

Updated 4/22/2024

# FALL 2024

## Department of English Undergraduate Course Bulletin

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### Resources

#### Department Website

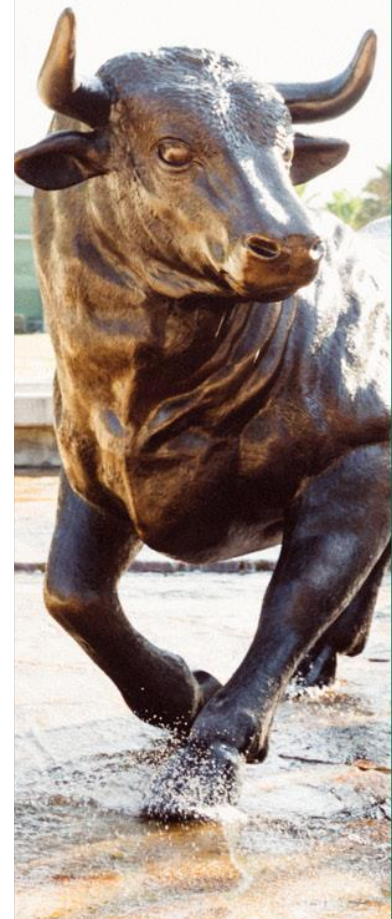
[usf.edu/english](https://usf.edu/english)

#### Advising (Undergraduate)

[usf.edu/englishadvise](https://usf.edu/englishadvise)

#### Catalog

[catalog.usf.edu/](https://catalog.usf.edu/)



DEPARTMENT OF ENGLISH  
USF.EDU/ENGLISH

## TABLE OF CONTENTS (CLICK TO JUMP TO SECTION)

<b>TABLE OF CONTENTS (CLICK TO JUMP TO SECTION)</b> .....	<b>2</b>
<b>SECTION DESCRIPTIONS</b> .....	<b>4</b>
<b>CREATIVE WRITING</b> .....	<b>4</b>
Introduction to Creative Writing   ANDREA FIGUEROA-IRIZARRY .....	4
Introduction to Creative Writing   KATRINA SANDEFER.....	4
Introduction to Creative Writing   ALEC TVENSTRUP .....	5
Introduction to Creative Writing   TYLER BALKCOM .....	5
Form & Technique of Fiction   JESSICA GALLERIE.....	5
Form & Technique of Fiction   SAFIYA PALMER.....	6
Form & Technique of Fiction   DANIEL DYKIEL .....	6
Form & Technique of Fiction   HEATHER JONES, MFA .....	7
Form & Technique of Fiction   FATIMA SAJJAD.....	7
Fiction I   MARK LEIB, MFA .....	8
Fiction I   JACOB WOLFF, MFA & PHD.....	8
Fiction II   PAUL HANSEN, PHD.....	8
Form & Technique of Nonfiction   ALYSSA SOTELO .....	9
Form & Technique of Nonfiction   ZACHARY VIGNALI .....	9
Nonfiction I: Writing Stories with Photographs   JULIA KOETS, MFA & PHD .....	9
Nonfiction II: Love, Desire & Heartbreak   JULIA KOETS, MFA & PHD.....	10
Form & Technique of Poetry   RYAN CHENG, MFA .....	10
Form & Technique of Poetry   ALYE PRENTICE .....	10
Form & Technique of Poetry   ALEX RIVERA .....	11
Form & Technique of Poetry   JEEVITHA KANNAN .....	11
Poetry I   DEREK ROBBINS, MFA & PHD .....	11
Poetry II   ELIZABETH KICAK, MFA.....	12
The Poet in the World   NATALIE SCENTERS-ZAPICO, MFA.....	12
Screenwriting   MARK LEIB, MFA.....	13
Micro Memoir   HEATHER SELLERS, PHD .....	13
<b>ENGLISH (GENERAL)</b> .....	<b>14</b>
Introduction to Literary Methodology   CYNTHIA PATTERSON, MA & PHD .....	14
Introduction to Literary Methodology   TIMOTHY TURNER, MA & PHD .....	14
Film & Culture   PHILLIP SIPIORA, PHD .....	14
History of English Language   NICOLE GUENTHER DISCENZA, PHD .....	15
Senior Literature Seminar: Middlemarch   MARTY GOULD, PHD .....	15
Senior Literature Seminar   GARY LEMONS, PHD .....	16
Honors Seminar I: Transformations of the Medieval   NICOLE GUENTHER DISCENZA, PHD .....	16
<b>LITERATURE</b> .....	<b>18</b>
American Literature From The Beginnings to 1860   KRISTIN ALLUKIAN, PHD .....	18
American Literature From The Beginnings to 1860   THOMAS HALLOCK, MA & PHD .....	18
African American Literature   JULIE ARMSTRONG, MA & PHD .....	18
Asian American Literature & Film   QUYNH NHU LE, PHD .....	19
19 <sup>th</sup> -Century American Novel   THOMAS HALLOCK, MA & PHD .....	19
British Literature to 1616   LISA STARKS, MA & PHD.....	19
The Origins of Gothic Fiction   TIMOTHY TURNER, MA & PHD .....	20

