AML 6027-901 [ref. #13889] MODERN AMERICAN LITERATURE will meet Tuesdays from 6:30-9:15pm with Professor John Lennon.

DESCRIPTION
This course will explore some of the critical developments in Modern American literature, investigating forms of experimentation in both canonical and non-canonical works. Interrelating various thematic nodes—technology, shifting identities, radical politics, visual discourses—we will synthesize American Modernism not only by its aesthetic and literary genres but also by its links to important cultural events.

REQUIREMENTS
- Thoughtful participation in class discussion—this course is based on exploration and discovery and students will be prepared to lead discussions on particular topics each week
- One short (5 page) scene analysis paper
- One traditional seminar paper (20 pgs.) or one nontraditional project (an analytically-based creative or digital project discussed with me ahead of time)

PRIMARY TEXTS (tentative)
Edith Wharton The House of Mirth; Tillie Olsen Yononnio; John Dos Passos The 42nd Parallel; Nella Larsen Passing; Nathaniel West The Day of the Locusts; Langston Hughes The Collected Poems of Langston Hughes; Willa Cather The Professor’s House; Zora Neale Hurston Their Eyes Were Watching God; William Faulkner Light in August; Frank Norris McTeague; W.E.B. Dubois The Souls of Black Folk; Hans Bertens and Theo D’haen American Literature: A History; Seth Moglen Mourning Modernity: Literary Modernism and the Injuries of American Capitalism; Michael Levenson Modernism.

DEGREE REQUIREMENTS FULFILLED
- MA Lit Historical Distribution: 20th century
- MA Lit Requirement: Literature of the Americas
- MA Lit Elective
- MA RAC: 1-2 Other Electives
- MFA Elective (5 courses)

CRW 6025-901 [ref. #19125] COMICS AND GRAPHIC NARRATIVE will meet Mondays from 6:30-9:15pm with Professor Jarod Roselló. Non-CRW majors contact professor for permit.

DESCRIPTION
This course is an experiment with image-text work centered broadly around comics and graphic narrative. Throughout the semester, we will read comics, read about comics, and make our own comics in an attempt to investigate what is possible at the intersection of words and pictures, to see what happens when language and sensation collide. As a medium, comics exists outside traditional literary genre boundaries, and so this course should be thought of not just as multi-genre, but as post-genre, where you can bring what you know with you and use it to make something new. No drawing skills are required, no previous knowledge of comics is necessary. This course is designed as a studio course,
where we will be making and sharing work together each week.

**REQUIREMENTS**
- Attendance and participation in activities and discussions
- Completion of outside readings and activities
- Production of weekly wanderings (short creative responses to the readings)
- Submission of a portfolio of completed work from the semester: 3 short comics, 1 long comic
- Completion of a critical, reflective essay/story/comic/etc. that engages your process of making art

**TEXTS**
*Capacity*, Theo Ellsworth  
*What it Is*, Lynda Barry  
*How to Be Happy*, Eleanor Davis  
*War of the Streets and Houses*, Sophie Yanow  
*Plans We Made*, Simon Moreton  
*Unflattening*, Nick Sousanis  
*Best American Comics 2015*, Edited by Jonathan Lethem

*Additional readings will be provided in class or through Canvas.*

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

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**CRW 6025-001 [ref. #21824] CRAFT OF NONFICTION** will meet Tuesdays from 3:30-6:15pm with Professor Ira Sukrungruang. **Non-CRW majors contact professor for permit.**

**DESCRIPTION**
This is a graduate level craft of creative nonfiction writing seminar designed for students in the M.F.A. program.

In this graduate seminar, we will examine the lives of others—memoirs written by authors of different genders and races, disabilities and sexualities. This will be an intimate class, which goes with the territory of reading writing about lives. We will be sharing. We will be talking about hard subjects. Be ready.

Much of the time will be spent examining the evolution of the memoir as art form, discussing and dissecting what it means to write against and/or within a “normative” culture, and following the controversies that ever-shadow the memoir form. The memoir thrives on vulnerability and fearlessness, but it is precisely these two things (seemingly at odds with one another) that create friction and debate. How much is too much? How much is not enough?

