

# GRADUATE BULLETIN

*Fall 17*

## **UNIVERSITY OF SOUTH FLORIDA**

### **DEPARTMENT OF ENGLISH**

**College of Arts and Sciences**

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

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**AML 6637-901 [ref. #95703] STUDIES IN US LATINO/A LITERATURE- “FUNKY FICTIONS”: US LATINA/O LITERATURE SINCE THE COLUMBIAN**

**QUINCETENARY** will meet Wednesdays from 6:30-9:15pm 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 Loisaida 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
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**CRW 6025-001 [ref. #89130] CRAFT OF NONFICTION** will meet Mondays from 3:30-6:15pm with Professor Ira Sukrungruang. **Non-CRW majors contact professor for permit.**

**DESCRIPTION**

Primarily this is a graduate level seminar designed for students in the M.F.A. program and the graduate certificate program in creative writing.

In this graduate seminar, we will read and discuss published essays and chapters by professional authors as well as read personal and scholarly essays on the craft of creative nonfiction, the controversy that shrouds the genre, the line between fact and fiction, the limits of memory, the traditional and nontraditional narrative, and the moral and ethical issues involved in writing creative nonfiction. Students will also examine the unique intersection between poetry and the essay form, creating alternative structures in storytelling. And, of course, students will write towards publication.

**TEXTS**

- John D'Agata and Jim Fingal, *The Lifetime of Fact*
- John D'Agata, *About a Mountain*
- Bill Bryson, *A Walk in the Woods*
- Rigoberto Gonzalez, *Butterfly Boy: Memories of a Chicano Mariposa*
- Joy Harjo, *Crazy Brave*

**DEGREE REQUIREMENTS FULFILLED**

- MFA elective (5 courses) (nonfiction track students)
  - MFA nonfiction track requirement
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**CRW 6025-901 [ref. #85794] PRACTICE TEACHING CREATIVE WRITING: DEVELOPING AN ARTS-BASED PEDAGOGY** will meet Thursdays from 6:30-9:15pm with Professor Jarod Roselló. **Non-CRW majors contact professor for permit.**

### **DESCRIPTION**

This course examines what it means to be a teacher and a learner in a creative writing context. Employing an a/r/tographic framework, this course explores the relationships between art-making, research, and teaching, and considers the ways each informs, augments, and challenges the others to create spaces for the construction of new knowledge and understandings. Students will read a variety of arts-based research articles and engage in a series of arts-based research projects designed to help them develop their own theoretically-informed and practice-based pedagogy. Throughout the semester, students will develop lesson plans, course trajectories, a teaching philosophy, and draft an arts-based research article.

### **REQUIREMENTS**

TBD

### **TEXT:**

TBD

### **DEGREE REQUIREMENTS FULFILLED**

- MFA elective (5 courses)
  - MA RAC 1-2 other electives
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**CRW 6331-001 [ref. #82006] POETRY WRITING** will meet Fridays from 2:30-5:15pm with Professor Jay Hopler. **Non-CRW majors contact professor for permit.**

### **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**

TBA

### **DEGREE REQUIREMENTS FULFILLED**

- MFA poetry-track core requirement
  - MFA elective (5 courses) (non- poetry-track students)
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**CRW 6726-900 [ref. #95699] PRACTICUM IN LITERARY EDITING AND**

**PUBLISHING** will meet Wednesdays from 6:30-9:15pm with Professor John Fleming.

### **DESCRIPTION**

This course will introduce you to the business side of the publishing industry. You'll learn about book publishing, literary magazines, editing, agents, book design, book packaging, book marketing and publicity, interviewing, and book reviewing. You'll get hands-on experience in the production of a literary magazine, and you'll speak with professionals in the publishing field. The course counts as three credits toward the required 15 credits of Literature/Pedagogy/Editing courses for the MFA degree.

**Students who sign up for this course should email Professor Fleming a letter by April 20 describing their skills and interests relevant to literary magazine production.** No experience is necessary; the letters will help determine the staff positions for *Saw Palm*: Managing Editor, Poetry Editors, Fiction Editors, Nonfiction/Reviews Editors, Art/Photography/Graphic Narrative Editors, Design/Production/Web Editors, and Publicity.