Studies in 19 <sup>th</sup> Century British Literature   MARTY GOULD, phd .....	20
British Literature 1780-1900   JESSICA COOK, MA & PHD .....	20
Traditional English Grammar   JOY KWON, PHD.....	21
Introduction to Literature: Aesthetics of American Gothic Literature   BENJAMIN BROTHERS .....	21
Introduction to Literature: Women & Madness   MORGAN HUNTER .....	22
Introduction to Literature: Delving into South Asian Women’s Writing   MANJARI THAKUR .....	22
Introduction to Literature:   ZABRINA SHKURTI .....	23
Introduction to Literature   TIFFANIE KELLEY .....	23
Introduction to Literature: There & Back Again, Tales of Adventure & Travel   ALLISON DUQUE .....	23
Introduction to Literature: Literature of War   LIDIANA RIOS BARRETO .....	24
Introduction to Literature: Stories from American Hauntings   NICOLE MUSSELMAN .....	24
Introduction to Literature: Apocalyptic Narratives   EVGUENIA DAVENPORT .....	24
Introduction to Literature   BLAKE WILEY.....	25
Introduction to Literature   LYNETTE KULIYEVA .....	25
Introduction to Literature   SUKANYA SENAPATI, PHD .....	25
Great Literature of the World   SHEILA DIECIDUE, MA & PHD .....	26
Cultural Studies & Pop Art: Taylor Swift’s Eras   JESSICA COOK, MA & PHD. EMILY JONES, PHD. MICHELLE TAYLOR, MA & PHD. ....	26
Cultural Studies & Pop Arts   LISA STARKS, MA & PHD .....	26
Literature, Race, & Ethnicity   GARY LEMONS, PHD .....	27
Literature & the Occult   LINDSEY KURZ, PHD.....	27
Climate Fiction   SUYANKA SENAPATI, PHD .....	27
Jewish Women Writers   CASS FISHER, PHD.....	28
British and American Literature by Women   VALERIE LIPSCOMB, PHD .....	28
English Studies   VICTOR PEPPARD, PHD.....	28
<b>PROFESSIONAL AND TECHNICAL COMMUNICATIONS .....</b>	<b>29</b>
Professional Writing   NATHAN JOHNSON, PHD.....	29
Research for PTC   JOSEPH MOXLEY, MA & PHD.....	29
Professional & Technical Editing   JOSÉ ÁNGEL MALDONADO .....	29
Rhetoric of Marginalized Communities   JILL MCCRACKEN, MA & PHD.....	29
Multimodal Composition   NATHAN JOHNSON, PHD.....	30
Professional & Technical Editing   CHEYENNE FRANKLIN, MA & PHD .....	30
Technical & Professional Communication Capstone   S. Morgan GRESHAM, MA & PHD .....	31
Managerial Communications   MICHAEL SHUMAN, PHD .....	31
Advanced Composition   TREY Conner, MA & PHD .....	31
Professional Internship   MICHAEL SHUMAN, PHD .....	32

## SECTION DESCRIPTIONS

Below are a number of section descriptions for some of our English major courses. View the [catalog](#) to see catalog course descriptions and [contact an advisor](#) if you have questions or need advising.

This bulletin is continuously updated as section descriptions come in, so check [usf.edu/englishbulletin](https://usf.edu/englishbulletin) frequently for updates!

## CREATIVE WRITING

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### INTRODUCTION TO CREATIVE WRITING | ANDREA FIGUEROA-IRIZARRY

CRW 3013-001 | CRN 91241  
Mondays & Wednesdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, BSN 1304

#### SECTION DESCRIPTION

The introduction to creative writing is a course for any student who wishes to learn how to build a healthy creative process. In this welcoming course, you will learn how to generate new writing, how to deal with doubt and procrastination, and how to revise and edit creative writing effectively. You'll experiment with fiction, poetry, creative nonfiction and memoir, working from weekly prompts. You will read and respond to published work by diverse, lively contemporary authors, and bring your drafts to small peer groups for review.