The memoir is a dangerous genre.

The memoirist takes the risk of judgment. H/er characters take that risk, sometimes without knowledge. The memoirist, to the reader, embodies the narrator, the character, the person. To them there is no separation—you are one of the same—despite the inherent issue of craft that creates a simulacra of the
life.

Questions we will discuss: What does it mean to claim a narrative? To call it your own? How do we deal with the ever-evolving “I”? What do we owe the people we write about? How is the memoir breaking away from traditional storytelling structure? Why am I writing this and memoir and not fiction, not poetry, not any other genre? What is truth?

We will examine the role of the writer, intent, sacrifice, inner and outer storytelling techniques, fact and fiction, the contributions to the larger nonfiction cannon, the traditional and fragmented and lyrical shifts a memoir can make, and dissect the anatomy of the written life.

Be ready.

REQUIREMENTS

Lead Discussion
Book Responses or Imitation Papers
1 Creative essay
1 Critical essay
1 Oral Exam

TEXT
Charles Baxter, The Business of Memory
Stephen Kuusisto, Planet of the Blind
Faith Adiele, Meeting Faith
Richard Blanco, The Prince of Los Cocuyos
Joan Wickersham, The Suicide Index
Lee Martin, From Our House
Lauren Slater, Lying
Kazim Ali, Bright Felon
Theresa Hak Kyung Cha, Dictee
Lynda Barry, 100 Demons

DEGREE REQUIREMENTS FULFILLED
• MFA Nonfiction-track Core Requirement
• MA Lit Elective
• MA RAC: 1-2 Other Electives
• MFA Elective (5 courses) (Non-fiction-track students)

CRW 6130-001 [ref. #11415] FICTION WRITING will meet Wednesdays from 3:30-6:15pm with Professor Rita Ciresi. Non-CRW majors contact professor for permit.

DESCRIPTION
Welcome to Fiction Writing! This course is an advanced workshop open to all students in the MFA program and the graduate certificate program in creative writing. You'll produce 25-30 pages of fiction (any combination of microfiction, short stories, and/or novel chapters) and rewrite at least one short story or novel chapter for publication as your final project. In addition, we'll hold two flash fiction workshops during the semester so each student hopefully will produce one or two polished short pieces
to send out for publication.

If you're an MFA student whose primary interest is in fiction, you're encouraged to produce work in this class that may become part of your thesis. MFA students whose primary focus is poetry or creative nonfiction are welcome to join the course (but may wish to review the basics of fiction writing by reading over the holiday break any edition of Janet Burroway's useful textbook, *Writing Fiction: A Guide to Narrative Craft*). The evaluation portion of this workshop is structured so students of all backgrounds and skill levels in fiction writing should be able to achieve success.

In addition to regular workshop (where we will learn the value of constructive critique of each other's work), we'll begin thinking about how to get our first work of fiction accepted in today's challenging publishing environment. Each student will select the *first* published book of an American author, published within the last two years (2013-onward), and give a brief presentation on the book itself and its publishing history. This work may be any type of fiction: a collection of stories, a linked collection of stories, a novel, a hybrid novel, a graphic novel, a piece of genre fiction, or a collection of prose poems. More information on this assignment will be forthcoming in the syllabus.

**REQUIREMENTS**
- 25-30 pages of fiction
- Final project: revision of one story or novel chapter and a plan for publication
- One oral presentation

**TEXT**

**DEGREE REQUIREMENTS FULFILLED**
- MFA fiction track requirement
- MFA elective (5 courses) (non-fiction-track students)
- MA Lit Elective
- MA RAC 1-2 Other Electives

**ENC 6421-001 [ref. #12709] RHETORIC OF TECHNOLOGY** will meet Fridays from 2:30-5:15pm with Professor Joe Moxley.

**DESCRIPTION**
This course explores ways technologies are altering research and collaborative practices, writing spaces, writing pedagogy, and assessment. We will address a range of tools, including entrepreneurial, university-based projects such as Eli, Praze, Writelab, CPR, and Peerceptiv. We will analyze the rhetoric surrounding the emergence of NLP (Natural Learning Process) Tools and latent semantic analysis tools. We will review research regarding ways social media (Web 2.0, the Social Web, social networking software) and commons-based peer production tools (crowdsourcing, produsage) are transforming the ways we think about agency, authorship, authority, and community. And we will question how these tools are rewriting our brains, impacting reflection, writing, and learning.
Students are expected to learn a variety of new tools and to reflect on them critically in weekly blogs and a semester paper.