### **REQUIREMENTS**

- **Saw Palm Editing and Production.** Students will have full responsibility for editing and producing our literary magazine, *Saw Palm: Florida Literature and Art*. Most of the editing and production work for *Saw Palm* will take place outside of class. However, portions of some class meetings will be devoted to *Saw Palm*-related issues, including selected readings from the submissions.
- **Final Project.** The final project is an opportunity to pursue a writing-related interest or career. It should be a substantial work that will help to establish you in your chosen field. Some possibilities: editing an anthology, conducting an extended and publishable interview with an author or someone in the publishing industry, writing book reviews for publication, starting a new literary magazine, starting a new publishing company, establishing a copyediting or book packaging business. You're encouraged to think big. Follow your passions and consider your career options.
- **A Places to Stand in Florida piece.** Students will contribute one piece (under 500 words) to *Saw Palm's* Places to Stand in Florida feature. You're encouraged to go somewhere in the state you've never been and write about it.
- **A Book Review or Interview.** Students will write either a short book review or interview for publication. You can write these for *Saw Palm* or for any other publication.
- **A Query Letter to an Agent or Editor.** Students will write a query letter to pitch a manuscript to an agent or editor. The manuscript might already be complete, or it might be one you hope to complete in the near future. You'll need to research the markets and make a list of at least ten appropriate agents or editors you'd submit the letter to.
- **A Brief Copyediting Assignment.** After an introduction to copyediting, students will be given a short text to copyedit.
- **A Brief InDesign Project.** After an introduction to InDesign software, students will be given a project to complete in class using InDesign.

### **TEXTS (TENTATIVE)**

- Mayra Calvani, *The Slippery Art of Book Reviewing*
- *The Chicago Manual of Style*, 16<sup>th</sup> edition
- Sarah Anne Johnson, *The Art of the Author Interview*
- Travis Kurowski, ed., *Paper Dreams: Writers and Editors on the American Literary Magazine*
- Michael Larsen, *How to Write a Book Proposal*
- John B. Thompson, *Merchants of Culture: The Publishing Business in the Twenty-First Century*

### **DEGREE REQUIREMENTS FULFILLED**

- MFA (15 credits of Literature/Pedagogy/Editing courses)
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**ENC 6336-001 [ref. #85795] STUDIES IN THE HISTORY OF RHETORIC** will meet Wednesdays from 3:30-6:15pm with Professor Nathan Johnson.

### **DESCRIPTION**

This seminar surveys rhetorical theory from the fifth century B.C.E. through the nineteenth century. Milestone works of rhetoric from the Classical, Medieval, Renaissance, Enlightenment, and Nineteenth Century periods will be covered, and seminar texts illuminate approaches to rhetoric popularized during the discipline's *longue durée*, including sophistic, Aristotelian, Christian, humanistic, and scientific. The course explores the exigences of each period, and how they leant themselves to varying perspectives on rhetoric—what it was for, who could participate, and who could not. Consequently, students will develop a firm grasp of major milestones and transitions in rhetorical theory to better understand the field's past and how it informs the ongoing questions in contemporary scholarship.

### **REQUIREMENTS**

Class participation; discussion leader assignments; reading responses; seminar paper/project.

### **TEXTS (TENTATIVE)**

Texts will predominantly be excerpts of primary texts and research articles on the history of rhetoric available through Canvas. We will also use the following reader.

Bizzell, Patricia, and Bruce Herzberg. 2001. *The Rhetorical Tradition: Readings from Classical Times To The Present*. Boston: Bedford/St. Martin's.

### **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. #86721] PRACTICE IN TEACHING COMPOSITION** will meet Tuesdays from 3:30-6:15pm with Professor Joe Moxley.

### **DESCRIPTION**

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

### TEXTS (TENTATIVE)

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

### DEGREE REQUIREMENTS FULFILLED

- MA Lit pedagogical emphasis
  - MA Lit elective
  - MA R/C: 2-3 RC electives
  - MFA elective (5 courses)
  - PhD R/C: 4-5 RC electives
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## ENG 6946-001 [ref. #93297] GRADUATE INTERNSHIP

### DESCRIPTION

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

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

Prerequisites: Graduate students enrolled in the MA or MFA program must have completed with a grade of B or higher, 18 credits of coursework toward the degree. Students enrolled in the PhD program must have completed 27 credits of coursework and be scheduled to take their qualifying exams. PhD students also require the consent and recommendation of their major professor. **The course will not have a set meeting time. Regular meetings will be planned at the beginning of the semester, based on student schedules.**

### DEGREE REQUIREMENTS FULFILLED

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

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

**DESCRIPTION**

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

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

**REQUIREMENTS**

To be determined

**TEXTS**

To be determined

**DEGREE REQUIREMENTS FULFILLED**

- MA requirement
- MFA requirement

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**ENG 6019-001 [ref. #93655] STUDIES IN CRITICISM AND THEORY II** will meet Thursdays from 3:30-6:15pm with Professor Carl Herndl.

