (ENG 6018 or 6019)
• PhD Lit theory-rich course (if not used to satisfy above requirement)

ENG 6946 [ref. #94595] INTERNSHIP

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

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

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

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

DEGREE REQUIREMENTS FULFILLED
- MFA elective
- MA Lit elective
- MA R/C elective
- PhD Lit elective
- PhD R/C elective

ENL 6206-001 [ref. #84730] STUDIES IN OLD ENGLISH: INTRODUCTION TO BEOWULF will meet Wednesdays from 3:30-6:15pm with Professor Nicole Discenza.

DESCRIPTION
Old English is the ancestor of the language we speak today, and in learning it, you will come to know your own language better, learn much about how English became what it is today, and gain the skills to read texts written over a thousand years ago. The first half of the course will be devoted to mastering the basics needed to read Old English. Recognition and effective use of tools will be emphasized over memorization of forms. Along the way, to practice our skills and set the stage for the main event, we will read a few shorter texts: “A Vision of Hell,” “The Story of Cædmon,” and The Wife’s Lament. Then we will grapple with Beowulf and its monsters, its kings and queens, its greed and generosity. We will read the whole poem in translation, and together we will experience key passages in the original Old English to appreciate fully the beauty, complexity, and artful ambiguity of a poem that remains popular a millennium or more after its composition. A few secondary readings will enrich our understanding of the poem and its context. You will produce a paper for the course that could be suitable for later development into an MA portfolio paper or a journal article. No previous experience with Old English is expected.

No previous experience with Middle English is required.

REQUIREMENTS
- Weekly readings, exercises, translations, and quizzes
- Active participation in class
- Research proposal with annotated bibliography of 12 items
- Book review
- Final essay (2000–2200 words)
- Final examination
TEXTS

Recommended text:

DEGREE REQUIREMENTS FULFILLED
• MA Lit historical distribution: Medieval or Renaissance
• MA Lit requirement: British traditions
• MA Lit elective
• MA R/C: 1-2 other electives
• MFA elective (5 courses)

ENL 6226-001 [ref. #82089] SIXTEENTH-CENTURY BRITISH LITERATURE: STAGING THE SACRED IN EARLY ENGLISH DRAMA will meet Mondays from 3:30-6:15pm with Professor Jay Zysk.

DESCRIPTION
The ‘turn to religion’ in early modern literary studies has stirred up a number of important conversations about how English dramatists explored questions about ritual practice; the Eucharist, penance, and other sacraments; morality and salvation; belief and unbelief; scriptural hermeneutics; and devotional practices at a time when staging the sacred was officially prohibited. At the center of our enquiry will be the idea that there were many reformers and many reformations, and we will ask how the pluralities of religious reformation were played out with astonishing verve and complexity on both the medieval and the early modern stages.

This course offers a broad range of texts, including medieval cycle plays of the nativity, crucifixion, and resurrection; miracle plays and morality plays; Tudor interludes and reformist religious dramas; and the drama written by Shakespeare, Marlowe, Middleton, and Webster for the early modern public theater. All of these dramas interleave the sacred and the profane, the traditional and the reformed, the sacramental and the literary. We will investigate how such dramas written on both sides of the medieval/early modern divide took up the following questions: How do Shakespeare and his contemporaries stage both the rituals of a Catholic past and an emerging Protestant present, and to what effect? What is the relation between parody and piety? How does Christ’s body become a lucrative vehicle for thinking about questions of dramatic representation, language, and embodiment? What of the relation between the sexual and the spiritual? And what new narratives of English dramatic and cultural history emerge when we approach the drama from a “trans-Reformational” perspective that brings the
medieval and early modern into robust dialogue?

In addition to its topical focus, this is no less a graduate-level survey of early English drama. In seminar meetings and written discourse, we will strike a balance between close reading of the text and a discussion of relevant scholarship and theoretical models. Assignments include frequent short writing assignments, a conference paper presentation, and a final essay of 15-20 pages that takes account of relevant scholarship on its topic.

REQUIREMENTS
- an article-length seminar paper that takes account of major scholarship on its topic;
- a 15-20 minute conference presentation (including an abstract) at mid-term that may serve as the foundation for the seminar paper;
- a "meta-argument" assignment, which asks students to select an article from a leading Renaissance journal and analyze it for its rhetorical and argumentative strategies;
- weekly discursive contribution, alternating between a response paper (usually two pages) and a series of prepared remarks (usually five minutes), both of which relate the primary readings to a relevant (and preferably recent) article or book chapter

TEXTS
Required
- Duffy, Eamon. The Stripping of the Altars. Yale UP. 978-0300108286

DEGREE REQUIREMENTS FULFILLED
- MA Lit historical distribution: Medieval or Renaissance
- MA Lit requirement: British traditions
- MA Lit elective
- MA R/C: 1-2 other electives
- MFA elective (5 courses)

ENL 6236-001 [ref. #87179] 18TH CENTURY WOMEN & THE DIGITAL ARCHIVE will meet Tuesdays from 3:30-6:15pm with Professor Laura Runge.

