AML 6017-001 [ref. #20329] AMERICAN LITERATURE TO 1860: LABOR AND ABILITY In NINETEENTH-CENTURY AMERICA will meet Wednesdays from 3:30-6:15 p.m. with Professor Sari Altschuler.

DESCRIPTION
In 1841, a young woman in Lowell, Massachusetts summed up her life: “Up before day, at the clang of the bell—and out of the mill by the clang of the bell—into the mill, and at work, in obedience to that ding-dong of the bell—just as though we were so many living machines.” This autobiographical depiction of a young woman's existence as a “living machine” troubled mid-nineteenth century Americans, but by the late nineteenth-century the logic that animated the Lowell system pervaded U.S. industry. In some ways, shock at her statement was necessarily naïve: human bodies had long been equated with labor potential. Slavery offers the most obvious and brutal iteration of this logic, but state institutions had also worked to integrate poor and disabled Americans into the rapidly changing social, political, and economic structures of nineteenth-century America.

This class will examine the literature of labor and ability during the rise of American industrial capitalism. Using insights from critical race theory, gender studies, disability studies, and histories of capitalism, we will ask questions that include: How were notions of human value (Romantic, capital, etc) articulated in this period? How did representations of labor and ability develop over the course of the century? How did genre shape that representation? And how did developing notions of labor and ability shape genres from industrial fiction to late century journalism? What can we say about the shifting notions of work, bodies, the individual? How does attention to race, gender, class, and disability inform this literary history? While we will be primarily looking at the period before 1860, this course will also consider the ramifications of this history for the late nineteenth century.

TEXTS
Tentative readings will include literary texts from Olaudah Equiano, Hector St. John de Crevecoeur, Washington Irving, Herman Melville, Frederick Douglass, Henry David Thoreau, Rebecca Harding Davis, and others. Theoretical and historical readings will be drawn from scholars such as Rosemarie Garland Thomson, Lennard Davis, David Mitchell, Sharon Snyder, Chris Mounsey, Seth Rockman, Ed Baptist, and Walter Johnson.

DEGREE REQUIREMENTS FULFILLED
- MA Lit historical distribution: 19th century
- MA Lit requirement: American traditions
- MA Cultural-Critical Studies
- PhD Lit theory-rich course
- PhD Historical distribution: American Literature 1800-1900
AML 6027-901 [ref. #14742] MODERN AMERICAN LITERATURE will meet Thursdays from 6:30-9:15 p.m. 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 attempt to 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
• Two conference length papers (10 pgs.) or 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 Yonnondio; Theodore Dreiser Sister Carrie; John Dos Passos The 42nd Parallel; Nella Larsen Passing; Nathaniel West The Day of the Locusts; Langston Hughes The Collected Poems of Langston Hughes; Jean Toomer Cane; Willa Cather The Professor’s House; Zora Neale Hurston Their Eyes Were Watching God; William Faulkner Light in August; Frank Norris McTeague; James Agee and Walter Evans Let Us Now Praise Famous Men

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

AML 6608-001 [ref. #22016] AFRICAN AMERICAN LITERATURE: ZORA NEALE HURSTON will meet Tuesdays from 3:30-6:15 p.m. with Professor Deborah Plant.

DESCRIPTION
The course focuses on the life, works, and times of Zora Neale Hurston as a major Harlem Renaissance figure and Florida writer. Through the reading and discussion of Hurston’s works and secondary texts, students will examine the biographical, philosophical, artistic, and political dimensions of Hurston’s life and will explore the politics of race, “class,” color, sex, and power in context of the Harlem Renaissance period and contemporary American society. The course is further designed to help students develop their analytical and critical abilities and their oral and written expression.
REQUIREMENTS
- Careful, engaged reading of all assigned works
- Regular attendance
- Class Participation
- Field Trips
- One field trip essay
- Typed responses to readings
- One group project
- One book report
- One article report
- One class project and presentation
- Class assessments

TEXTS (REQUIRED)
--- *Their Eyes Were Watching God.*
--- *Moses, Man of the Mountain*
--- *Complete Stories*
Plant. *Every Tub Must Sit On its Own Bottom: The Philosophy and Politics of Zora Neale Hurston.*
Handouts

TEXTS (RECOMMENDED)
Hemenway, Robert. *Zora Neale Hurston, A Literary Biography.*
Nathiri, N. Y. *Zora! A Woman and Her Community.*

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)

**CRW 6025-901 [ref. #20330] SPECIAL TOPICS: WRITING THE BODY** will meet Wednesdays from 6:30-9:15 p.m. with Professor Ira Sukrungruang.