**DESCRIPTION**

This course is a general introduction to the critical and poststructural theories of the late twentieth and early twenty-first centuries that have shaped contemporary English Studies in literature, rhetoric, and, increasingly, creative writing. The goal of the course is to help you become familiar with the terrain of contemporary theory, and acquire the language and background necessary to understand and write theoretically informed criticism whether that is in literature or rhetoric. The readings include central texts in critical and poststructural theory: Freud, Lacan, Zizek (psychoanalytic theory); Heidegger, Derrida, Levinas (Poststructural theory); Marx, Althusser, Foucault, (Materialist theory); Spivak, Belsey, Oliver (materialist feminisms) and DeBeauvoir, Butler, Cixous, Kristeva (feminism); Haraway & Hayles (Posthumanism). Though I will lecture when necessary to provide context and background, the class will

be organized as open discussion, and I will expect every student to participate. Since the course is designed for students in both literature and rhetoric, we will work together to draw connections between the theory we read and current scholarship in our respective fields.

### **REQUIREMENTS**

There are three course assignments. The first and largest assignment is coming to class well prepared and participating in the discussion. This is a reading intensive course and the materials are often quite dense. The best way to learn the material is to talk about it with others. Second, each student will facilitate the class discussion of one reading, either one already on the syllabus or a piece of scholarship in your area that you identify and which is directly relevant to the class reading. Finally, since this is primarily a reading course, I do not require a seminar paper. Instead, each of you will write a synthetic reading log in which you articulate the central issues and significance of the readings with an eye to your own area of interest.

### **TEXTS**

- *The Norton Introduction to Literary and Critical Theory*
- There will also be a collection of articles and book chapters on Canvas.

### **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)

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**ENL 6216-001 [ref. #91754] INTRODUCTION TO MIDDLE ENGLISH:  
CHAUCER IN THE 14<sup>TH</sup> AND 21<sup>ST</sup> CENTURIES** will meet Mondays from 3:30-6:15pm  
with Professor Nicole Discenza.

### **DESCRIPTION:**

Chaucer's *Canterbury Tales* offers us a dizzying array of viewpoints from the late fourteenth century. We will read poetry and prose in many genres of the time. We will hear from narrators who are male and female; young and old; nobles, churchmen and -women, and commoners; virtuous and vicious. Yet Chaucer is playing ventriloquist here: this multitude of voices comes from a single merchant-class man of dubious personal virtue. How does the poem create the appearance of multiple subjectivities? What can it teach us about language, literature, and genre? *The Canterbury Tales* will introduce us to Middle English and to one of its masterworks, and we will read closely into its representations of fourteenth-century life and thought.

At the same time, we will see how Chaucer's work remains open to interpretation and reappropriation. We will read scholarship on it to see a variety of readings. We will also immerse ourselves in Patience Agbabi's reinterpretation of the text in her own *Telling Tales*. (You can see the poet herself performing portions at <https://youtu.be/-U-ozgjZfjQ> and <https://youtu.be/8LptEFGhR7A>.) We will ask how Chaucer does and does not remain relevant today and how his text and responses to it shed light both on the late Middle Ages in England and our own time and place.

**No previous experience with Middle English or Chaucer is required.** We will work through the language together.

The final paper for this course may be suitable for an MA portfolio in Literature or PhD portfolio (for Literature students under the new PhD requirements).

### GOALS

- Improve your facility with language of the past as well as language today
- Immerse you in one of the great works of early English and a challenging adaptation contemporary with us
- Increase your skill with electronic and print resources on language and literature
- Improve your communication skills in discussion, presentation, and writing in various forms
- Hone your analytical and argumentative skills both verbally and in writing.

### REQUIREMENTS (tentative)

- weekly reading and discussion of primary and secondary texts
- short presentations in class on selected pilgrims and other topics of your choice
- weekly online posts responding to reading
- translation, dictionary, and database exercises
- research proposal (for presentation and paper)
- annotated bibliography (for presentation and paper)
- 20-minute conference paper presentation of your research in an in-class conference near the end of term
- final research paper of 6000–7000 words.

