AML 6608-901 [ref. #84924] AFRICAN AMERICAN LITERATURE will meet Thursdays from 6:30-9:15pm with Professor Gary Lemons.

DESCRIPTION
Literature, theory, and criticism by contemporary African American women writers have emerged from a long “herstory” of struggle for visibility and recognition. During the semester, students will engage the complex dynamics of black feminist/womanist positionality. They will explore its inextricable relationship to political memoir, social critique, and literature rooted in resistance struggle to race, gender, class, and sexual domination. Most specifically, students will explore contemporary black feminist/womanist expressivity grounded in the theory of “intersectionality.” To aid students in this investigation, the course will employ multiple discursive formats (e.g., representations of black female identity in literature, documentary film, and popular culture). Through a combination of literature and film studies, the course will offer a multi-layered analytical and theoretical framework for students’ weekly presentations and class dialogue. In this manner, the course will not only foreground and promote complex representations of black female identity, it will also work to uncover the various layers through which black female representation defines and articulates itself in literature. Through the production of analyses founded upon critical self-reflections of black feminist/womanist writings, students will come to know the inner-workings of what it means to be black and female in the social construction of race, gender, class, and sexuality.

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)

CRW 6025-001 [ref. #90351] SPECIAL TOPICS IN CREATIVE WRITING: PRACTICE IN TEACHING CREATIVE WRITING will meet Fridays from 2:30-5:15pm with Professor Jay Hopler.

DESCRIPTION
This course is designed to introduce students to practical and theoretical concerns in teaching creative writing. We will learn to construct a syllabus, set teaching objectives, and organize a course. We will examine teaching methods (focusing on the creative writing workshop and creative writing seminar), grading and assessment, and ways to handle problems and pitfalls. The discussions will be based upon related reading assignments, practical activities, student reports and weekly writings. Each student will design a class and construct a critical syllabus for that class.
TEXTS (Tentative)

DEGREE REQUIREMENTS FULFILLED
- MFA elective (5 courses)

CRW 6164-901 [ref. #84923] CRAFT OF FICTION will meet Mondays from 6:30-9:15pm with Professor Jarod Rosello.

DESCRIPTION
This course will explore the ways experience, memory, and imagination function as research for fiction writing. By research, I mean a form of inquiry and analysis aimed at understanding what it means to be a human being, however tentative and fleeting these understandings might be. This course assumes fiction writing to be an imaginative endeavor, and is aimed at strengthening those associated faculties. This course is divided into three parts.

*Writing the World:* Where we interpret the world as we experience it.
*Writing the Possible:* Where we reconfigure the world into new shapes and spaces.
*Writing the Impossible:* Where we render impossible worlds.

In addition to readings on the craft of fiction, we will read a range of fiction (flash, novella, short story, comics) that deals with (im)possible narratives, and examine the relationship between real and fictional worlds. We will also employ a range of anthropological and imagination-based exercises for use in fiction writing. (These exercises could include infiltrating secret societies, collecting oral histories, mapmaking, paranormal investigation, inventing machines, drawing, and a range of documentary activities.) This course is designed as a studio course, where we will be making things together every week and sharing our processes with one another.

REQUIREMENTS
- Attendance and participation in in-class writing exercises and discussions
- Completion of outside reading and short writing exercises
- Production of weekly wanderings (creative responses to the readings)
- Submission of a portfolio of revised writing from the semester consisting of 3-5 flash fiction pieces, one short story, and one short comic
- Critical essay/story reflecting on your process of writing fiction

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TEXTS
• *Sleep Donation*, Karen Russell (digital only)
• *Innocent Eréndira and Other Stories*, Gabriel García Márquez
• *Do Androids Dream of Electric Sheep?* Philip K. Dick
• *New York Trilogy*, Paul Auster
• *The Lie That Tells a Truth*, John Dufresne
• Additional fiction and craft readings

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

CRW 6236-001 [ref. #93525] NONFICTION WRITING will meet Wednesdays from 3:30-6:15 with Professor Heather Sellers.