Contact professor for course information: isukrung@usf.edu

DEGREE REQUIREMENTS FULFILLED
- MFA elective (5 courses)
CRW 6130-001 [ref. #12181] FICTION WRITING will meet Thursdays from 3:30-6:15 p.m. with Professor Rita Ciresi.

DESCRIPTION
This course will function primarily as a workshop. Students will write approximately 25-30 pages of fiction, consisting of two pieces of flash fiction (required) and a combination of short stories and/or novel chapters. All work produced in this class may become part of an MFA student thesis in fiction.

In addition to regular workshop, we may examine excerpts from short stories and novels by contemporary writers, examining how these authors establish character, structure plot, create a strong voice, provide compelling description, and manipulate point of view.

Although our emphasis will be on the art of writing fiction, we will learn about the business side of authorship by reading articles from Publishers Weekly, Authors Guild Bulletin, Poets and Writers, and The New York Times that address some of the challenges facing authors as they seek publication in an ever-changing marketplace. We will examine Chad Harbach’s controversial essay, “MFA vs. NYC,” and debate the merits of his argument regarding the dual nature of today’s literary marketplace for fiction. We will learn how commercial fiction is coded and categorized by the Book Industry Study Group and learn first-hand from a literary agent about how to write a query letter and establish a successful agent-writer relationship [this classroom visit will be open to all MFA students regardless of whether or not they are enrolled in the course]. At the end of the semester, we will contemplate the life cycle of fiction through a viewing and discussion of Mark Moscowitz’s documentary, The Stone Reader.

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 creative nonfiction are welcome to join the course, but are encouraged 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.

REQUIREMENTS
25-30 pages of fiction, which includes at least two pieces of flash fiction

TEXTS (subject to change)
The Poets & Writers Guide to Literary Agents (e-document) available at: http://www.pw.org/content/the_poets_and_writers_guide_to_literary_agents

DEGREE REQUIREMENTS FULFILLED
• MFA fiction-track core requirement
• MFA elective (5 courses) (poetry and CNF MFA students)
CRW 6331-001 [ref. #16437] POETRY WRITING will meet Fridays from 2:30-6:15 p.m. with Professor Jay Hopler.

DESCRIPTION
This course is a creative writing workshop in which the original work of the participants will be read and discussed. The work of established and up-and-coming authors (not just poets, necessarily) will be examined as well. Students will also be required to attend the poetry readings that take place during National Poetry Month (April 2015) and critically engage both the texts being performed and the performances of those texts.

DEGREE REQUIREMENTS FULFILLED
- MFA poetry-track core requirement
- MFA elective (5 courses) (Fiction and CNF track students)

ENC 6261-001 [ref. #20331] PROFESSIONAL AND TECHNICAL COMMUNICATION THEORY will meet Wednesdays from 3:30-6:15 p.m. with Meredith Johnson.

Why should Rhetoric & Composition, Literature, and Creative Writing graduate students enroll in this course?

It counts towards the Professional and Technical Communication graduate certificate. This certificate, designed for students from all English Studies graduate programs, welcomes applications from graduate students who wish to develop expertise in the theory and teaching of writing for the workplace. A quick look at the MLA job list for this year reveals a higher proportion of generalist jobs. A broader approach to English studies now will help you qualify for a larger range of academic jobs later.

DESCRIPTION
We can study professional and technical communication from several positions (with thanks to Patricia Sullivan):
We are writers looking to solve writing problems at work.
We are teachers and administrators looking to continue or challenge curricular traditions.
We are workplace researchers looking to theorize our observations.
We are scholars looking to enter disciplinary discussions.

My goals for you in this class are the following:
- You engage in any combination of these positions—writer/teacher/researcher/professional/scholars—or better yet, all of them.
- You research an issue of importance to PW and take a stance on that issue.
- You present your work in public.
- You extend your collaborative abilities.
- You connect theory and/or pedagogy and/or practice.
REQUIREMENTS

- Complete and share your weekly reading grid (will help you connect readings and prepare for the final exam)
- Lead and participate in discussions about our readings, bringing in secondary sources to help us locate these readings in larger disciplinary discussions
- Submit a conference proposal
- Write a 20 page seminar paper
- Complete a 24 hour take home exam

You’ll customize your work for this course based on your own professional goals. I’m open to students pairing up to complete these assignments EXCEPT the 24 hour take home exam.