DESCRIPTION
This course surveys the “Age of the Emerging Female Writer” and includes the best female authors between the years 1660-1789. Updated with a 2015 twist, the course has the added experience of digging in the digital archive. Almost all the course readings, including lyric poetry and satire, experiments in the early novel, essays, popular plays, letters and memoirs, can be found either online or in digital databases, and we will learn about book history and editing by attending to works in digital forms. In addition to collections such as EEBO and ECCO, the Burney Newspaper Database, Hathi Trust and Google Books, we will engage new
digital archives and tools such as the Digital Miscellanies Index, the Ann Finch Digital Archive, ABO Public, and the 18thCentury Common. We will even do some feminist Wikipedia intervention.

What was the eighteenth-century woman like? The literature foregrounds the figure of “woman” in an historical context that assumed she was inferior to “man” and that engendered some of the earliest feminist discourse. Women expressed public and private concerns in their writing, such as about courtship and marriage, sexuality, children, economics, slavery, empire and travel, education, literary authority and publication. Remarkably resonant with contemporary cultural issues, the class will examine representations of rape culture, slut shaming, gender performance, celebrity, scandal, nerds, healthy lifestyles, developing a following, and the like.

The course is grounded in feminist historiography and literary criticism, making questions of how we constitute the category of literature and why we read and study it central to our purpose. The field of early women’s writing offers many opportunities for substantial new research; class members will become conversant in current critical conversations on the subject, practicing critical reading skills on secondary resources, and producing digital writing in public and professional genres. Students will choose and present a critical article, write a note based in archival research or write a Wikipedia intervention, collaborate in a genre group on a contribution to public scholarship, and write a conference paper targeted to a specific conference.

**REQUIREMENTS**

- Weekly discussion posts (300 words/wk)
- Critical Article presentation
- From the Archive- note and presentation (1500 words / 5 pages); OR, a Wikipedia intervention (new article or substantial supplement)
- Collaborative genre project – public scholarship (length will vary)
- Conference paper (3000 words /10 pages)

**TEXTS**

**Required texts**


**Recommended texts**
• Scott, Sarah, *Millenium Hall*, ed. Gary Kelly, Broadview 1995, ISBN 1 55111 015 6 [You will have the option of reading this 200 page novel in digital form if you prefer.]
• Margaret J. Ezell, *Writing Women’s Literary History*, Johns Hopkins UP, 1996

**DEGREE REQUIREMENTS FULFILLED**
• MA Lit historical distribution: 18th century
• MA Lit requirement: British traditions
• MA Lit elective
• MA R/C: 1-2 other electives
• MFA elective (5 courses)

**LIT 6934-001 [ref. #82112] SELECTED TOPICS: VISUAL RHETORIC** will meet Mondays from 3:30-6:15pm with Professor Julie Staggers.

Contact professor for course information: staggers@usf.edu.

**DEGREE REQUIREMENTS FULFILLED**
• MA R/C: 2-3 RC electives
• PhD R/C: 4-5 electives in RC

**LIT 6934-003 [ref. #86850] FILM AND MASCULINITY** will meet Thursdays from 3:30-6:15pm with Professor Susan Mooney.

**DESCRIPTION**
This course surveys American and foreign films that explore and deconstruct masculinities. We start with John Schlesinger's groundbreaking *Midnight Cowboy* (1969), followed by two other landmark films of the early 1970s, Bogdanovich's *The Last Picture Show* and Kubrick's *A Clockwork Orange* (both 1971). We continue by considering how black masculinity is portrayed in *Malcolm X*. Boyhood and coming of age themes are explored in many of the selections, including *Billy Elliot*, *Boys Don’t Cry*, and *Y tu mamá también* (*And Your Mother Too*). Heterosexuality, homosexuality, bisexuality, and transexuality will be studied through the films, as well as through supporting sociological and psychoanalytic studies.

We will explore masculinity in its diversity, question how independence, violence, power, and privilege get attached to manhood, and how certain films encourage us to think more flexibly and fluidly about being male or male identified. We will consider the cinematic (re)production of identity, the relationship between social movements and cinema, the use of stardom, as well as independent and foreign films as diverging from Hollywood visions of masculinity. Among various forms of interpretation, we will use shot and acoustic analysis to develop arguments about how directors present masculinities, looking relations, and other concepts to viewers.

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
2. Selected articles on masculinities
3. Films: see list below, given in the order of discussion for the course. Seven of the ten (marked with *) will be available via library reserved streaming located exclusively in this course's site on Canvas; the remaining three films must be acquired by students. Before purchasing, check the finalized syllabus and run a cost search. This list is still tentative.


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

LIT 6934-902 [ref. #87483] MODERN AND CONTEMPORARY POETRY will meet Tuesdays from 6:30-9:15pm with Professor Hunt Hawkins.