### TEXTS

#### Required

- Geoffrey Chaucer. *The Canterbury Tales*. Ed. Jill Mann. New York: Penguin, 2005. ISBN: 978-0-14-42234-4 [If you wish, you may substitute the hardcover or paperback *Riverside Chaucer*, ed. Larry D. Benson et al.]
- Patience Agbabi, *Telling Tales*. Edinburgh: Canongate, 2014. ISBN: 9781782111559 or repr. 2016, paperback: 9781782111573 or Kindle version.
- Other readings available through our library (usually online)

### DEGREE REQUIREMENTS FULFILLED

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

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**ENL 6236-001 [ref. #86722] 18<sup>TH</sup> CENTURY LITERATURE: JANE AUSTEN** will meet Tuesdays from 3:30-6:15pm with Professor Laura Runge.

### DESCRIPTION

This course focuses exclusively on the writings of Jane Austen, recent Austen scholarship, and Austen's impressive digital presence.

The course is aimed at introducing students to the six major novels by Austen through close reading and

engagement with recent scholarship. *Persuasions Online*, the journal of the Jane Austen Society of North America (JASNA), annually produces a bibliography of Austen scholarship. The titles going back to 2011 number more than any of us could absorb. This course engages two major trends in recent scholarship: material realities of Jane Austen's life and context and the enduring cult-like popularity of Austen and adaptations of her work. The focus highlights the tension between bits of ivory – Austen's reference to writing materials of her day – and data bytes used to sustain the huge Austen fan base in the 21<sup>st</sup> century. Additionally, students will use digital tools (including word frequency visualizations and text mining) and digital projects in analyzing Austen's texts and fandom to develop skills and literacy in the digital forum.

This course fulfills an 18<sup>th</sup> Century distribution and cultural-critical studies requirements and students may produce an MA pre-1900 portfolio paper/project. More details will be available closer to the start of term.

### **REQUIRED MATERIALS (specific editions TBA)**

- Jane Austen: *Northanger Abbey, Sense and Sensibility, Pride and Prejudice, Mansfield Park, Emma, Persuasion*
- Copeland, Edward and Juliet McMaster (eds). *The Cambridge Companion to Jane Austen*. Cambridge UK: Cambridge UP, 2010.

### **RECOMMENDED MATERIALS**

- Byrne, Paula. *The Real Jane Austen: A Life in Small Things*. Harper Perennial. 2014. ISBN 978-0061999109

### **ASSIGNMENTS**

- Weekly discussion posts (300 words/wk)
- Critical Article presentation
- Digital Project presentation
- Seminar paper or project (4500 words /15 pages)

### **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)

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## **LIT 6934-001 [ref. #86999] RESEARCH METHODS AND WRITTEN**

**COMMUNICATION** will meet Fridays from 2:30-5:15pm with Professor Norbert Elliot. An online and hybrid seminar, we will meet both in the laboratory and online.

### **DESCRIPTION**

This seminar is designed for all graduate students in English at the University of South Florida, with special attention to MA and PhD students in literature and rhetoric and composition, as well as MFA students in creative writing. Also welcome are graduate students pursuing certificates in comparative literature and creative writing.

The seminar reviews major theories and related practices involved in the empirical analysis of written communication. With special attention to descriptive and inferential statistics, we will focus on the following topics: problem statement and hypothesis formulation derived from theory; research design; data source acquisition; and analytic techniques. Our goal in the course is to facilitate understanding of, and appreciation for, empirical methods drawn from traditional and digital humanities, writing studies, and the social sciences.

## **REQUIREMENTS**

We will cover the topics below:

- Topic 1: Intellectual Autobiography and Statement of Research Interest
- Topic 2: Theory and Models: Foundations of Measurement; Prediction, Explanation, and Accuracy of Information; Validity Theory; Domain Modeling
- Topic 3: The Literature Search in Empirical Research in Professional and Technical Communication; Postmodern Theory
- Topic 4: Ethical Questions and Theory of Fairness
- Topic 5: Empirical Theory Tropes: Communication Theory; Digital Theory; Discourse Theory; Genre Theory; Organizational Theory; Postmodern Theory; Socio-Cognitive Theory
- Topic 6: Sampling Plan Design: Probability and Nonprobability Methods
- Topic 7: Qualitative Research and Corpus Analysis: Qualitative Software, Latent Semantic Analysis, and Natural Language Processing Techniques
- Topic 8: Working With Data and Descriptive Statistics: SPSS Techniques
- Topic 9: Null Hypothesis Significance Testing, Type I and Type II Error, Statistical Decision Making, Probabilistic Modeling, and Reliability
- Topic 10: Inferential Statistics Part 1: The t-test, Paired and Independent Samples
- Topic 11: Inferential Statistics Part 2: Regression Analysis (ANOVA)