DEGREE REQUIREMENTS FULFILLED

- MA Lit elective
- MA R/C: 2-3 electives
- PhD R/C: 4-5 electives in Rhetoric and Composition
- Professional and Technical Communication certificate requirement

ENC 6720-001 [ref. #14741] STUDIES IN COMPOSITION RESEARCH will meet Thursdays from 3:30-6:15 p.m. with Professor Julie Staggers.

Contact professor for course information: staggers@usf.edu

DEGREE REQUIREMENTS FULFILLED

- MA R/C: core requirement
- PhD R/C: core requirement

ENG 6005-901 [ref. #18652] SCHOLARLY RESEARCH & WRITING - HYBRID will meet Mondays from 6:30-9:15 p.m. 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 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.

**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 to submit for publication; shortened version of research essay appropriate for conference presentation; draft of dissertation proposal; grant application, etc.

**TEXTS**

**STYLEBOOK (Choose one):**
William Strunk, Jr., *Elements of Style* (Bartleby e-text, available through USF Library Catalog), 1999.

**DEGREE REQUIREMENTS FULFILLED**
- PhD requirement

**ENG 6019-901 [ref. #14739] CRITICISM & THEORY II** will meet Tuesdays from 6:30-9:15 p.m. with Professor Nhu Le.

**DESCRIPTION**
This course is a survey of contemporary critical theories that have had major impact on the study of literature and culture over the past few decades. We will begin by examining the relationship between critical theory and literary studies in framing our understandings of power, culture, environment, and identity. Subsequent weeks are dedicated to analyses of key writings from distinct yet interrelated movements and schools of thought including but not limited to: deconstruction; psychoanalysis; Marxism; cultural studies; gender and queer theory; critical race, ethnic, and Indigenous studies; postcolonial studies; and theories of technology and environment. Through critical writing exercises, oral presentations, and class discussions, students will be able to define and situate key words and concepts within and among the
different critical movements, and articulate the thinkers’ broader cultural, historical, and political impacts.

**PRIMARY TEXTS (tentative)**

Course Reader

Julie Rivkin and Michael Ryan. *Literary Theory: An Anthology*

Patrick Fuery and Nick Mansfield. *Cultural Studies and Critical Theory*

**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)

**ENL 6226-901 [ref. #16440] SIXTEENTH-CENTURY BRITISH LITERATURE: SHAKESPEARE: SOURCES, TEXTS, CONTEXTS** will meet Wednesdays from 6:30-9:15 p.m. with Professor Jay Zysk.

**DESCRIPTION**

This graduate seminar will provide a critical foundation for the study of Shakespeare influenced by sources, texts, and contexts of the Middle Ages and Renaissance as well as those of the 20th and 21st centuries. Our goals will be threefold: (1) to read plays from all four genres, paying equal attention to those that are prominently studied in the field at present and to those that have not attracted as much discussion; (2) to familiarize ourselves with some of the major sources—literary, theoretical, philosophical, theological, political—that informed the composition and performance of Shakespeare’s plays; (3) to take account of some of the major critical and theoretical trends in the field of Shakespeare studies at this moment. Toward that end, we will plan to spend two weeks each on seven plays across genres. During the first week, we will examine the play in light of its classical, medieval, and early modern sources; during the second, we will examine the play in light of its critical traditions, taking account of a range of theoretical models from new criticism, deconstruction, new historicism, feminism, psychoanalysis, queer theory, performance studies, the turn to religion, and new formalism. This particular course will not focus heavily on performance except for the study of *Twelfth Night*, in which case we will watch the Globe’s recent production starring Mark Rylance.

**REQUIREMENTS**

- weekly responses (both verbal and written)
- a critical argument assignment in which you analyze the arguments and rhetorical techniques of a scholarly journal article
- regular reading of primary materials and weekly research through Early English Books Online (EEBO)
- a final essay of 15-20 pages that takes account of current scholarship on its topic
TEXTS
Harris, Jonathan Gil. *Shakespeare and Literary Theory*. Oxford UP.

Arden Editions of the following plays:

*Romeo and Juliet*
*Hamlet*
*Twelfth Night*
*King John*
*Measure for Measure*
*Coriolanus*
*The Winter’s Tale*

NOTE: *Arden editions are required* because they contain information on source material, criticism, and textual history that will be essential to our study.