DESCRIPTION
This course is an advanced workshop designed for students in the MFA program and the graduate certificate program in creative writing. MFA students whose primary focus is poetry or fiction are welcome to join the course (see instructor for recommended pre-reading). Students enrolled in other tracks of the English graduate program may petition to join the course provided they have taken at least one previous class in fiction or nonfiction writing. Non-degree-seeking students (and graduate students in departments other than English) who wish to enroll in this course petition the instructor for a permit: sellersh@usf.edu. Welcome!

This course, an investigation into reading and writing literary creative nonfiction/memoir, will function primarily as a workshop. Our focus in this course is on narrative structure: form, shape, and story-telling; we will study traditional and experimental forms, scene technique, and story-boarding. We will also investigate strategies for presenting and deepening dialogue, conflict, development, metaphor, significant detail, insight/observation. We will include discussion of the creative process. Additional techniques and concepts will be based on the needs and interests of the students enrolled in the course.

REQUIREMENTS
Students (1) work closely with a writing partner; (2) read and respond to contemporary literary creative nonfiction; (3) write and revise twenty-to-thirty pages of nonfiction, submitted on a regular basis for class discussion and analysis; and (4) create and self-publish a chapbook (20-30 pages) of revised work from the course. Attendance and thoughtful, respectful, engaging contributions to each workshop are course requirements.

TEXTS
• *The Glen Rock Book of the Dead*, Marion Winik
• *War*, Sebastian Junger
• *The Guardians*, Sarah Manguso

continued on next page
• Crazy Brave, Joy Harjo
• Safekeeping, Abigail Thomas
• The Men We Reap, Jessmyn Ward
• Darkness, Visible, William Styron
• Why Be Happy When You Could Be Normal?, Jeanette Winterson
• And by way of introduction:
  • Brevitymag.com
  • “Modern Love” columns (from The New York Times)
  • “Swimming,” by Joel Peckham from The Sun Magazine

Fairly heavy but delicious reading load—as in, these are books you'd read anyway. Steady writing workload (students generate weekly creative work and turn in weekly reading responses to peer and professional works.) No exams. Chapbook = final project.

DEGREE REQUIREMENTS FULFILLED
• MFA nonfiction-track core requirement
• MFA elective (5 courses) (non-CNFF-track students)
• MA Lit elective
• MA R/C: 1-2 other electives

ENC 6422-901 [ref. #90353] NEW MEDIA PRODUCTION will meet Thursdays from 6:30-9:15pm with Professor Marc Santos.

DESCRIPTION
This course familiarizes students with a variety of digital composing tools, including html, css, image editing, video production, content management systems, and social media (twitter). The course uses a workshop model to emphasize production and practice. Additionally, it provides an overview of new media theory, working from Ong, McLuhan, and especially Gregory L Ulmer’s theories of “electracy.”

REQUIREMENTS
This course is designed for people with little to no previous experience using digital tools, though in the past it has proven useful even to more advanced users. If you can send an email or change a font in MSWord, then you can handle the technologies we’ll be using in this course.

The course is designed with 6 primary projects in mind:

1. A four week project centered around Gregory Ulmer’s Electronic Monuments, which proposes that the MEmorial is to electracy what the memorial was to literacy (weeks 1-4)
2. A second html and css based project to be determined (weeks 5-8)
3. A short, public practice/policy oriented project I am tentatively labeling “Just One Thing,” in which students produce short videos detailing how, by changing one small thing we do every day, we could make the world a better place (weeks 9-11)

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4. A project built around participating in the ARG (alternate reality game) sfzero that seeks to
explore how gaming and gamification might help us advance humanist/critical goals (weeks
1-12)
5. A video project based on the work of multimodal artist and writer Maira Kalman (see
http://kalman.blogs.nytimes.com/) (weeks 12-16)
6. Constructing a professional portfolio using a content management system such as
wordpress (weeks 15-16)