**REQUIREMENTS**
- Weekly blog, tweets, podcasts, or multimedia that reports on tool(s) experiments
- Poster on course project
- Paper/website (can be collaborative)

**TEXTS**
TBD. That said, note I’ll select books that are either free or in a drop box. Possible selections may include
- First-Year Writing: A Corpus Study with Implications for Pedagogy by Laura Aull, [http://www.amazon.com/First-Year-University-Writing-Corpus-Based-Implications/dp/1137350458/ref=sr_1_1?ie=UTF8&qid=1442498030&sr=8-1&keywords=First+Year+Writing+A+Corpus+Study+with+Implications+for+Pedagogy](http://www.amazon.com/First-Year-University-Writing-Corpus-Based-Implications/dp/1137350458/ref=sr_1_1?ie=UTF8&qid=1442498030&sr=8-1&keywords=First+Year+Writing+A+Corpus+Study+with+Implications+for+Pedagogy)
- *Confronting the Challenges of Participatory Culture: Media Education for the 21st Century* (John D. and Catherine T. MacArthur Foundation Reports on Digital Media and Learning) by Henry Jenkins (Kindle Edition - Jun 30, 2009) - Kindle eBook $0.00
- *The New Work of Composing*. Eds Journey, Ball, and Trauman

**DEGREE REQUIREMENTS FULFILLED**
- MA RAC: Core Requirement (History of Rhetoric or Contemporary Rhetorics)
- PhD RAC: Core Requirement

**ENG 6005-901 [ref. #17557] SCHOLARLY RESEARCH AND WRITING** will meet Thursdays from 6:30-9:15pm with Professor Cynthia Patterson.

**DESCRIPTION**
This is a required course for PhD students in literature and rhetoric and composition to hone their research and writing skills and prepare them to write a prospectus for the dissertation. It will be both a writing workshop and a discussion seminar. Topics to be covered include finding and assessing research in your field; improving your writing style, skills and methods; different methodologies; finding a topic; writing abstracts, annotated bibliographies, conference papers, articles, and longer research projects; peer review; writing/publishing with technology; grant writing; forming/participating in writing communities; delivering a conference paper; revising conference papers for journal publication.

Our first class meeting will determine the focus and needs of the class based on the students enrolled. All students **MUST COME TO THE FIRST CLASS WITH A COMPLETE RESEARCH PAPER 15-25 PAGES LONG**, uploaded in advance to the course shell on Canvas. This submission will serve as the foundation for some of the workshop writing tasks in the class. Although students do not need to know exactly what
their dissertation topic is, students should have a direction for research in mind with a sample paper to serve as a grounding for future workshops and discussions.

After the initial class meeting, the course will be conducted in hybrid format, with some face-to-face class meetings, and some deadline-driven work conducted via the USF course learning management system (LMS), Canvas, including the virtual online meeting tool, Blackboard Collaborate.

**REQUIREMENTS**

- Daily writing commitment
- Weekly posts, workshop submissions and peer reviews
- Creation of the following scholarly writing genres (as applicable to the particular student situation): abstract (in answer to conference CFP); annotated bibliography (for exam preparation and literature review in field/s of interest); original research essay submitted for publication; shortened version of research essay appropriate for conference presentation; draft of dissertation proposal; grant application, etc.

**TEXT**


**STYLEBOOK (Choose one):**


**DEGREE REQUIREMENTS FULFILLED**

- PhD Lit and RAC Requirement

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**ENG 6018-700 [ref. #22120] CRITICISM AND 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 6145-001 [ref. #22105] ROGUE FILMMAKERS will meet Mondays from 3:30-6:15 with Professor Phillip Sipiora.