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

ENL 6246-001 [ref. #18653] STUDIES OF THE ENGLISH ROMANTIC PERIOD: ECOCRITICISM AND ROMANTIC-ERA WRITING will meet Tuesdays from 3:30-6:15 p.m. with Professor Regina Hewitt.

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

REQUIREMENTS
Weekly essays; annotated bibliography; oral report; participation in class discussions
**TEXTS**


*Shelley’s Poetry and Prose*, ed. Neil Fraistat and Donald Reiman  

*The Last Man*. By Mary Shelley. Ed. Morton Paley  


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

**DEGREE REQUIREMENTS FULFILLED**

- MA Lit historical distribution: 19th-Century British  
- MA Lit requirement: British traditions  
- MA Lit elective  
- MA R/C 1-2 other electives  
- MFA elective (5 courses)  
- PhD Lit theory-rich course

**LIT 6934.001 [ref. #13519] SELECTED TOPICS: PUBLIC SCIENTIFIC CONTROVERSY** will meet Tuesday and Thursday 11:00-12:15pm with Professor Carl Herndl

**DESCRIPTION**

When science intersects with economics, politics and social values, you often get lively debates and sometimes heated controversies. Another way to put that is to say that the kinds of hybrid phenomenon Bruno Latour describes as “imbroglios” are neither scientific, economic, political nor social. They defy our easy modern categories and, as a result, they often precipitate confused and unruly controversy. When we move away from forensic questions of “what do we know about a problem?” to deliberative questions of “what should we do about the problem,” there is often more heat than light. Controversies can create a great deal of sound and fury and signify a rollicking rhetorical good time.
We will take up a four case studies that have a scientific component at their core, but have also become controversies played out in public venues such as newspapers, magazines, blogs, radio and television and various internet venues. We will read and discuss controversies over such things as climate change; human papillomavirus vaccination; creation science, intelligent design and evolution; and Rachel Carson’s famous book *Silent Spring*. We will consider questions such as: What are the facts in the case and why do people disagree? How do people argue for and against the science? Are there better ways to manage or intervene in controversies? How do such controversies come to closure?

**REQUIREMENTS**

Since this class is cross-listed with an upper level undergraduate class, the pedagogy will be similarly unconventional. Students will work in groups made up of both undergraduate and graduate students to develop some of the case studies. Call it crowd sourcing or a participatory classroom, but students will be a big part of the course. I will present the first course module on the public controversy surrounding climate change. After that, graduate students will work with each other and with undergraduates to gather materials, identify relevant scholarship and introduce core rhetorical concepts. I will work with each group as you develop and present the case study materials and lead class discussions.

For graduate students, directing a case study working group will be a major part of your work. You should also participate regularly in class discussions. Graduate students will also write a 10-15 page document, the topic, purpose, genre of which you will negotiate with me individually so that it best fits your needs and interests.

**TEXTS**

Readings in the course will include materials involved in the case studies both from science and from popular debates, articles that discuss and analyze the individual debates and controversies, some basic rhetorical theory that provides a grounding in how controversies are conducted and brought to an end. Specific texts include but are not limited to: Rachel Carson *Silent Spring*, selections from books such as Craig Waddell *And No Birds Sing: Rhetorical Analyses of Rachel Carson’s Silent Spring*, Mike Hulme’s *Why We Disagree About Climate Change* and Naomi Oreskes and Erik Conway’s *Merchants of Doubt* as well as journal articles on specific controversies.

**DEGREE REQUIREMENTS FULFILLED**

- MA Lit elective
- MA R/C: 2-3 electives
- PhD R/C: 4-5 electives in Rhetoric and Composition

**LIT 6934-003 [ref. #16441] SELECTED TOPICS: HEMINGWAY** will meet Mondays from 3:30-6:15 p.m. with Professor Phillip Sipiora.

**DESCRIPTION**

This course will examine selected short and long fiction and expository prose by Ernest Hemingway. We will consider, through a series of close readings of the texts, how grammar and
rhetoric interrelate in seminal and aesthetic ways. More specifically, we will examine how the respective linguistic strategies of Hemingway shape interpretation (and often change over time). We will give special attention to segments of text that might be recognized as explicitly unstable due to grammatical and rhetorical tensions. We will especially be concerned with relationships among irony, synecdoche, and paradox. This course is directed toward graduate students who have a special interest in technical approaches to literary analysis and interpretation and a passion for the mechanics of literary language.