EXPENSES (subject to change)
- Gregory Ulmer's Electronic Monuments
- Maira Kalman's ...And the Pursuit of Happiness
- Jeff Rice’s Digital Detroit
- Domain Registration and Dedicated Server Space: preferably with Bluehost
(http://www.bluehost.com/cgi/info/wordpress)—probably around $20-$40 dollars
- A device capable of recording digital video (prices vary, quality is not a concern) with a
tripod (usually $20-30)

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

ENC 6700-901 [ref. #84919] STUDIES IN COMPOSITION THEORY will meet
Tuesdays from 6:30-9:15pm with Professor Elizabeth Metzger.

DESCRIPTION
This course will address composition theory (e.g., expressionism, cognition, and social
constructionism). The course will focus on seminal works by Murray, Lauer, Flower, Bruffee,
Berlin, Elbow, Applebee, Moffett, Dixon, and Britton, Pratt, Lunsford, Hairston, Emig, Corbett,
Selfe and many others who have impacted and shaped composition theory.

In addition, the course will introduce students to various composition camps and pedagogy
associated with the camps (e.g., process, free writing, collaboration, etc.) that has been adapted
into the classroom, often influenced by textbooks. Students will become familiar with a wide
variety of concepts associated with composition theory (e.g., contact zones, reader/writer
based prose, primary trait scales, etc.).

TEXTS (tentative)
Required Textbooks
- Berlin, James. Rhetorics, Poetics and Culture: Refiguring College English Studies. West
- Roen, Duane, editor et al. Strategies for Teaching First-Year Composition. Urbana, Illinois:

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• Articles and resources from *College Composition and Communication, Research in teh Teaching of English* and other journals

DEGREE REQUIREMENTS FULFILLED
• MA R/C: core requirement
• PhD R/C: core requirement

ENC 6745-001 [ref. #87489] 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.

REQUIREMENTS
More details are available at http://fyc.usf.edu/Practicum/SitePages/Practicum%20Syllabus%202011.aspx

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. #81736] INTRO TO GRADUATE STUDIES will meet Wednesdays from 6:30-9:15 with Professor Ylce Irizarry.

DESCRIPTION TBA
REQUIREMENTS TBA
TEXTS TBA

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

DEGREE REQUIREMENTS FULFILLED
• MA requirement
• MFA requirement

ENL 6216-001 [ref. #93524] STUDIES IN MIDDLE ENGLISH: INTRODUCTION TO MIDDLE ENGLISH will meet Tuesdays from 3:30-6:15pm with Professor Nicole Discenza.

DESCRIPTION
This course will both act as an introduction to Middle English language and literature and allow us to explore a very popular later medieval genre: the dream vision. Some of the greatest authors of the Middle English era used dream visions to examine issues both contemporary and timeless. We will begin with an overview of the period and its language and then explore issues of genre, voice, and authority with sometimes surprising narrators. Our readings will also illuminate for us medieval considerations about how to live and what happens after we die. Geoffrey Chaucer will be our guide for questions about love, fame, death, and poetry, and how they relate. William Langland asks how to Do Well, Do Better, and Do Best. We will even visit the heavenly Jerusalem with the anonymous masterpiece Pearl. Course assignments include weekly issue papers in which you will identify a question that could be pursued as a research topic; a paper to deliver in our end-of-class conference (which should also be suitable for an academic conference in English literature or medieval studies); and a research paper developed from the conference paper, which may for some serve as the basis for one of the three papers in the MA portfolio. This course also offers a strong foundation for PhD students seeking to build an exam list in Medieval Literature.

No previous experience with Middle English is required.