DESCRIPTION

This course will examine films by revolutionary filmmakers who have deviated significantly and strategically from the traditions that have preceded them. We will consider the ways in which these filmmakers have challenged cinematic, intellectual, aesthetic, and cultural codes over the past nine decades, beginning in 1915. More specifically, we will examine different perspectives of popular culture and art according to shifts in cultural and intellectual assumptions over time. We will give special attention to discussing various ways of “reading” films, in particular those films that might be considered experimental, oppositional, or interrogative. A critical principle of interrogation is irony—as cinematic motif, explicit and implicit metaphor, and epistemological mode. An undaunted concern for irony and its underlying supposition of evaluation will be a critical driving force in our collective analysis of rogue cinema.

This course is directed toward graduate students who have a special interest in film, an intense passion for movie art. Filmmakers that are particularly innovative often tend to be aggressive in their depiction of violence, sex, and language in their cultural and technical interrogations of social mores. Whenever possible, we will view Director’s Cut releases. Do not take this course if you are offended by the aggressive representation or depiction of any of these issues. This course requires intellectual curiosity and an open-minded cinematic sensibility.

DEGREE REQUIREMENTS FULFILLED

- MA Lit Cultural-Critical studies
- MA Lit Elective
- MA RAC: 1-2 Other Electives
- MFA Elective (5 courses)
ENG 6946-001 [ref. #21886] 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.

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 RAC Elective
• PhD Lit Elective
• PhD RAC Elective

ENL 6206-001 [ref. #21866] STUDIES IN OLD ENGLISH 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, discover some of the hidden regularities underlying Modern English, 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: phonology, grammar, syntax, and some of the rich lexicon. 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 such as “A Vision of Hell,” “The Story of Caedmon,” and The Wife’s Lament. Then we will grapple with Beowulf and its monsters. You will read the whole poem in translation, and together we will experience key
passages in the original Old English—the only way to appreciate fully the beauty, complexity, and artful ambiguity of this 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 may be suitable for development into an MA portfolio paper or a journal article. No previous experience with Old English is expected.

**REQUIREMENTS**

- Weekly readings, exercises, translations, and quizzes
- Active participation in class
- Research proposal with annotated bibliography of 12 items
- Polished translation and commentary on a passage from Beowulf
- Research paper of 3000–3500 words

**TEXTS**


**RECOMMENDED TEXT**


**DEGREE REQUIREMENTS FULFILLED**

- MA Historical Distribution: Medieval or Renaissance course
- MA Lit Requirement: British Traditions
- MA Lit Elective
- MA RAC: 1-2 Other Electives
- MFA Elective (5 courses)

**LIT 6096-001 [ref. #12897] CONTEMPORARY LITERATURE: U.S. MULTIETHNIC FICTION SINCE THE 1970s** will meet Tuesdays from 3:30-6:15pm with Professor Ylce Irizarry.

**DESCRIPTION**

In the Contemporary Period, U.S. literature experienced dynamic changes in its form and content. One of these changes was the development of multiculturalism and its accompanying “boom” in ethnic American writing. Examining fiction depicting several broadly defined multiethnic communities—African, Asian, Native, Latino, and Middle Eastern—we’ll discuss how authors depicting these communities engage postmodern concerns about history, violence, language, gender, sexuality, nation, transnationalism, and self. We will consider the role of genre in fiction’s deconstructions of national, communal, and individual identity. The course emphasis will be on close readings of a historically ordered group of texts, not a topical or specific theoretical approach to texts.

**REQUIREMENTS**
As a graduate seminar, this course also focuses on the professional development of its members. 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 class discussion moderation. Each of the written assignments below is designed to "build" upon the previous one, mirroring the processes of academic writing.

**Oral Assignments (and Tentative Weights):**
- Discussion Lead (20%): For an entire class meeting, lead the discussion on the primary text and accompanying critical texts. Active participation in class.
- Conference Presentation (10%): Deliver the short paper (8 – 10 pp, 15 minutes presentation time) during class time.