This course can be substituted for any one Form and Technique requirement.

[Catalog listing: CRW 3013](#)

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### INTRODUCTION TO CREATIVE WRITING | KATRINA SANDEFER

CRW 3013-002 | CRN 91244  
Tuesdays & Thursdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, BSN 1304

#### SECTION DESCRIPTION

The introduction to creative writing is a course for any student who wishes to learn how to build a healthy creative process. In this welcoming course, you will learn how to generate new writing, how to deal with doubt and procrastination, and how to revise and edit creative writing effectively. You'll experiment with fiction, poetry, creative nonfiction and memoir, working from weekly prompts. You will read and respond to published work by diverse, lively contemporary authors, and bring your drafts to small peer groups for review.

This course can be substituted for any one Form and Technique requirement.

[Catalog listing: CRW 3013](#)

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## INTRODUCTION TO CREATIVE WRITING | ALEC TVENSTRUP

CRW 3013-003 | CRN 91245  
Tuesdays & Thursdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, CPR 350

### SECTION DESCRIPTION

The introduction to creative writing is a course for any student who wishes to learn how to build a healthy creative process. In this welcoming course, you will learn how to generate new writing, how to deal with doubt and procrastination, and how to revise and edit creative writing effectively. You'll experiment with fiction, poetry, creative nonfiction and memoir, working from weekly prompts. You will read and respond to published work by diverse, lively contemporary authors, and bring your drafts to small peer groups for review.

This course can be substituted for any one Form and Technique requirement.

[Catalog listing: CRW 3013](#)

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## INTRODUCTION TO CREATIVE WRITING | TYLER BALKCOM

CRW 3013-004 | CRN 96206  
Tuesdays & Thursdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, EDU 314

### SECTION DESCRIPTION

The introduction to creative writing is a course for any student who wishes to learn how to build a healthy creative process. In this welcoming course, you will learn how to generate new writing, how to deal with doubt and procrastination, and how to revise and edit creative writing effectively. You'll experiment with fiction, poetry, creative nonfiction and memoir, working from weekly prompts. You will read and respond to published work by diverse, lively contemporary authors, and bring your drafts to small peer groups for review.

This course can be substituted for any one Form and Technique requirement.

[Catalog listing: CRW 3013](#)

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## FORM & TECHNIQUE OF FICTION | JESSICA GALLERIE

CRW 3111-001 | CRN 90781  
Mondays & Wednesdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, CPR 249

### SECTION DESCRIPTION

How do we utilize surprising details in our writing? How can we continue to craft original work, whether it's realism or science fiction?

All writing makes the strange familiar and the familiar strange. In this craft class, we will explore the essential elements that make up short fiction. Through analysis, reading, and quick-paced writing experiments, we'll think outside of the box to condense and heighten the stakes of our stories. This course is open to all writers regardless of genre or experience!

[Catalog Listing: CRW 3111](#)

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**FORM & TECHNIQUE OF FICTION | SAFIYA PALMER**

CRW 3111-002 | CRN 90809  
Mondays & Wednesdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, BSN 1403

**SECTION DESCRIPTION**

Form and Technique of Fiction focuses on generating original work by the course participants and the study of work of established fiction writers. You'll learn how the different elements of fiction (scene, summary, dialogue) work together and you will practice narrative writing techniques (imagery, tension, characterization, etc.) used to create effective poetry. The forms and techniques presented in this course will enhance your writing skills across the board. If you choose to continue on as a storyteller, you'll have an excellent foundation. This course serves as a pre-requisite for Fiction I and II and Nonfiction I and II.

In this course, you will become:

- 1) a stronger, more confident storyteller
- 2) familiar with a wide range of kinds of fiction
- 3) more confident in giving feedback on work in progress

All are welcome in this supportive, introductory creative writing course. No prior creative writing experience is expected or required.