So that students will develop skills in working with multi-modal genres that are critical to empirical research success, assignments will vary. We will develop research proposals based on requests for external funding, design web-sites for career advancement, and produce podcasts on quantitative techniques.

## **TEXTS**

- IBM SPSS Statistics (Base)
- H. Russell Bernard. *Social Research Methods: Qualitative and Quantitative Approaches*. 2nd ed. Sage Press, 2013. ISBN 978-1-4129-7854-5
- Selected readings from these fields: humanities; writing studies; social sciences; educational measurement; and corpus linguistics.

## **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

**LIT 6934-002 [ref. #84867] IRISH MODERNISM 1880-1940** will meet Wednesdays from 3:30-6:15pm with Professor Susan Mooney.

**DESCRIPTION**

Students explore Irish modernist works while also learning about the political, social, and cultural contexts of the period, including the Irish or Celtic Revival and the colonial and post-colonial situations and Irish nationalist movement. Students specializing in modernist literature, and more generally twentieth-century literature, will deepen and diversify their knowledge of modernism. Writers include Yeats, Joyce, Beckett, Synge, MacGreevy, Bowen, and short samples from the Irish Revival and historical texts. Questions to consider include: how did the Irish modernists elide (or include) the conservative or romantic aspects of nationalism and revivalism? How do modernists use Irish mythology and legend differently from more idealistic, nostalgic, expurgated revisions by some Celtic Revivalists? How do Irish modernists incorporate Irish culture, language, politics, and history in their works? How was theatre (especially the Abbey Theatre) a pivotal place of change and contestation? What Nietzschean aspects operate in the conception and creation of certain works by Beckett and others? How does Irish modernism compare with British modernism more generally in terms of aesthetics and critical inquiry of modernity? We will also look at some other art forms, including Irish modernist painting (Jack Yeats), nationalist sculpture (Oliver Sheppard), colonial/nationalist architecture (Sir Thomas Newenham Deane and his son Sir Thomas Manly Deane, National Library and National Museum), among others.

**REQUIREMENTS:**

Short essay; presentation; response to a peer's presentation; final research paper; attendance and participation

**TEXTS** (List to be finalized; check Canvas late spring/early summer for updated syllabus; some works will be read in excerpt):

Yeats, William Butler, poetry selections; *Countess Cathleen*

Synge, John Millington, *Playboy of the Western World*

Joyce, James, *Ulysses*

Beckett, Samuel, *Murphy*; *Three Novels (Molloy; Malone Dies; The Unnamable)*; *Endgame*; *Krapp's Last Tape*; selected poems

MacGreevy, Thomas, selected poems

Bowen, Elizabeth, *Seven Winters*

**DEGREE REQUIREMENTS FULFILLED**

- MA Lit historical distribution: 20th century
- MA Lit requirement: British traditions
- MA Lit elective
- MA R/C: 1-2 other electives
- MFA elective (5 courses)

**LIT 6934-903 [ref. #82004] DIGITAL HUMANITIES** will meet Tuesdays 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; GIS-based 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 taking place at USF—in the Library, other humanities departments, and various centers. The chief outcome of the course will be a completed project proposal. The final requirement for the semester will be to present that proposal at a showcase event.

Some students may begin the semester with a project already begun. Others may come with only a research topic. In any case, the semester's work will help them develop a completed proposal. A single student who is in effect project manager or principal investigator (PI) for an outside project may take the course, or two or more students may take the course as team members on a shared project. 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 and propose a DH project that addresses an important research topic 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 at an end-of-semester showcase event, either as a short “pitch” or as a digital poster

The ultimate outcome for the semester will be a completed *proposal* for a project and a demonstration of that proposal, not the completed project itself. However, for the final presentation, some limited digital prototypes, wireframes, or mock-ups will be helpful and are to be expected.