DESCRIPTION
This course will study insurgent, divergent, and resurgent trends in Anglo-American poetry from Whitman and Dickinson to the present. It will pay particular attention to technical innovations over the past century, including the sounds and rhythms of poems as read by the authors. It will also contemplate the sorting of poems and poets into schools and movements as the Norton Anthology does. How much sense does this sorting make in each case? How much does a poem owe to tradition? How much to the individual talent? What makes a poem “new” (as Ezra Pound exhorted)

REQUIREMENTS
Midterm test, Final exam, 12-15 pp. paper on a complete book by a poet of your choice during the period.

TEXT

DEGREE REQUIREMENTS FULFILLED
- MA Lit historical distribution: 20th century
- MA Lit requirement: American traditions
- MA Lit requirement: cultural-critical
- MA Lit elective
- MA R/C: 1-2 other electives
- MFA elective (5 courses)

LIT 6934-901 [ref. #84732] LITERARY EDITING AND PUBLISHING will meet with Professor John Fleming. This course is permit-only.

DESCRIPTION
Students in this course will create the tenth annual issue of Saw Palm (www.sawpalm.org), USF’s Florida-themed creative writing journal. The journal will be student-run, with oversight by the faculty advisor, Prof. Fleming. All students will be responsible for reading and judging manuscripts; making editorial suggestions on accepted manuscripts prior to publication; providing input on the design; publicizing the journal, including setting up a release-date event; and writing an end-of-term report that includes recommendations for next year. The positions below will have additional responsibilities:

1. **Managing Editor**: responsible for overseeing production and publicity and for meeting deadlines and communicating regularly with the faculty advisor.
2. **Poetry editor**: responsible for overseeing the processing, evaluation, and editing of poetry manuscripts.
3. **Fiction editor**: responsible for overseeing the processing, evaluation, and editing of fiction manuscripts.
4. **Nonfiction editor**: responsible for overseeing the processing, evaluation, and editing of fiction manuscripts.
5. **Art/photography editor**: responsible for finding and evaluating art and photography.
6. **Production Editor/Designer**: responsible for designing and producing the journal, including working with the printer. Experience with InDesign publishing software is helpful. Web design experience would also be helpful in order to update our website.

Notes:
- The course will not have a set meeting time. Regular meetings will be planned at the beginning of the semester, based on student schedules.
- The course is open to all graduate students. For Creative Writing MFA students, the course does count toward the degree.

The course will be limited to approximately 7–8 students. **If you wish to take the course, please email Prof. Fleming (johnfleming@usf.edu) by April 1 a letter of interest that outlines any relevant experience you have, if any.**
DEGREE REQUIREMENTS FULFILLED

- MFA elective
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 Spring 2015 Graduation...........8/24–12/4/15
First Day of Classes .................................................................................................August 24
Labor Day Holiday (USF closed)..............................................................................September 7
**Graduation Application** Deadline*........................................................................September 11
**PhD Exam Application** Deadline.........................................................................September 18
Deadline to Submit Dissertation Draft to Director for Circulation*.....................October 9
Deadline to Submit Thesis Draft to Director for Circulation*...............................October 16
PhD Qualifying Exam Dates (Rhett/Comp)...............................................................October 26, 27
PhD Qualifying Exam Dates (Literature).................................................................October 26, 28, 30
Deadline to Submit Portfolio to Committee Chair for Circulation*.........................October 30
Last Day to Drop Class(es) without Academic Penalty (no refund).........................October 31
Registration for Spring 2015 Classes Begins...........................................................November 2
**Thesis Final Submission Deadline**...................................................................November 6
* Includes ETD Registration.
Veterans Day Holiday (USF closed).........................................................................November 11
**Dissertation Defense Deadline**.........................................................................November 13
* Request form must be submitted at least three weeks prior to defense.
**MA Portfolio Defense Deadline**.......................................................................November 20
* Request form must be submitted at least three weeks prior to defense.
**PhD Exam Defense Deadline (Literature)**............................................................November 20
Dissertation Final Submission Deadline*...............................................................November 20
* Includes ETD Registration.
Thanksgiving Holiday (USF closed)......................................................................November 26, 27
**Doctoral Candidacy Request** Deadline for Spring 2015 Candidacy..................December 4
* Dissertation committee must be on file prior to submitting candidacy request.
Last Day of Classes................................................................................................December 4
Final Exam Week....................................................................................................December 5–11
Commencement (Tampa)........................................................................................December 12

* Required for students graduating in Fall 2015
### TENTATIVE  
**Spring 2016 Graduate Courses**

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<tr>
<th>#</th>
<th>Course Number</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>1</td>
<td>AML 6017</td>
<td>American Literature to 1860</td>
<td>Altschuler</td>
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<td>2</td>
<td>AML 6027</td>
<td>Modern American Literature</td>
<td>Lennon</td>
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<td>3</td>
<td>AML 6637</td>
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* **MFA students please note:** there is no course specific to poetry this semester. Students must plan accordingly.