**Written Assignments (and Tentative Weights):**
- Journal Report (10%): In 1-2 pages, analyze 1 Journal’s structure, style, trends, etc.
- Annotated Bibliography (15%): In 4-6 pages, annotate 10 articles on a particular text.
- Conference Presentation (10%): Deliver the short paper (8 – 10 pp, 15 minutes presentation time) during class time.
- Research Paper (30%): Expand the conference paper into an article-length (20-25pp) paper, using no more than 6 sources.

**TEXTS (tentative)**
- Ishmael Reed  
  *Mumbo Jumbo* (1972)
- Mark Z. Danielewski  
  *House of Leaves* (2000)
- Benjamin Zucker  
  *Blue: A Novel* (2000)
- Salvador Plascencia  
- Junot Díaz  
- Ana Menéndez  
  *Adios Happy Homeland* (2011)
- Hanya Yanagihara  
  *The People in the Trees* (2013)
- Ruth Ozeki  
  *A Tale for the Time Being* (2013)

**DEGREE REQUIREMENTS FULFILLED**
- MA Lit Requirement: American Traditions
- MA Lit Elective
- MA Lit Cultural-Critical Studies
- MA RAC: 1-2 Other Electives
- MFA Elective (5 courses)

**LIT 6934-003 [ref. #15431] LITERATURE AND THE ENVIRONMENT** will meet Thursdays from 3:30-6:15pm with Professor Gurleen Grewal.

**DESCRIPTION**
This course is an inquiry into the America environmental imagination. We will read literature of various genres, from Emerson to the present, and focus on theoretical perspectives in environmental literary criticism.
TEXTS (tentative)
Emerson, “Nature”
Terry Tempest Williams, Refuge
Aldo Leopold, Sand County Almanac
Linda Hogan, Dwellings
EcoPoetry Anthology, Eds Ann Fisher-Wirth and Laura-Gray Street
Amitav Ghosh, Hungry Tide (or Indra Sinha’s Animal’s People)
Karen Yamashita, Through the Arc of the Rain Forest
Lawrence Buell, The Future of Environmental Criticism: Environmental Crisis and Literary Imagination

*Additional readings in literary theory

DEGREE REQUIREMENTS FULFILLED
• MA Lit Historical Distribution: 20th Century
• MA Lit Requirement: American Traditions
• MA Lit Cultural-Critical studies
• MA Lit Elective
• MA R/C: 1-2 Other Electives
• MFA Elective (5 courses)
• PhD Lit Theory-rich Course

LIT 6934-004 [ref. #13891] PRACTICE IN TEACHING PROFESSIONAL AND TECHNICAL WRITING will meet Thursdays from 3:30-6:15pm with Professor Meredith Johnson.

DESCRIPTION
This teaching practicum is one of two courses required for the Graduate Certificate in Professional and Technical Communication. This certificate provides the opportunity for students from all graduate programs to broaden their research and teaching agendas as they prepare for a competitive job market in English Studies. Learn more about the certificate here: http://www.usf.edu/innovative-education/programs/graduate-certificates/professional-and-technical-communication.aspx.

After successfully completing this practicum, you will be prepared to teach three new courses in the Department of English, beginning summer 2016
• Technical Writing (ENC 2210)
• Professional Writing for Engineers (ENC 3246)
• Professional Writing (ENC 3250)

TEXTS: TBA

DEGREE REQUIREMENTS FULFILLED
• MA Lit elective
• MA RAC: 1-2 Other Electives
LIT 6934-902 [ref. #15432] PUBLIC RHETORICS will meet Wednesdays from 6:30-9:15pm with Professor Nathan Johnson.

DESCRIPTION
Discussion aims to clarify differences in the various theories on publics and how rhetoricians contribute to the scholarship. This course contains a methodological component for students to practice integrating publics theory into empirical rhetoric projects. Publics theory addresses issues of publicity, privacy, and public deliberation. It provides a toolkit for approaching issues of democracy, justice, ethics, and governance. During the semester, the class will read and discuss theories of publics from several fields—philosophy, sociology, anthropology, feminist studies, and science and technology studies.