REQUIREMENTS
• Weekly readings
• Class discussion: 10%
• Weekly short papers: 10% total
• One book review: 10%
• Journal review: 10%
• Research proposal with annotated bibliography of 10–12 secondary items: 10%
• Conference paper to be delivered in a class conference: 20%
• Research paper (expanded version of conference paper): 30%

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TEXTS

Preliminary reading list (full information on editions will be forthcoming)

- Anicius Manlius Severinus Boethius, *The Consolation of Philosophy*
- Anonymous, *The Assembly of Gods*
  - *Book of the Duchess*
  - *Parliament of Fowls*
  - *House of Fame*
  - *Legend of Good Women*
- William Langland, *Piers Plowman*
- John Lydgate, *The Temple of Glas*
- Macrobius, *Dream of Scipio*
- Pearl-poet, *Pearl*

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 6226-901 [ref. #82166] SIXTEENTH-CENTURY BRITISH LITERATURE: SHAKESPEARE: SOURCES, TEXTS, CONTEXTS

CANCELED 4/15/2014

ENL 6228-901 [ref. #94065] SEVENTEENTH-CENTURY BRITISH LITERATURE: "TWO JOHNS WALK INTO A BAR...": DONNE AND MILTON AT THE MERMAID?

CANCELED 4/15/2014

ENL 6236-901 [ref. #87490] RESTORATION AND EIGHTEENTH-CENTURY BRITISH LITERATURE: BURNEY, EDGEWORTH, AUSTEN will meet Mondays from 6:30-9:15pm with Professor Pat Rogers.

DESCRIPTION

We shall look in detail at six novels from the late eighteenth and early nineteenth centuries. The approach will be catholic, and all forms of critical enquiry may be used as appropriate. Some attention will be given to the broader cultural context, to the author’s family and social milieu, and to the situation of women writers in the period.
REQUIREMENTS
Mid-term and final papers; oral report; participation in class discussion. All papers will be returned by means of an individual conference.

TEXTS
Recommended texts (all paperback)


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)

**ENL 6276-001 [ref. #87492] MODERN BRITISH LITERATURE: JOYCE AND BECKETT** will meet Wednesdays from 3:30-6:15 with Professor Susan Mooney.

DESCRIPTION
This graduate-level course explores selected works by James Joyce and Samuel Beckett, two leading Irish writers of the modernist period who also lead us into a postmodernist realm. They also articulate ways of perceiving feeling and negotiating ethics that relate to modernist and postmodernist sensibilities. We will survey some of their works across the genres – the novel (of course!), but also poetry, drama, and the short narrative. Works (or short selections from works) will include Joyce’s *Dubliners, Portrait of the Artist as a Young Man, Ulysses, Finnegans Wake*, and Beckett’s *Whoroscope, First Love, Exagmination, Murphy, Molloy, Malone Dies, The Unnamable, Waiting for Godot, Endgame, Cascando, Krapp’s Last Tape, Worstward Ho*.

Among many questions, we will consider how these works contribute to our understanding of affect, emotions, and ethics; some theoretical readings will accompany our discussions. How do Joyce and Beckett represent emotions? How does feeling relate to sexuality and gender? How do ethical situations figure in their oeuvre? What contributions do Beckett and Joyce make to narrative, dramatic, and poetic forms? How do these two Irish writers treat the "problem" of Irish identity in affective and ethical terms?

Through this course, students will gain an enhanced understanding and appreciation of Joyce’s and Beckett’s contributions to twentieth-century literature, in and beyond the context of Modern British literature, and they will develop advanced skills in literary research, criticism, and writing.

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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
4. *Finnegans Wake* (any edition, the pagination is the same in all; I like Penguin) (*note bene:* we will NOT be reading this novel in its entirety, just samples)
5. Samuel Beckett, Novels include: *Murphy, Three Novels: Molloy, Malone Dies, The Unnamable* (in English published together in one volume); *Three Novels: Company; Ill Seen Ill Said; Worstward Ho* (last three novels collected in one volume, *Nohow On*); selected poems; dramatic works *Waiting for Godot; Endgame;* some short selections for shorter dramatic works, such as *Krapp's Last Tape;* short narratives, such as "True Love."
6. Theory readings: will be posted as pdfs on Canvas.