[Catalog Listing: CRW 3111](#)

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**FORM & TECHNIQUE OF FICTION | DANIEL DYKIEL**

CRW 3111-004 | CRN 96213  
Tuesdays & Thursdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, SOC 384

**SECTION DESCRIPTION**

Form and Technique of Fiction focuses on generating original work by the course participants and the study of work of established fiction writers. You'll learn the how the different elements of fiction (scene, summary, dialogue) work together and you will practice narrative writing techniques (imagery, tension, characterization, etc.) used to create effective poetry. The forms and techniques presented in this course will enhance your writing skills across the board. If you choose to continue on as a storyteller, you'll have an excellent foundation. This course serves as a pre-requisite for Fiction I and II and Nonfiction I and II.

In this course, you will become:

- 1) a stronger, more confident storyteller
- 2) familiar with a wide range of kinds of fiction
- 3) more confident in giving feedback on work in progress

All are welcome in this supportive, introductory creative writing course. No prior creative writing experience is expected or required.

[Catalog Listing: CRW 3111](#)

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### FORM & TECHNIQUE OF FICTION | HEATHER JONES, MFA

CRW 3111-601 | CRN 96182

Tuesdays & Thursdays 2:00 PM - 3:15 PM

Class Lecture | USF St. Petersburg Campus, DAV 266

CRW 3111-791 | CRN 89536

Distance Learning

### SECTION DESCRIPTION

Form and Technique of Fiction focuses on generating original work by the course participants and the study of work by established fiction writers. You'll learn how the different elements of fiction work together, and you will practice narrative writing techniques used to create effective fiction. All are welcome- no prior creative writing experience necessary.

[Catalog Listing: CRW 3111](#)

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### FORM & TECHNIQUE OF FICTION | FATIMA SAJJAD

CRW 3111-700 | CRN 96266

Tuesdays 6:30 PM - 9:15 PM

Distance Learning

### SECTION DESCRIPTION

Form and Technique of Fiction focuses on generating original work by the course participants and the study of work of established fiction writers. You'll learn the how the different elements of fiction (scene, summary, dialogue) work together and you will practice narrative writing techniques (imagery, tension, characterization, etc.) used to create effective poetry. The forms and techniques presented in this course will enhance your writing skills across the board. If you choose to continue on as a storyteller, you'll have an excellent foundation. This course serves as a pre-requisite for Fiction I and II and Nonfiction I and II.

In this course, you will become:

- 1) a stronger, more confident storyteller
  - 2) familiar with a wide range of kinds of fiction
  - 3) more confident in giving feedback on work in progress
- All are welcome in this supportive, introductory creative writing course. No prior creative writing experience is expected or required.

[Catalog Listing: CRW 3111](#)

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**FICTION I | MARK LEIB, MFA**

CRW 3112-002 | CRN 90789  
Mondays & Wednesdays 3:30 PM - 4:45 PM  
Class Lecture | USF Tampa Campus, BSN 1304

CRW 3112-003 | CRN 90791  
Tuesdays & Thursdays 3:30 PM - 4:45 PM  
Class Lecture | USF Tampa Campus, CPR 461

CRW 3112-004 | CRN 90793  
Tuesdays & Thursdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, CPR 464

**SECTION DESCRIPTION**

This course is designed to teach students how to write effective short fictions that hold the attention of the reader through suspense, credible plotting, three-dimensional characters, vibrant dialogue, and significant description. A key component of all good stories - a “central dramatic question” - will be emphasized. We’ll also discuss and interpret a wide variety of modern stories and see what they can tell us about the successful writing of fiction. Assignments will highlight conflict, mystery, and the use of an unreliable narrator. At the end of the class, student writers will have a portfolio of works that they can send to magazines and journals. If you have any questions, please contact me at: [mleib@usf.edu](mailto:mleib@usf.edu).

[Catalog Listing: CRW 3112](#)

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**FICTION I | JACOB WOLFF, MFA & PHD**

CRW 3112-700 | CRN 96205  
Distance Learning

**SECTION DESCRIPTION**

In this asynchronous, fully online course, we will aim to improve our skills as readers and writers of fiction. Through close readings of published short stories, we will examine the choices made by the authors and experiment with a wide variety of techniques and styles in our own work. This class is first and foremost a workshop, meaning you will be reading the stories of your fellow students and then thoughtfully and constructively providing feedback on their work via online discussion. Above all, the course aims to provide a rigorous and nurturing environment in which the primary goal is to make our writing better.