### **READINGS (open access)**

- Brown, Susan, Patricia Clements, Isobel Grundy, Stan Ruecker, Jeffery Antoniuk, and Sharon Balazs. “Published Yet Never Done: The Tension Between Projection and Completion in Digital Humanities Research.” DHQ 3.2 (2009): <http://www.digitalhumanities.org/dhq/vol/3/2/000040/000040.html>.
- Burdick, Anne, Johanna Drucker, Peter Lunenfeld, Todd Presner, Jeffrey Schnapp, MIT Press, 2012, pp. 121–136: *A Short Guide to the Digital Humanities* (“Questions and Answers and Specifications”): [http://jeffreyschnapp.com/wp-content/uploads/2013/01/D\\_H\\_ShortGuide.pdf](http://jeffreyschnapp.com/wp-content/uploads/2013/01/D_H_ShortGuide.pdf).
- *Collaborators’ Bill of Rights*. Collectively authored at symposium, “Off the Tracks: Laying new Lines for Digital Humanities Scholars.” Directed by Tanya Clement. January 20-21, 2011: <http://mcpress.media-commons.org/offthetracks/part-one-models-for-collaboration-career-paths-acquiring-institutional-support-and-transformation-in-the-field/a-collaboration/collaborators-bill-of-rights/>.
- Croxall, Brian. “12 Basic Principles of Project Management.” *The Chronicle of Higher Education*. ProfHacker, March 3, 2011: <http://chronicle.com/blogs/profhacker/12-basic-principles-of-project-management/31421>.
- Drucker, Johanna and David Kim. UCLA Center for DH Intro to Digital Humanities Coursebook, 2013: <http://dh101.humanities.ucla.edu>; including esp. Drucker, “Analysis of DH Projects”: [http://dh101.humanities.ucla.edu/?page\\_id=15](http://dh101.humanities.ucla.edu/?page_id=15).
- Leon, Sharon. “Project Management for Humanists: Preparing Future Primary Investigators.” In #Alt-Academy, Coordinating ed., Katina Rogers. May 6, 2011: <http://mediacommons.futureofthebook.org/alt-ac/pieces/project-management-humanists>.
- NEH Digital Humanities Advancement Grants: <https://www.neh.gov/grants/odh/digital-humanities-advancement-grants>.
- Nowviskie, Bethany. “On the Origin of ‘Hack’ and ‘Yack.” In Gold, Matthew K. and Lauren Klein, ed. *Debates in the Digital Humanities 2016*: <http://dhdebates.gc.cuny.edu/debates/text/58>.
- Nowviskie, Bethany. “Ten Rules for Humanities Scholars New to Project Management.” Author’s website. November 2011: <http://nowviskie.org/handouts/DH/10rules.pdf>.
- Posner, Miriam. “How Did They Make That? Reverse Engineering Digital Projects.” Video, April 17, 2014: <https://archive.org/details/howdidtheymakethat>.
- Siemens, Lynne. “Project Management.” In Davis, Rebecca Frost, et al., ed. *Digital Pedagogy in the Humanities. MLA Commons: Concepts, Models, and Experiments*: <https://digitalpedagogy.mla.hcommons.org/keywords/project-management/>.

### **REQUIREMENTS WITH PERCENTAGE OF FINAL GRADE**

- Readings and class participation in discussions (approx. 20%)
- Written project proposal, in assigned stages (approx. 40%)

- Final presentation at showcase event, either as an oral slide “pitch” or as a digital poster (approx. 40%)

### **DEGREE REQUIREMENTS FULFILLED**

- MA Lit elective
  - MA R/C: 1-2 other electives
  - MFA elective (5 courses)
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**LIT 6934-902 [ref. #86428] FEMINIST DIGITAL HUMANITIES** will meet Thursdays from 6:30-9:15pm with Professor Kristin Allukian.

### **DESCRIPTION**

This course offers an introduction to foundational concepts and analytical tools in the study of feminist digital humanities. To undertake such a study, we will be reading some of the better-known United States feminist authors and literature published from the late twentieth century and early twenty-first century within a digital humanities framework. As we look at historical context, genre, style, and other issues in order to think about what has shaped the concerns of feminism over the last four decades, and how these concerns have been expressed in narrative form, we will ask ourselves: what difference can the digital make in feminist humanities methodologies?

