ENC 5720, Problems in Contemporary Composition (MW 4:30-5:45)

Dr. James Beasley, (meets a requirement for the concentration in Composition and Rhetoric or for an elective; both literature and composition students are welcome)

ENC 5720, Problems in Contemporary Composition, is one of the courses in the Composition and Rhetoric concentration within the M.A. In English. This course introduces students to scenarios they will likely face as beginning teachers of composition, including designing effective writing courses and assignments. This course will also introduce students to current debates within the field of composition, including assessment, developmental writing, and issues regarding contingent faculty. Students completing this course will be better prepared to solve both practical and theoretical problems involved in the study and teaching of writing.

ENL 6505 Studies in Early British Literature: Jonathan Swift (online)

Dr. Chris Gabbard

(pre-1800, British, major author)

Today's major satirists such as Stephen Colbert and Jon Stewart and the online magazine The Onion owe a tremendous debt to Jonathan Swift. In fact, a compelling case can be made that modern satire almost entirely stems from his pen. Then as now with satire, people frequently don't get the joke, or, even if they do, they often do not understand that they themselves are implicated in it. As Swift himself observed, "Satire is a sort of [mirror] wherein beholders do generally discover everybody's face but their own."

This course is going to read some of Swift's major prose works: A Tale of a Tub, The Battel of the Books [sic], A Modest Proposal, and Gulliver's Travels. We also will read some of his poetry such as "The Lady's Dressing-Room," "A Beautiful Young Nymph Going to Bed," "Verses on the Death of Dr. Swift," and some of the Stella poems. Grading will be based on (1) weekly discussion participation—a lot of it, (2) summary and presentation of recently published scholarly article on one of Swift's texts and presentation of it to the class, (3) two papers, a short one due at mid-semester, the other long(ish) due at the end of the semester, and (4) other miscellaneous assignments.

DL (distance learning / online) course: This will be an asynchronous course, which means you can log into Blackboard at any time day or night to complete your course work. However, this is not a self-paced course: you must complete the assignments by the deadlines outlined in the weekly activity schedule. In other words, students will be expected to keep up with the weekly reading and writing homework. The weeks will go by very quickly, and if you wait to get started, you will find it impossible to catch up.

Also, you will need the following:

- regular, reliable, high-speed Internet access;
- either a Firefox or Google Chrome browser (the others dont work properly with Blackboard);
- access to PDF (.pdf) for reading documents;
d. a working Osprey email account—you will receive and send many emails.

FIL 5934 Asian Cinema (MW 10:50-1:30)
Nick de Villiers
(elective; graduates may take up to four 5000 level classes)
This graduate course is designed as both a survey of major films and filmmakers from East Asia (Japan, Taiwan, Hong Kong, Mainland China, South Korea, Malaysia, and Thailand) and an introduction to the field of East Asian cinema studies including the critical problematics of national and transnational reception theory (including "pan-Asian" or even "post-Asian" productions), postcolonial theory and Orientalism, gender and sexuality studies, auteur theory, understanding national differences in genre conventions and genre classification, and historiographies of various "New Waves" including Japan's "nuberu bagu," New Taiwan Cinema, and China's "Urban Generation." Graduate students will be asked to give a short in-class presentation and write a 15-page research paper which will go through stages of preparation including a research proposal, peer review, and the writing of an abstract and conference presentation proposal based on the completed research paper.