[Catalog Listing: CRW 3112](#)

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**FICTION II | PAUL HANSEN, PHD**

CRW 3121-001 | CRN 90795  
Tuesdays & Thursdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, CPR 480

**SECTION DESCRIPTION**

This course takes a technical approach to the art of short fiction. Students will be actively drafting their own stories, while disassembling contemporary and classic stories, and critiquing the work of other students. We will be looking at the craft as something that can be broken down and reassembled,



the ultimate goal being for students to develop the knowledge and language to critically assess their own creative works.

[Catalog Listing: CRW 3121](#)

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### FORM & TECHNIQUE OF NONFICTION | ALYSSA SOTELO

CRW 3211-001 | CRN 90798  
Tuesdays & Thursdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, CPR 252

#### SECTION DESCRIPTION

Creative nonfiction exists on a spectrum from writing about the self to writing about the world. In this class we will explore forms that range from memoir to travel writing and everything in between. This class will teach you how to use craft techniques from fiction and poetry (scene, character, setting, imagery, metaphor, etc) to write true stories.

[Catalog Listing: CRW 3211](#)

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### FORM & TECHNIQUE OF NONFICTION | ZACHARY VIGNALI

CRW 3211-700 | CRN 96265  
Tuesdays 6:30 PM - 9:15 PM  
Distance Learning

#### SECTION DESCRIPTION

Nonfiction gives creative writers the opportunity to use craft techniques from fiction and poetry (scene, character, setting, imagery, metaphor, etc) to write true stories. In this Form and Technique of Nonfiction course, we will learn about this popular genre, exploring various forms, including micro memoir, flash nonfiction, the list essay, visual narratives, and other forms. Considering the work of contemporary nonfiction writers, we will discuss a range of nonfiction craft techniques, and you'll write and receive feedback on your own narrative nonfiction. As you're writing your stories, you can speculate, use your imagination, and play with form. This course provides a wonderful opportunity for cross-training for both poets and fiction writers.

All are welcome in this supportive, friendly, introductory course. No previous nonfiction experience is assumed or expected.

[Catalog Listing: CRW 3211](#)

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### NONFICTION I: WRITING STORIES WITH PHOTOGRAPHS | JULIA KOETS, MFA & PHD

CRW 3212-001 | CRN 90800  
Mondays & Wednesdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, CPR 251

#### SECTION DESCRIPTION

"The camera is an instrument that teaches people how to see without a camera," wrote documentary photographer Dorothea Lange. In this section of Nonfiction I: Writing Stories with Photographs, we'll use cameras and photographs to teach us how to craft our scenes with vivid details, zoom in on our characters and settings, and frame our stories effectively. Like a photograph, a good story is as much about what you decide to include within the frame as what you leave out of it. In creative nonfiction,

writers use craft techniques from fiction and poetry to write true stories, so writers from all genres are encouraged to sign up for this creative writing course.

[Catalog Listing: CRW 3212](#)

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### NONFICTION II: LOVE, DESIRE & HEARTBREAK | JULIA KOETS, MFA & PHD

CRW 3221-001 | CRN 90801  
Mondays & Wednesdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, CPR 461

#### SECTION DESCRIPTION

In her graphic memoir *Good Talk*, Mira Jacob writes, “We think our hearts break only from endings—the love gone, the rooms empty, the future unhappening as we stand ready to step into it—but what about how they can shatter in the face of what is possible?” In this Nonfiction II workshop, we will read, write, and workshop nonfiction about love, desire, and heartbreak. From friendship, to familial love, to romantic love, to complicated love, to the love of basketball and the places we call home, we will discuss how different authors write about their own experiences and cultural expectations around love, desire, the body, and loss. We will use fiction and poetry craft techniques to write true stories. Writers from all genres welcome!

[Catalog Listing: CRW 3221](#)

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### FORM & TECHNIQUE OF POETRY | RYAN CHENG, MFA

CRW 3311-001 | CRN 90804  
Mondays & Wednesdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, CPR 251

#### SECTION DESCRIPTION

An examination of the techniques employed in fixed forms from the couplet through the sonnet to such various forms as the rondel, ballad, villanelle, sestina, etc. Principles in the narrative, dramatic, and lyric modes are also explored.

[Catalog Listing: CRW 3311](#)

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### FORM & TECHNIQUE OF POETRY | ALYE PRENTICE

CRW 3311-002 | CRN 90805  
Tuesdays & Thursdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, CPR 255

#### SECTION DESCRIPTION

There have been many mightily beautiful things said about poetry, but perhaps none so apt as Carl Sandburg’s conclusion that poetry is “the synthesis between hyacinths and biscuits.” Life allows us to pick up all sorts of roadside oddities, and poetry becomes the container that keeps our strange & precious joys--hyacinths and biscuits, Carl?!--safe along the way.

