

## **Graduate Course Descriptions, Fall 2017**

### **83298 ENC 6271 Studies in Composition Research** (Concentration in Composition and Rhetoric)

Online Dr. James Beasley

This course will introduce students to a variety of empirical methods commonly used in writing research including archival methods, case study research, and discourse analysis tests, including corpora analysis. In addition, students will have the opportunity to practice empirical research through individual research proposals. The goal of this course is for students to become familiar with the methods, discourse and discourse conventions, and issues surrounding empirical research in composition.

### **80658 ENG 6019 Contemporary Literary Criticism and Theory** (required)

Th 6:00-8:45 Dr. Sam Kimball

Over the past 50 years, the field of literary theory, in tandem with theoretical developments in and across all the disciplines, has produced an astonishing array of “approaches” to thinking critically about the nature of literature and of interpretation.

Not surprisingly, these often cross-disciplinary approaches, sometimes divergent, sometimes overlapping or convergent, can differ widely in the cultural formations they analyze—which might be literature, myth, sacred narrative, film, art, architecture, multi-media “texts,” the history of social institutions, such as prisons, the history of madness, modes of production, political structures, administrative procedures, discourses and domains of knowledge, and so on. They also vary widely in the questions they ask, in their analytic procedures, in the information they draw on from other disciplines, in the way they situate themselves in relation to larger historical and cultural movements, and in what pragmatic applicability they have in the world. In addition, despite the cross-discipline reach of much theory, its voluminous scholarship has produced no common methodology that would overarch and unify the disparate projects included under this rubric.

Therefore, in this course we will not attempt to survey the complex intellectual history of modern theory. Rather, we will sample a number of recent studies that demonstrate the analytic power, explanatory value, and existential urgency of theory. In particular, we will read selections from works that together reflect the diversity and reach of theory and that also include instructions on how to do theory, how to theorize. We will do so with recurring attention to how theory can provide greater access to literature’s mysterious capacity for saying what cannot otherwise be said: especially about the nature of the experiences an “I” has of its self-awareness, including its use of language, ordinary as well as literary; about the limits an “I” encounters in understanding these experiences; and about how the mortal subject, in its linguistic-mediated self-immersion is affected by the beckoning allure of a sacred transcendence.

Please feel free to contact Professor Kimball ([skimball@unf.edu](mailto:skimball@unf.edu)) for a copy of the syllabus, which includes a provisional listing of course texts, weekly readings, and writing requirements.

### **82965 LIT 6934 Inventing Death** (elective)

T 6:00-8:45 Dr. Jason Mauro

How does your status as a future corpse influence how you read, write and think? Through a series of readings and activities, (perhaps a trip to the Medical Examiner's office, or the university's cadaver lab), we will consider how the unthinkable shapes our thought. Centering on Ernest Becker's classic *The Denial of Death*, this course will explore the relationship between existential dread and literary analysis. I have found that a thorough engagement with the fundamentals of existentialism is essential to my understanding of post-structural theory. We will read Becker, Kierkegaard, DeLillo, Salinger and Derrida, among others.

**82955 ENL 6509: Victorian Literature** (British literature, post-1800)

M 6:00-8:45 Dr. Laura Heffernan

This graduate seminar will offer a survey of Victorian Literature, 1837-1901. This era saw several major historical changes: the rise of urban manufacture; the dramatic expansion of the British Empire; the explosion of print publication. We will consider such broad changes in so far as they brought about new experiences: new kinds of work, new forms of family life, new ways of imagining neighborhood and class and nationality. Today, the Victorian era is remembered for its novelists, who attempted — alongside social reformers, scientists, and government officials — to give shape to a society in the midst of change. Middle-class Victorians read these novels as we watch television today: serially and socially. But, alongside these novels — indeed, in the pages of the same journals — they also read historical essays, political philosophy, poetry, and evolutionary science. our syllabus will attempt to recapture this full and varied world of Victorian print culture.

**82956 FIL 5377 Advanced Documentary Production** (elective)

M/W 4:30 -7:15 Dr. Jillian Smith

The art of documentary is capturing and giving form to the narratives that circulate around us every day. In this course we will be practicing this art through the technique of the interview, which will provide the heart of the films we make. We will also learn styles and techniques of documentary film in order to move beyond traditional documentary and into creative documentary. By the end of the course students will have made a digital documentary film by learning how to interview, shoot video, record audio, and edit a short documentary using Final Cut software. Students who are interested in filmmaking of any kind will find this course to be invaluable, and students who are primarily interested in watching film will find that their film viewing skills are strengthened considerably. Students who have already taken the course are welcomed, as are newcomers. Be prepared for a fluctuating workload and for logging some hours outside of class to shoot and then edit your documentary. **THERE ARE NO PREREQUISITES** - anyone having difficulty registering please contact Dr. Jillian Smith, [jlsmith@unf.edu](mailto:jlsmith@unf.edu).

See the work of AfterImage Documentary

here: <http://vimeo.com/afterimagedocumentary/videos>

**82964 LIT 6246 Chaucer** (major author, British, pre-1800)

W 6:00-8:45 Dr. John Chapman

This graduate seminar will place Chaucer's work in the context of his 14th Century rhetorical engagement and use of text, textuality, and translation, and Chaucer's consideration of how these textual experiences relate to bodily experiences of sense, sensuality, and sensation rendered in his art. Furthermore, the

course will cover how Chaucer masterfully uses the aforementioned topics to illuminate matters of translation, transformation, and invention so important to his own concept of his craft. Building on these discourses, the course will also discuss how Chaucer's insights into these textual and sensual issues help us to consider the Humanities' 21st Century translation and transformation from a print-based medium to a digitized network of information.

**82954 LIT 5934 Creative Criticism** (elective)

MW 3-4:15 Dr. Jennifer Lieberman

We study literature (or craft our own) because we appreciate the power of beautifully crafted language. Yet, many of the people who write *about* literature compose dry, dense, and jargon-laden essays. This class examines a style of literary criticism that wonders: can we create knowledge about literature without writing badly? What would it look like to write about literature creatively, or literarily, or in other ways that break the mold?

This class will read creatively crafted criticism, and it will aspire to produce the same. We will write short responses that assess the works we study as a class, but the majority of our efforts will strive towards a student-produced work of creative criticism. As such, students in this course will participate in regular writing workshops. By the end of the semester, we each will have developed our own creative projects that either examine a work of literature or that use a work of literature to examine something else in the world: the writer's own life, a historical moment, the concept of history itself? The choice is yours.