

SPRING 2021 – Graduate Course Descriptions

**Course schedule is subject to change.*

AML 6506: Gulf Awakenings

CRN: 13153

Face-to-Face: M 6:00-8:45

Professor Keith Cartwright (Department Chair)

***This class counts as one of your two EARLY requirements and one of your two AMERICAN requirements**

This course will read "early" American literature across deep measures of time and with one foot firmly planted in local space. We will begin with one of the earliest books of American writing available to us (in Maya, from the Yucatan peninsula, which was once joined to Florida), and we will examine Gulf Coast memoirs from colonial contact zones (from Cabeza de Vaca to William Bartram) before finishing with close readings of several nineteenth-century texts, including the slave narratives of Frederick Douglass and Harriet Jacobs, and fiction by Herman Melville, Kate Chopin, and James Weldon Johnson. Our focus will be on the enduring challenge of texts that speak from the gulfs between us in a cross-cultural space shaped by foundational violence.

CRW 6990: Fiction Workshop

CRN: 13157

Remote Instruction: T 6-845

Professor: Mark Ari

***This class is an elective**

The Fiction Workshop is a class for those who want to become more successful fiction writers by mastering the fundamentals of what fiction is and how it's put together. During the semester, you will consider various approaches to prewriting, revising, editing, and publication to identify and apply methods that best reflect your own artistic character. We will explore techniques to help you tap the reliable resources of your imagination. I encourage experimentation. Since this is a workshop, we'll serve as one another's critical readers, providing written critiques for one another so you can improve your fiction through thoughtful revision. You'll read a good deal of fiction written over the last 50 years, as well as essays about the craft of fiction and the writer's life. You'll write and revise two works of fiction (or portions of a novel). You'll also lead a discussion on one of the assigned readings.

ENC 5935: Rhetoric in the Digital Humanities

CRN: 12263

Hybrid M 4:30-5:45

Professor James Beasley

***This class counts towards the Rhet/Comp Concentration**

Graduate students in this cross-listed course will be introduced to archival methods and curation software programs for use with the Lincolnville Museum and Cultural Center in St. Augustine. This course will give graduate students practice in addressing a variety of counterpublics and using relevant locative technologies in the creation of digital heritage tours.

FIL 6990: Drag and Camp Cinema

CRN: 13172

Remote Instruction (synchronous): Thursdays 6:00 pm–8:45 pm

Professor Nicholas de Villiers

***This class meets one of your two LATE requirements, and it counts as a WORLD LITERATURE class which can replace one British or one American requirement.**

This graduate seminar is inspired by the 2019 popular culture revival of Susan Sontag's 1964 essay "Notes on Camp" by the Met Gala and exhibition "Camp: Notes on Fashion," the explosion of interest in drag with the RuPaul's Drag Race cultural phenomenon (2009–present), and the 2019 restorations of the drag documentaries *The Queen* (Frank Simon, 1968) and *Paris Is Burning* (Jennie Livingston, 1990). We will take up Sontag's concept of the "Camp eye" as a way of seeing—and transforming—the world. Rather than Sontag's focus on campy objects (often confused with "kitsch"), we will consider camp as a mode of artistic production—intimately related to drag performance—emphasizing excess and being-as-playing-a-role, a unique form of irony and humor, and an effective mode of cultural critique with important queer and feminist histories. We will watch underground films by John Waters, Andy Warhol, Jack Smith, Sadie Benning, Tsai Ming-liang, and others, and explore the history of "camp theory" and drag performances in international cinema (including theories of gender performativity, and the history of overlaps and differences between drag and transgender experiences). Students will give an in-class presentation, write a short critical response paper, and develop and complete a research paper on a particular example or configuration of drag, camp, and cinema.

LIT 6246: Major Authors and the Art of Survival

CRN: 13353

Face to Face Instruction Wednesday, 6-8:45pm

Professor Bart H. Welling

This class counts as the major author requirement, the LATE requirement, and a WORLD LITERATURE class which can replace one British or one American requirement.Is it time to panic yet?*

These days, any science-accepting, democracy-loving person of conscience who pays attention to the steadily accelerating drumbeat of terrible news from around the globe has got to be asking herself or himself the same kinds of questions, starting with *What can I do?* What can one person without much money or political clout do to fight the pandemic, not to mention deal with global warming, the extinction crisis, resurgent white supremacy, the rise of "illiberal democracy," and a host of other problems that threaten to metastasize into full-blown emergencies?

With these questions in mind, I say that now is not the time for an old-fashioned Major Authors class; it's time to try something new that addresses more directly these pressing concerns. This class will attend to these and other related questions by exploring what it will mean to practice the *emergency* humanities. We will study how we might transform the humanities, and in turn how the humanities might transform the world, if we were to rethink our disciplines and repurpose our tools of cultural analysis with the goal of helping as many people, nonhuman beings, and cultural heritages as possible prepare for and survive the upheavals of the so-called Anthropocene, the Age of Humans. If you would like to help figure out what the emergency humanities might be and put them into practice here at UNF and in the larger Jacksonville community, then I invite you to enroll in this class.

The authors we'll be discussing have fascinating things to say about the survival of human civilization and the biosphere; they are committed to helping our culture avoid committing ecocide and collective suicide (which are things a lot of people seem hell-bent on pushing right now, even if they claim to be on the side of "progress"). One crucial lesson of the stories we will study is that survival doesn't have to be a grim, brutal slog through the cannibal wasteland, a desperate attempt to hold on to every fragment of the world we're losing; survival can be a matter of cooperation (between people and other beings as well as between humans), of liberating acts of letting go, of positive cultural transformation, of ecological renewal, and of grace. Maybe this really is the end of the world as we know it—and maybe, if we're smart about how we manage the transitions, that could be a good thing.

Likely required texts (I'm open to suggestions; e-mail me at bhwellin@unf.edu):

- Albert Camus, *The Plague* (1947)
- Leslie Marmon Silko, *Ceremony* (1977)
- Octavia Butler, *Dawn* (1987), *Parable of the Sower* (1993), or another book.
- Margaret Atwood, *The Year of the Flood* (2009)
- Robin Wall Kimmerer, *Braiding Sweetgrass: Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants* (2013)
- Barbara Kingsolver, *Flight Behavior* (2013)