So, that’s what we’ll do. We’ll study the containers, the forms, and the simple techniques that will add depth to form and breadth to your creative writing skills in any genre. That means no baggage restrictions on this journey! Wherever that may lead.

All majors are welcome, and no previous writing experience necessary!

[Catalog Listing: CRW 3311](#)

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### FORM & TECHNIQUE OF POETRY | ALEX RIVERA

CRW 3311-003 | CRN 96263  
Mondays & Wednesdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, CPR 256

#### SECTION DESCRIPTION

Form and Technique of Poetry focuses on generating original work by the course participants and the study of work of established poets. You'll learn the history of various poetic forms (sonnet, ghazal, villanelle, etc.) and practice core writing techniques (imagery, metaphor, sound, etc.) used to create effective poetry. The forms and techniques presented in this course will enhance your writing skills across the board. If you choose to continue on as a poet/creative writer, you'll have an excellent foundation. This course serves as a pre-requisite for Poetry I and Nonfiction I.

In this course, you will become:

- 1) a more clear, concise writer
- 2) better able to detect nuance in complex texts
- 3) increasingly comfortable tolerating ambiguity, holding contradiction, and discerning subtle layers of meaning

Each week you will read and analyze published poems, and you will write original poetry in order to practice techniques. All are welcome in this supportive, introductory creative writing course. No prior poetry experience is expected or required.

[Catalog Listing: CRW 3311](#)

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### FORM & TECHNIQUE OF POETRY | JEEVITHA KANNAN

CRW 3311-700 | CRN 90802  
Mondays 6:30 PM - 9:15 PM  
Distance Learning

#### SECTION DESCRIPTION

*"Poetry, I feel, is a tyrannical discipline. You've got to go so far so fast in such a small space; you've got to burn away all the peripherals."* —Sylvia Plath

This course is the room that introduces you to the world of poetry without any prior experience required. We'll explore various poetic forms and techniques, nurture our love for poetry, and build a creative community. The second edition of the Teachers and Writers Handbook of Poetic Forms by Ron Padgett is required.

[Catalog Listing: CRW 3311](#)

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### POETRY I | DEREK ROBBINS, MFA & PHD

CRW 3312-001 | CRN 90813  
Tuesdays & Thursdays 9:30 AM - 10:45 AM

Class Lecture | USF Tampa Campus, CPR 120

CRW 3312-002 | CRN 90815

Tuesdays & Thursdays 12:30 PM - 1:45 PM

Class Lecture | USF Tampa Campus, CPR 120

### SECTION DESCRIPTION

Poetry I is an introductory poetry course that builds upon the skills students have developed in Form and Technique of Poetry. Students will write weekly poetry exercises, read poems by a variety of contemporary poets, present a poem to the class in a group presentation, and participate in a poetry workshop. Our primary focus will be contemporary poetry, much of which is written in free verse, but we will also attend to important aspects of poetic form. Students will write frequently and a significant portion of class will be devoted to workshop. In addition to writing exercises aimed at generating new poems, we will also cover strategies and methods for revision. At the end of the term, students will submit a final portfolio of revised poetry and a reflective essay.

[Catalog Listing: CRW 3312](#)

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### POETRY II | ELIZABETH KICAK, MFA

CRW 3321-001 | CRN 90817

Mondays & Wednesdays 9:30 AM - 10:45 AM

Class Lecture | USF Tampa Campus, CIS 3074

### SECTION DESCRIPTION

A poetry workshop that provides individual and peer guidance for the student's writing and that encourages the development of critical skills.

[Catalog Listing: CRW 3321](#)

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### THE POET IN THE WORLD | NATALIE SCENTERS-ZAPICO, MFA

CRW 4930-001 | CRN 96267

Tuesdays & Thursdays 2:00 PM - 3:15 PM

Class Lecture | USF Tampa Campus, CPR 124

### SECTION DESCRIPTION

In this course we will explore the power that poetry can have when taken out of the classroom, off the page, and into the world. Students will study different kinds of literary curation as defined by writers like Nick Nowak, Audrey Lorde, and Michael Bhaskar, among others. We will also speak to literary arts organizations like the O'Miami Poetry Festival, Poets in the Schools, zine and chapbook making workshops, traditional reading series, and more on their tenets of literary curation and community building. This course will work closely with the Department of English's Michael Kuperman Memorial Poetry Library to put into practice and publish individual students' varied literary curations. The final project for this course will ask students to design their own projects that engage in a form of literary curation in the Tampa Bay area. In this way, students will not only study how to enact community poetry events that make a lasting difference, but also go into their own communities and put these ideas into practice.