**REQUIREMENTS**
Position Paper (20%)
Term Essay, 12-15 pages (40%)
Final Examination (40%)

**TEXTS**
---. *The Sun Also Rises*
---. *Death in the Afternoon*
---. *To Have and Have Not*
---. *A Farewell to Arms*
---. *A Moveable Feast* (Restored Version, edited by Sean Hemingway)

**DEGREE REQUIREMENTS Fulfilled**
- MA Lit elective
- MA R/C: 1-2 other electives
- MFA elective (5 courses)
- PhD Lit elective
- PhD Lit theory rich

**LIT 6934-902 [ref. #16442] SELECTED TOPICS: ROMANTIC COMEDY** will meet Mondays from 6:30-9:15 p.m. with Professor Pat Rogers.

**DESCRIPTION**
Romantic comedy is not confined to movies or Harlequin novels, and it did not start in either place. There is a long tradition in literature which evolved in drama, poetry and fiction, running from ancient Greece and Rome to recent authors such as John Updike and Fay Weldon. In this course we shall look at a wide range of texts covering four centuries of writing in English, beginning with Shakespeare and ending with some C20th variations on the theme. Most of the stories end happily, but the key element uniting the texts derives from the humor which the author finds in sexual relationships. It is this, rather than a set of narrow generic prescriptions, which we shall be exploring in a rapid survey of seven distinguished examples, some canonical and others now neglected. The main group consists of British authors, but the most recent is American; some books are by women, some by men. Some are plays, some novels. The tone varies between benign and more cynical, but at some level the idea of “romance” is always
present. We shall also glance at other texts along the way.

**REQUIREMENTS**
Mid-term and final papers; oral report; participation in class discussion. All papers will be returned by means of an individual conference.

**RECOMMENDED TEXTS (ALL PAPERBACK)**
†Elizabeth Gaskell, *The Cranford Chronicles* (Random House, 2008) 978 0 099518457
Bernard Shaw, *Pygmalion* (Prestwick House, Touchstone Editions, 2005) 1 58049 399 8
*Barbara Pym, Jane and Prudence* (Moyer Bell edition, 1999)

† We shall concentrate on the story *Mr. Harrison’s Confessions.* Also available in Kissinger edition and on Nook.
*Currently out of print. Some editions as specified above may be available in stores or online. Some may be immediately accessible online via sites like Google.books and some on Kindle. A print edition is needed for our studies.

**DEGREE REQUIREMENTS FULFILLED**
- MA Lit elective
- MA Lit cultural-critical studies
- MA R/C: 1-2 other electives
- MFA elective (5 courses)
ADDITIONAL GRADUATE OFFERINGS

Directed Research in which the student must have a contract with a faculty member:

- ENG 6916 (Master’s)
- ENG 7916 (Doctoral)

Master's portfolio hours in which the student must have a contract with his/her director:

- ENG 6916 (Master’s)

Doctoral Seminar credit that accompanies a regular 6000-level English course:

- ENG 7939 (Doctoral only)

Internship: students must consult the graduate director and the internship coordinator (Mike Shuman) the semester prior to enrollment. Until the new internship course is approved, students must register under Directed Research. See above.

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 2015 Graduation*...........1/5–4/24/15

First Day of Classes.................................................................January 5

Dr. Martin Luther King Jr. Holiday......................................................January 19

**PhD Exam Application** Deadline..............................................February 6

**Graduation Application** Deadline*.................................February 6

Deadline to Submit Dissertation Draft to Director for Circulation*................February 13

Deadline to Submit Thesis Draft to Director for Circulation*................February 20

USF Spring Break...........................................................................March 2-7

PhD Qualifying Exam Dates (Rhet/Comp)........................................March 16-17

PhD Qualifying Exam Dates (Literature)........................................March 16, 18, 20

Dissertation Defense Deadline*......................................................March 27

*Request form must be submitted at least *three weeks prior to defense.*

Final Thesis Submission Deadline*................................................March 27

*Includes *ETD Registration.*

PhD Exam Defense Deadline (Literature)........................................April 3

MA Portfolio Defense Deadline*......................................................April 3

*Request form must be submitted at least *three weeks prior to defense.*

Final Dissertation Submission Deadline*.........................................April 10

*Includes *ETD Registration.*

**Doctoral Candidacy Request** Deadline for *Summer 2014 Candidacy*........April 17

*Dissertation committee must be on file prior to submitting candidacy request.*

Last Day of Classes......................................................................April 24

Final Exam Week..........................................................................April 25–May 1

Commencement (Tampa)....................................................................May 2

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

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