TEXTS:
Arendt, *The Human Condition*
Dewey, *Public and Its Problems*
Horkheimer and Adorno, *Dialectic of Enlightenment*
Habermas, *Structural Transformation of the Public Sphere*
Rice, *Distant Publics*
Warner, *Public and Counterpublics*

DEGREE REQUIREMENTS FULFILLED
- MA Lit elective
- MA RAC: 1-2 Other Electives
- PhD RAC Elective (5 Courses)
- Professional & Technical Writing Certificate Elective (3 Courses)

LIT 6934-001 [ref. #12711] RHETORIC, SCIENCE, AND THE NEW MATERIALISM will meet Mondays from 3:30-6:15pm with Professor Carl Herndl.

DESCRIPTION
In the last few years rhetoric has engaged with a number of ideas from the intellectual movement known as the “new materialism.” While new materialism has strong roots in political theory, e.g. Jane Bennett, work in materialist science studies, e.g. Latour, Pickering, Mol, has had probably the largest influence on rhetoric. This course explores the theoretical and practical opportunities opened to rhetoric by these new ideas by pursuing a series of questions that lie at the intersection of rhetoric, science studies and new materialism:

--What does it mean to understand science as a material practice rather than an epistemic project? As a *doing* rather than a *finding* or *discovering*?
--How can science become more engaged in policy and address “matters of concern” to our society?
--What are the implications and possibilities opened to rhetoric (both in theory building and in rhetorical practice) by contemporary work in science studies (Latour et. al.) and philosophy of science (Harmon et. al.)?

REQUIREMENTS
The course will be a lecture/discussion mix in which the biggest piece of your work will be doing all the reading and coming to class prepared to discuss it with your colleagues. Each student will also be
responsible for leading the class discussion on a reading of their choice once during the semester. Each student will also complete a substantial piece or pieces of writing. Since some of you are completely unfamiliar with this material while others will have read greater or lesser parts of it, I will let each of you determine what purpose and form your writing will take. Each of you will give me a proposal defining their writing project for the course early in the semester.

TEXTS

DEGREE REQUIREMENTS FULFILLED
- PhD RAC Elective (5 courses)
- MA RAC: 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 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 *Summer 2016 Graduation*.....1/11–4/29/16

First Day of Classes..................................................................................................................January 11

Dr. Martin Luther King Jr. Holiday..........................................................................................January 18

*PhD Exam Application* Deadline.........................................................................................February 5

*Graduation Application* Deadline*........................................................................................February 5

Deadline to Submit Dissertation Draft to Director for Circulation*...............................February 12
  *Must be submitted at least six weeks prior to defense.*

Deadline to Submit Thesis Draft to Director for Circulation*..............................................February 19

Deadline to Submit 5th Year Funding Application to Director ..............................................February 26

USF Spring Break....................................................................................................................March 14-19

*PhD Qualifying Exam Dates (Rhet/Comp)*........................................................................March 21-22

*PhD Qualifying Exam Dates (Literature)*............................................................................March 21, 23, 25

*Dissertation Defense Deadline*..........................................................................................April 1
  *Request form must be submitted at least three weeks prior to defense.*

*Final Thesis Submission Deadline*.....................................................................................March 25
  *Includes ETD Registration.*

*PhD Exam Defense Deadline (Literature)*...........................................................................April 8

*MA Portfolio Defense Deadline*...........................................................................................April 8
  *Request form must be submitted at least three weeks prior to defense.*

*Final Dissertation Submission Deadline*...........................................................................April 8
  *Includes ETD Registration.*

*Doctoral Candidacy Request* Deadline for Summer 2016 Candidacy...............................April 22
  *Dissertation committee must be on file prior to submitting candidacy request.*

Last Day of Classes..................................................................................................................April 29

Final Exam Week......................................................................................................................April 30–May 6

Commencement (Tampa)........................................................................................................May 7

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

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<td>Fleming</td>
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* **MFA students please note:** there is no course specific to poetry this semester. Students must plan accordingly.

* **PhD students please note:** ENG 6005 Scholarly Research & Writing won't be offered again until Spring 2018. Students planning to take comprehensive exams before Spring 2018 should take ENG 6005 in spring 2016.

* **LIT students please note:** there will be NO criticism course in Fall 2016; ENG 6019 will be offered again in spring 2017. If you need a criticism course, you are advised to take ENG 6018 in spring 2016.