Affordable alternatives for Beckett works: instead of buying the 4-book Beckett set from Grove (item 5 in the book list), you could acquire individual volumes of the works that we'll be reading, and make photocopies of short readings. There is also a paper-back boxed set, but, alas, it is not identical to the hardcover one.

Later, in the summer, you may wish to contact me ([smooney@usf.edu](mailto:smooney@usf.edu)) for a reading list or an advance copy of the syllabus, especially if you'd like to start your reading early. I plan to post a syllabus on Canvas in the summer to get you started.

DEGREE REQUIREMENTS FULFILLED
- MA Lit historical distribution: 20th Century British
- MA Lit requirement: British traditions
- MA Lit elective
- MA Rhet/Comp 1-2 other electives
- MFA elective (5 courses)
- PhD Lit theory-rich course

**LIT 6934-001 [ref. #82189] SELECTED TOPICS: RHETORIC OF SCIENCE, TECHNOLOGY, & MEDICINE** will meet Mondays from 3:30-5:15 with Professor Carl Herndl.

DESCRIPTION
Arguably, "science" is the dominant discourse of our time. Whether we are focused on technology, medicine, the environment, or public policy, science affects all our lives in profound ways, and it does this through writing. Equally pressing is our collective "ecocide" as we alter the planet but still deny the causes and consequences of our actions. This course focuses on understanding how the writing done in and about science works in a variety of different contexts.
This course is an introduction to the rhetorical, historical and social analysis of science as a discursive and material practice. At least since Descartes in the seventeenth century, science grounded itself on a belief in objectivity and a corresponding belief in the transparency and neutrality of language, what Richard Bernstein calls the “Cartesian Anxiety.” By contrast, we might reverse DesCartes’ positivism and consider science as a remarkably successful, though not perfect, strategy for understanding and managing uncertainty. My own definition of science is “the management of uncertainty,” partly because of my particular interests in working across disciplines to manage that uncertainty more productively.

The course is organized by four large topics: Defining rhetoric of science; Scientific controversy and disciplinary change; Science as a social, material semiotic; Science and public controversy over climate change.

**REQUIREMENTS**
The course will be organized as a lecture/discussion in which all class members are expected to participate regularly and substantially. Everyone will complete a substantial written project, the precise nature of which will be negotiated individually.

**PRIMARY TEXTS (tentative)**
Course readings will include a large selection of articles and book chapters dating from 1997 and two books: Bruno Latour’s *We Have Never Been Modern* and *Pandora’s Hope: Essays on the Reality of Science Studies*.

**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 6934-002 [ref. #85308] SELECTED TOPICS: LITERATURE OF PLACE: FLORIDA** will meet Tuesdays from 3:30-6:15 with Professor Laura Runge.

**DESCRIPTION**
Place is a meaningful location; it has particular material conditions and a relationship to the human capacity to produce meaning; it is also a way of being and knowing in the world. This course invites us to look at our home place, Florida, and study what it means using literature as one of several factors in the construction of meaning. Inspired by an article called “Teaching Hometown Literature: A Pedagogy of Place,” this course invites students to discover and engage with the literature of our home. In many ways Florida’s unique physical environment and history cause it to stand apart from regional study; Florida cannot, for example, be encompassed by the idea of “The South.” Moreover, the cultural hybridity of Florida has produced a significant, if under-studied, literature, emphasizing the limitless potential and paradisal promise of this unique land.

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But the tremendous growth of Florida in the twentieth century has led to serious environmental problems, and the human impact on the environment constitutes a major thread in literary representation we will be studying. The environmental challenges now facing inhabitants of this place make attention to Florida a critical issue. How might the literature of Florida contribute to our understanding of our home place? Conversely, how does this unique, beautiful and diverse environment shape the literature written upon it?

