

## 2019 Summer A

### **ENG6138: Studies in Film Movements in International Film**

Dr. Tim Donovan, TR 6:10-9:40

(post-1800; can replace one British or one American course but *no* pre-1800 courses)

In this class, you will encounter the beautifully strange and profound experience of foreign cinema.

In such an encounter, you are transported not only to different worlds, but also to a different sense of time, space, and being. We will watch some of the most significant films in the history of international cinema by focusing on national movements that have been recognized for their influence on the development of cinema worldwide—American Romantic Realism, German Expressionism, Soviet Montage, French New Wave, and more. To do so, we will learn film vocabulary, film style, film technique, and some film theory. We will also read about the historical context for certain films and movements to understand the politics of film. Consequently, students will leave the course having watched some of the “great films” of cinema—*Bicycle Thieves* (DeSica 1948, Italy), *Ran* (Kurosawa 1985, Japan), *The Battleship Potemkin* (Eisenstein 1925, USSR), and *Breaking the Waves* (Von Trier, 1996 Denmark)—which will give a sense of the contour of international cinema history. You will be expected to read essays, write reflections on all of the films, and engage in creative and analytical assignments designed to deepen your cinematic engagement.

## 2019 Summer B

### **LIT 6934: Major Authors**

#### **Emily Dickinson and Walt Whitman: Their Poetry, Their Worlds, Their Descendants**

Dr. Bart Welling, MW 6:10-9:40

(Major Authors, post-1800, American)

“I always say that we American poets are all children of Walt Whitman and Emily Dickinson, that they blasted the road for us and we are still exploring the ramifications of what they opened up. Both of them were stone originals and thoroughly American, thoroughly of their landscapes and their own odd voices.”

--Marge Piercy, “How I Came to Walt Whitman and Found Myself” (1992)

Where does modern American literature come from? On one level, calling Walt Whitman (1819-1892) and Emily Dickinson (1830-1886) the “parents” of contemporary U.S. literature is absurd. As far as we know, the two poets never met; one of them (Dickinson) only published a handful of poems in her lifetime, while her counterpart was not only a widely published poet but a longtime journalist; and it would be hard to imagine two people more temperamentally unlike each other than the mostly home-bound daughter of a distinguished, church-going Massachusetts family and the brash, self-promoting singer of New York street life, ecological energies, alternative spiritualities, and unconventional sexualities. If Dickinson and Whitman *had* met, there is a good chance they would not exactly have hit it off. “You speak of Mr. Whitman,” Dickinson wrote in a letter to her mentor, Thomas Wentworth Higginson; “I never read his Book—but was told that he was disgraceful...” However, in the decades after their deaths, these pioneers of experimental poetry—this “strange un-coupled couple,” as Adrienne Rich has called them—became the mother and father of new genealogies in literature, leaving behind legacies that poets and scholars continue to grapple with today. In this class we will explore Whitman and Dickinson’s poetry in the context of their tumultuous nineteenth-century worlds, and we will also

study their intertextual relationships with other literary figures, including some of the many poets from the U.S. and beyond who have praised, attacked, or otherwise responded powerfully to their work. Thus, the class will not only introduce you to advanced study of two of the most important figures in U.S. literary history, but will help you understand some of the processes through which works of literature grow, spread, and communicate with other works, and with the world beyond the text, in a vast web of meaning.

### **ENC 5935 Grant Writing**

Dr. Jenni Lieberman, Online

(elective, Concentration in Composition and Rhetoric)

Do you know of a community service organization that needs funding? Do you hope to start one of your own? Do you want to fund your own research one day? Grant writing is an important skill that could serve students in myriad professions—including students who want to help nonprofit organizations, students who want to fund their own research, and students who want to give back to their college and their community. We will begin by identifying the research and communication skills necessary to write a successful grant. Over the course of the semester, students will compose and submit grants for funding, gaining invaluable professional experience and potentially leaving an actual impression on their community in the process.

By the end of the semester, students will be able to

- Write professional documents with varying degrees of formality
- Apply analytical strategies from readings to analyze and discuss actual grants.
- Write grant proposals
- Review and revise proposals
- Deliver presentations online
- Network with people in the profession by interviewing grant writers
- Practice estimating budgets for grants

### **ENC 6990 Exp: National Writing Project**

Dr. Linda Howell, MTWR 9:00-10:40

### **ENC694 Teaching Practicum: Writing Classroom, LIT 6941 Practicum: Teaching Literature, LIT 6905: Directed Independent Study**

You must have completed six courses to enroll in a teaching practicum or an independent study. Both require the consent of a faculty member and an extended enrollment process. For practicums, you must teach alongside a graduate faculty member in an undergraduate classroom; if you want credit for the Concentration in Composition and Rhetoric, you must teach in an undergraduate ENC or CRW classroom. Students are allowed to take no more than one teaching practicum and one independent study, two teaching practicums, or two independent studies. Here are possibilities for teaching practica for Summer.

#### **Summer A**

Dr. Chris Gabbard, CRW Introduction to Creative Non-fiction, MTWR 1240-1420

Dr. Tru Leverette, ENC 2451 Writing Wellness

Dr. James Beasley, ENC 3310 Writing Prose, Online

#### **Summer B**

Dr. Mary Baron LIT3930 Fairy Tales: Then and Now, T R 1240-1610

## 2019 Fall

### AML6507 Studies in Early American Literature

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

(American, pre-1800)

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 19<sup>th</sup> century “New England Renaissance.” While they differ dramatically in terms of subject matter, style, genre and world view 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—at first 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 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.

