Graduate Course Descriptions, Summer, 2015

Summer A

ENC5226 Technical Writing Summer A MW 12:40-4:10 Timothy Donovan

(Concentration in Composition and Rhetoric; elective)

“Copyediting as a Profession” will focus on technical editing, particularly the technique of professional copyediting. Consequently, a student that completes this course will review the basics of grammar and usage as well as an introduction to sentence styling and document preparation. Most importantly, students will learn the technical jargon, signs, and markup specific to technical copyediting. The course’s outcome will prepare students to do technical editing in various professional situations.

Objectives and Outcomes

☐ Increase mastery of grammar, mechanics, punctuation, and spelling
☐ Increase mastery of sentence styling
☐ Edit documents and illustrations for correctness, consistency, and accuracy
☐ Edit documents for style and organization
☐ Mark a document manually and electronically using the established codes of copy editing
☐ Create and learn the function of style sheets for a document
☐ Learn how to use an editorial standard

ENL 6502 The Teachable Eighteenth Century, Summer A TTh 6-9:40 Chris Gabbard

(pre-1800, British, elective)

Restoration & eighteenth-century texts do not get the respect they deserve, considering that many of them would make excellent high-school reading. In this course we will study selections from what literary historians call "the long eighteenth century" (1660-1800), texts that easily would lend themselves to pre-college classrooms. We definitely won't be looking at the Earl of Rochester's poetry (with two exceptions)—assigning it in any high school course would be a sure ticket out the door. However, other texts are available, and we will read and discuss them as we would any text in a graduate course. In addition to presentations and other small assignments, students will choose between developing a series of lesson plans for teaching particular texts or writing a paper of literary criticism. Each student will present a scholarly article to the class.

The texts we will be studying:

PROSE:
1. Olaudah Equiano's "The Interesting Narrative of the Life of Olaudah Equiano"

PLAYS:
3. Aphra Behn's "The Rover"
5. Oliver Goldsmith's "She Stoops to Conquer"

LONG POEMS:
1. Alexander Pope's "The Rape of the Lock" & "Eloisa and Abelard"
2. the Earl of Rochester’s "Satyr Against Mankind" & "Upon Nothing"
3. Anne Finch's "The Introduction" & "Nocturnal Reverie"
4. Thomas Gray's "Elegy Written in a Country Churchyard"
5. Mary Collier's "The Women’s Labor"

SHORT POEMS by Sarah Fyge Egerton, Anna Laetitia Barbauld, William Collins, Christopher Smart, and Lady Mary Wortley Montagu

Summer B

AML 6507 Studies in Later American Literature MW 6:10-9:40 Keith Cartwright
(post-1800, American literature)

This course will undertake close readings (including secondary and contextual material from Norton Critical Editions) of key works of fiction from the first forty years of the 20th century: James Weldon Johnson’s The Autobiography of an Ex-Colored Man (1912), Jean Toomer’s Cane (1923), William Faulkner’s The Sound and the Fury (1929), Zora Neale Hurston’s “The Gilded Six Bits,” (1933), and Eudora Welty’s “A Worn Path” (1941). We will be examining very closely some key southern (i.e. local) perspectives upon modernism, including mosaic and gothic structures, jazz and folk soundings, and the true stakes of intellectual and spiritual integration. Poetry and folk narrative (by Johnson, Toomer, Langston Hughes, T.S. Eliot, various blues artists, the Creek storyteller Earnest Gouge, and the Cuban storyteller Lydia Cabrera) will also inform our discussion of the stakes of modernist experience in the South and along our own First Coast.

LIT 5934 Theater for Social Change Summer B MW 12:40-6:10 Pam Monteleone
(elective)

This course is an introductory workshop addressing the theory, application, and facilitation of TO (Theatre of the Oppressed). TO is a collection of games, techniques, and exercises for using theater as a vehicle for social and personal change. This hands-on, participatory workshop is 80% experiential and 20% reflective/didactic. Students will be introduced to and immersed in techniques of Forum Theatre, a revolutionary form of participatory theater created by Brazilian theater visionary and Nobel Peace prize finalist Augusto Boal. Forum Theatre transforms real community concerns into invigorating theatrical dialogue. Students will learn techniques for creating Forum performances that empower participants to collectively investigate thorny issues, build consensus, and rehearse problem-solving solutions to implement in the real world. Students will also be introduced to the art of building Forum-Theatre performances. This course is for students interested in education, social work, allied health fields, and the arts. It is for persons interested in working toward social change in their communities. No theater experience or training is necessary. Students will be asked to bring with them a desire to play, learn, and grow in an intimate, highly personal setting.