Students will read a variety of authors and literature, ranging from the travel narratives of William Bartram in the eighteenth century to essays, short stories, novels, poems and one play by authors including Stephen Crane, Zora Neale Hurston, Jose Marti, Marjorie Kinnan Rawlings, Elizabeth Bishop, Wallace Stevens, Hart Crane, John Fleming, Jay Hopler, Campbell McGrath, Jose Yglesias. We will read theories of place from cultural geography, art and anthropology, as well as readings in ecocriticism, animal studies, history and ecology of Florida.

Operating with the assumption that literature gains in meaning from experiencing the site of its production, the class will travel to specific literary locations, and MAY include a guided swamp walk. We will view recorded lectures from 2010 in geology, geography, history and philosophy and MAY have real live guest speakers as well. This experimental class departs from the standard lecture-discussion format by implementing contemplative pedagogy, such as meditation, journaling, nonjudgmental collaborative discussion. These methods make space for slow, mindful consideration of a text and the environment. The class borrows a proposition from contemplative environmental studies that sees a parallel between inner wellbeing and the wellbeing of the planet. Our focus will be local.

This course is appropriate for anyone interested in Florida, literature and the environment, theories of place and ecocriticism, nature writing and contemporary literature, contemplative pedagogy. This course counts as a literature elective for MFA students, as a theory-rich course, an American literature elective, and an elective in critical cultural studies.

REQUIREMENTS
- Attendance/Participation in all class activities (notebook) 5%
- Weekly Posts (14) 25%
- Written review of field trips 20%
- Leading in-class discussion 15%
- Creative-Critical Writing Project 25%
- Self-Assessment/Portfolio 10%

TEXTS
Required

*continued on next page*

**Recommended**

**DEGREE REQUIREMENTS FULFILLED**
• 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

**LIT 6934-901 [ref. #84922] LITERARY EDITING AND PUBLISHING** will meet with Professor Heather Sellers. **This course is permit-only.**

**DESCRIPTION**
Students in this course will create the ninth annual issue of *Saw Palm* ([www.sawpalm.org](http://www.sawpalm.org)), USF’s Florida-themed creative writing journal. The journal will be student-run, with oversight by the faculty advisor, Prof. Sellers. 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.

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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](mailto: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........8/25–12/5/14
First Day of Classes........................................................................................................August 25
Labor Day Holiday...........................................................................................................September 1
Graduation Application Deadline*..................................................................................September 19
MA Exam Application Deadline.......................................................................................September 19
PhD Exam Application Deadline.......................................................................................September 19
Deadline to Submit Dissertation Draft to Director for Circulation*..................October 10
Deadline to Submit Thesis Draft to Director for Circulation*.................................October 17
PhD Qualifying Exam Dates (Rhet/Comp).................................................................Oct 27, 28
PhD Qualifying Exam Dates (Literature).................................................................Oct 27, 29, 31
Final Thesis Submission Deadline*..............................................................................November 7
   Includes ETD Registration
Veterans Day Holiday......................................................................................................November 11
Dissertation Defense Deadline*.....................................................................................November 14
   Request form must be submitted at least three weeks prior to defense.
MA Portfolio Defense Deadline*....................................................................................November 21
   Request form must be submitted at least three weeks prior to defense.
PhD Exam Defense Deadline (Literature).................................................................November 21
Final Dissertation Submission Deadline*......................................................................November 21
   Includes ETD Registration
Thanksgiving Holiday.......................................................................................................November 27, 28
Doctoral Candidacy Request Deadline for Spring 2015 Candidacy..................December 5
   Dissertation committee must be on file prior to submitting candidacy request
Last Day of Classes...........................................................................................................December 5
Final Exam Week..............................................................................................................December 6–12
Commencement (Tampa)..................................................................................................December 13

* Required for students graduating in Fall 2014.
### TENTATIVE Spring 2015 Graduate Courses

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<th>#</th>
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<td>AML 6017</td>
<td>American Literature to 1860</td>
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<td>AML 6027</td>
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