#### Required Texts:

*The Puritans in America*, edited by Heimert and Delbanco

*Nature and Selected Essays*, by Ralph Waldo Emerson, edited by Larzer Ziff

*The Portable Thoreau*, edited by Carl Bode

*Walt Whitman’s “Song of Myself,”* edited by Ezra Greenspan

*The Bible*, any revised standard version

#### Course Requirements:

You will be evaluated on your performance on daily quizzes, a presentation, a book review, and a note length paper of publishable quality the precise shape and nature of which will emerge over the course of our term.

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### **ENC 6700 Studies in Composition Theory**

Dr. James Beasley, R, 6:00-8:45

(Concentration in Composition in Rhetoric, required, or elective)

is one of the courses in the Composition and Rhetoric concentration within the M.A. in English. In this class we will explore some of the most influential theories of rhetoric by reading primary and secondary texts and apply them to contemporary problems in the teaching of composition. Students completing this course will be able to

- identify how definitions of rhetoric have changed over time;
- demonstrate that they can critically examine how classical, modern, and postmodern theories of rhetoric have shaped the field of composition;
- and demonstrate that they can utilize rhetorical theory to solve contemporary problems in composition.

### **ENG 6019 Contemporary Literary Theory**

Dr. Sam Kimball, T 6:00-8:45

(required)

Going back to the 1920s, the field of literary theory—influenced by and in conversation with other disciplines in the arts, humanities, social sciences, natural sciences, and, more recently, computer and cognitive sciences—has produced an astonishing array of “approaches” to thinking critically about the nature of literature and of interpretation. These approaches have led to magnificent readings not only of canonical British and American literature but of literary works from around the world as well as of an expanding horizon of non-literary endeavors, including the narratives in advertising, anthropology, economics, political science, psychology, sociology, medicine, and other disciplines.

These theoretical approaches are often cross- or multi-disciplinary. Some overlap and converge, others diverge radically from or are antithetical to one another. Across their dissimilarities and disputes as well

as their affiliations and agreements, the multiplicity of approaches can be used to analyze any number of “cultural formations”— literature, myth, sacred narrative, film, art, architecture, multi-media “texts,” the history of social institutions (prisons, for example), the history of madness, the sociology of mental illness, the modes of economic production, political structures, administrative procedures, and countless other “discourses” and “domains of knowledge.” These various theoretical approaches often differ widely in the questions they ask, in the analytic procedures they employ, 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 how useful they are outside of the graduate classroom. Some theory-based approaches are readily accessible; others are quite difficult. Although many rely on the techniques of close reading that are the hallmark of New Criticism, nevertheless the voluminous theory-oriented scholarship of the last 100 years has produced no common methodology that would overarch either the affinities among them or the disparateness of the projects included under the rubric of “theory.”

Because there is to my knowledge no unifying principle for theory-based approaches to literary studies, in this course we will not attempt to survey the complex intellectual history of modern theory. Rather, we will sample a number of studies that to my mind 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 read these works 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 wished-for transcendence. We will likewise attend to how theory helps specify the costs of human consciousness and what this economy implies for the many different visions of community and social order, of the Anthropocene future, and of the sacred that are central to western literature in particular.

Please contact me ([skimball@unf.edu](mailto:skimball@unf.edu)) if you would like to see the tentative readings and course requirements.

### **LIT 6934: New York Schools: The Poetry and Painting of a City**

Dr. Clark Lunberry, M 6:00-8:45  
(post-1800, American)

“One need never leave the confines of New York to get all the greenery one wishes—  
I can’t even enjoy a blade of grass unless I know there’s a subway handy, or a record  
store or some other sign that people do not totally regret life.”

—Frank O’Hara, “Meditations in an Emergency”

In this graduate seminar, we will be looking at the rich and varied cultural scene of New York City that emerged after WW II, when the city was to become (supplanting Paris...or so they say) the “cultural capital of the world.” To this day, New York remains a kind of magnet for poets and artists from all over the globe, as they come, still, to participate in and be enlivened by the particular energies found in America’s great metropolis.

Our initial focus will be upon the first generation of “New York School Poets,” such as Frank O’Hara, John Ashbery, Kenneth Koch, James Schuyler, and Barbara Guest, while also looking at later groups of writers,

the “second generation New York School,” such as Ron Padgett, Joe Brainard, Alice Notley and Eileen Myles.

Along with these poets, though, we will broaden our focus to include examples of New York School visual artists (such as, Jackson Pollock & Mark Rothko; and, later, Joan Mitchell & Helen Frankenthaler). New York was (and is) a rich multidisciplinary & interdisciplinary & cross-disciplinary environment in which the poets influenced the painters, while the painters influenced the poets...not to mention the dancers & composers who were also integral parts of the cultural scene.

Over the course of the semester, we will focus upon the city in all of its dynamically cultural entanglements, while also examining the theoretical backdrop to New York’s cultural scene, the theorists and critics of that period who helped to shape and influence its impact and reception, as well as its widespread influence.

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