ENL 6509: Studies in Later British Literature: Victorian Literature (W 6-8:45)
Dr. Laura Heffernan
(post-1800, British literature)
This graduate seminar will offer a survey of Victorian literature, 1837-1901. This era saw several major historical changes: the economy shifted from landownership to urban manufacture; the British Empire expanded into Hong Kong, India and parts of Africa; and the publishing world exploded, making printed books and journals affordable and widely available. Will we consider such broad changes in so far as they brought about new experiences: new kinds of work and family life, new forms of friendship, and new ways of imagining neighborhood and class, nation and world. Today, the Victorian era is remembered for its novelists, who attempted – alongside social reformers, scientists, and government officials – to represent and 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, in some cases – 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. Accordingly, readings may include Charlotte Bronte’s Jane Eyre, Charles Dickens’s Great Expectations, and Wilkie Collins’s The Moonstone, along with poetry by Alfred Lord Tennyson and Robert Barrett Browning and excerpts from Thomas Carlyle’s The French Revolution, Volume One of Karl Marx’s Capital, Charles Darwin’s The Origin of the Species, John Henry Newman’s The Idea of the University, and Matthew Arnold’s Culture & Anarchy.
AML 6505: Studies in Early American Literature (T, 6-8:45)

Dr. Jason Mauro

(pre-1800, American literature)

We will look at two groups of writers, separated by over a century, but treading on some of the same physical ground. First we will read the work of some of the American Puritans, who left England, settled in Massachusetts, and spread out to form New England. And then we will read the work of a few of the canonical writers of the 19th century “New England Renaissance.” While they differ dramatically in terms of subject matter, style, genre and worldview I would like to read them closely enough to see if there are any echo effects that have traveled across the gulf of time which separates them. Are there any important similarities between Ralph Waldo Emerson and John Cotton? Or between Henry David Thoreau and John Winthrop? Are New England’s Puritan roots still feeding the literary fruits that emerge two centuries later? Can such nourishment be detected in writers like Emerson and Thoreau who quite self-consciously distance themselves from the specific theological, moral, and social visions of their region’s first settlers? My hope is that asking the questions, even if they are answered in the negative, will prompt us to get closer to these writers, and allow us to get underneath some of the assumptions and biases that they are often shrouded within.

Be warned, that the Puritan writers are often a bit off-putting for some students—we will be reading through sermons, letters, transcripts and journals, but no fiction, poetry or drama. And we will often be reading through mere fragments of massive works, with all of the difficulties associated with that gesture—references that are obscure or unknown, and pieces of correspondence whose entire context is not available to our eyes. Yet I must encourage us to read closely when we might be tempted to just run our eyes down the page.

Be further warned that the Bible is the principle subject of the Puritan writers, and I will refer you to certain passages from it that might help make sense of what we are reading. We will, however, regard the Bible as simply a text among other equally important texts. The Bible has no more moral or religious authority in this course than the Greek myths would have in a class on Greek epic poetry.

Please consider carefully whether or not this class will be of interest and value to you.
AML 6507: Studies in Later American Literature: U.S. Latino/a Literatures

(M, 6-8:45) (post-1800, American)

Dr. Betsy Nies

This course offers readers an opportunity to learn about traditions of American literature often overlooked or shortchanged in traditional literary histories. Since the Spanish (and their Mexican descendants) colonized much of the United States before the arrival of the Puritans, playing a dominant role in settling the Southwest and Florida, and since waves of immigrants have arrived from Spanish-speaking countries since the 1960s, it makes sense that American literature is a multi-lingual space, yet accessible (for the most part) to English speakers. This course will explore a few U.S. Latino/a traditions, focusing heavily on Mexican-American literary traditions, and more briefly on Dominican-American and Cuban-American literary traditions. Writers will include works by Américo Paredes (an early Mexican-American scholar), playwright Luis Valdez of the Chicano Movement, Chicana feminist Gloria Anzaldúa, Dominican-American Junot Diaz, and Cuban American Cristina Garcia, among many others. Students will learn about cultural histories and political movements. Requirements will include a presentation of one scholarly article, short close readings of passages, and one final paper. No knowledge of Spanish required.

FIL 5377 Advanced Documentary Production (MW 4:30-7:15)

Dr. Jillian Smith

(elective)

The art of documentary is in to 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, jsmith@unf.edu.
FIL 5934 Documentary: Movements and Media (MW 12-2:45)

Dr. Jillian Smith

(elective)