This course is divided into four units and begins with an introduction to the two theoretical lenses of feminism and digital humanities. What is feminism? What is digital humanities? And what do these two terms have to do with one another? We will begin by defining key terms that will be the basis for our discussions as we move through the semester. We will read excerpts from the work of scholars who have influenced both fields and think about their relation (or lack thereof) to one another. In this unit, students will be asked to pay close attention to their own working definitions of terms like “gender,” “digital,” “race,” “feminism,” and “technology” and to reflect on how these definitions change shape over the course of the unit. The next three units will each cover one key feminist digital projects. First, we will consider how feminist archival practices might engender new narratives of late twentieth-century feminist authors, short stories, and activism. Second, we will learn about and experiment with *Processing*, a programming tool that will allow participants to engage in their own critical making processes and apply such processes to interpretation of feminist poetry. Lastly, we will participate in our own WikiStorming event, adding feminist scholarship to already existing content on Wikipedia.

### **REQUIREMENTS**

Regular participation, Oral Presentation, Short reflection papers, Seminar Paper (written in stages)

### **TEXTS**

#### ***Subject to Change***

- *The Will to Change* by bell hooks
- *The Alchemy of Race and Rights* by Patricia J. Williams
- *An Untamed State* by Roxanne Gay
- *The Round House: A Novel* by Louise Erdrich
- Access to and print outs of online links
- *Processing* software

### **DEGREE REQUIREMENTS FULFILLED**

- MA Lit cultural-critical studies

- MA Lit elective
- MA R/C: 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** 

Time Frame to Complete ETD Workshop for Spring 2018 Graduation.....	1/21-12/1/17
First Day of Classes.....	August 21
Labor Day Holiday.....	September 4
<a href="#">Graduation Application</a> Deadline*.....	September 22
<a href="#">PhD Exam Application</a> Deadline.....	September 15
MFA Deadline to Submit Thesis Draft to Director for Circulation*.....	September 22
MA Deadline to Submit Thesis Draft to Director for Circulation*.....	September 29
Deadline to Submit Dissertation Draft to Director for Circulation*.....	October 6
USF Thanksgiving Break.....	November 23-24
PhD Qualifying Exam Dates (Rhet/Comp).....	October 23-24
PhD Qualifying Exam Dates (Literature).....	October 23, 25, 27
Deadline to Submit Portfolio to Committee Chair for Circulation*.....	October 27
Last Day to Drop Class(es) without Academic Penalty (no refund).....	October 28
Registration for Spring 2018 Classes Begins.....	October 30
Veterans Day Holiday.....	November 10
Thesis Final Submission Deadline*.....	November 3
<i>Includes <a href="#">ETD Registration</a>.</i>	
Dissertation Defense Deadline*.....	November 2
<i><a href="#">Request form</a> must be submitted at least <u>three weeks</u> prior to defense.</i>	
MA Portfolio Defense Deadline*.....	November 17
<i><a href="#">Request form</a> must be submitted at least <u>three weeks</u> prior to defense.</i>	
PhD Exam Defense Deadline (Literature).....	November 17
Dissertation Final Submission Deadline*.....	November 17
<i>Includes <a href="#">ETD Registration</a>.</i>	
<a href="#">Doctoral Candidacy Request</a> Deadline for Summer 18 Candidacy.....	November 29
<i><a href="#">Dissertation committee</a> must be on file prior to submitting candidacy request.</i>	
Last Day of Classes.....	December 1
Final Exam Week.....	December 2-7
Commencement (Tampa).....	December 16

\* Required for students graduating in Fall 2017

**TENTATIVE** Spring 2018 Graduate Courses

#	Course Number	Course Title	Professor
1	AML 6608	African American Literature	Lemons
2	CRW 6025	Comics and Graphic Narrative	Roselló
3	CRW 6130	Fiction Writing	Fleming
4	CRW 6352	Craft of Poetry	Sellers
5	ENC 6421	Rhetoric of Technology	Moxley
6	ENG 6005	Scholarly Writing	Patterson
7	ENG 6018	Criticism I	Hewitt
8	ENG 6163	Rogue Film and Filmmakers	Sipiora
9	ENL 6228	Early Modern English Romance	E. Jones
10	LIT 6096	Contemporary Asian American Literature and Film	Le
11	LIT 6934	Identities/Bodies and Environments: In Crisis and in Health	Grewal
12	LIT 6934	Rhetoric, Science Studies, and the New Materialism	Herndl
13	LIT 6934	Rhetoric and Composition Lecture Series	M. Johnson
14	LIT 6934	Digital Humanities	S. Jones
15	LIT 6934	Professional Writing Practicum	TBA