[Catalog Listing: CRW 4930](#)

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**SCREENWRITING | MARK LEIB, MFA**

CRW 4930-002 | CRN 90822  
Mondays & Wednesdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, BSN 1310

**SECTION DESCRIPTION**

This course is an introduction to the writing of screenplays. The six key features of any screenplay - action, character, dialogue, description, concept, and format - will be emphasized, as will the creation of scripts in three-act form. By the time the course is finished, the student should be on the way to writing a full-length screenplay ready to submit to agents and producers. In some class meetings, students will watch sections of movies like Erin Brockovich and Fargo, which we'll analyze and discuss. Eventually, students will learn how to become effective self-critical writers and thinkers. If you have any questions, please contact me at: [meleib@usf.edu](mailto:meleib@usf.edu)

[Catalog Listing: CRW 4930](#)

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**MICRO MEMOIR | HEATHER SELLERS, PHD**

CRW 4930-900 | CRN 96204  
Tuesdays 6:30 PM - 9:15 PM  
Class Lecture | USF Tampa Campus, EDU 213

**SECTION DESCRIPTION**

The ability to tell a riveting story, beautifully, in a small space, is a profoundly useful skill for any writer. This friendly, supportive course focuses on generating and revising micro memoir. Micro memoirs are ultra-brief true stories, drawn from your life experience. Because of their size, micros are reader-friendly and therefore extremely publishable. Poets, fiction writers, and nonfiction students—beginners to advanced—are invited to come and play and experiment with a range of exciting, miniaturized forms in our micro memoir sandbox.

Each week, we'll study the craft elements in published micros. And, you'll receive a micro writing prompt. Over the course of the semester, you'll bring these drafts to class and respond to peer work-in-progress.

Ultimately, the goal of this course is to help you improve your story telling skills, while carefully attending to the powerful, intentional movement of language and syntax, in a tight container. Workload: weekly reading responses, weekly writing assignments + peer responses. Final Project: micro sequence or braided micro memoir, live reading. Attendance: in person, required.

[Catalog Listing: CRW 4930](#)

**ENGLISH (GENERAL)**

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**INTRODUCTION TO LITERARY METHODOLOGY | CYNTHIA PATTERSON, MA & PHD**

ENG 3014-001 | CRN 96123  
Distance Learning

**SECTION DESCRIPTION**

“What can you do with a major (or minor) in English?” If you get that question from parents, grandparents, and business-major friends, this is the class for you! We’ll explore careers for English majors (and minors) and you will get to choose the major assignments you wish to complete. No “one-size-fits-all” in this course! ENG3014.001, code 96123, totally online, asynchronously. Dr. Cynthia Patterson, [cpatterson@usf.edu](mailto:cpatterson@usf.edu).

[Catalog Listing: ENG 3014](#)

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**INTRODUCTION TO LITERARY METHODOLOGY | TIMOTHY TURNER, MA & PHD**

ENG 3014-521 | CRN 96476  
Distance Learning

**SECTION DESCRIPTION**

This course prepares English majors and minors with the basic critical and technical skills and understanding for subsequent literary study in 3000- and 4000-level courses towards the major. Substantial writing. Required of LIT majors. Recommended during first 2 semesters of LIT major.

[Catalog Listing: ENG 3014](#)

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**FILM & CULTURE | PHILLIP SIPIORA, PHD**

ENG 3674-001, 002, 003 | CRN 92869, 92870, 92871  
Tuesdays 3:30 PM - 7:15 PM  
Class Lecture | USF Tampa Campus, CPR 103

ENG 3674-700 | CRN 96124  
Distance Learning

**SECTION DESCRIPTION**

This course will examine various films by significant filmmakers, especially those films that illustrate popular culture(s). We will consider different perspectives of popular culture according to shifts in cultural and intellectual assumptions over time that are represented in the cinematic tradition. Our class time will be spent viewing films and discussing cinema as well as discussing their development and importance, with particular attention paid to discussing various ways of “reading” films in terms of the ways they reflect popular culture. Careful reading of the textbook is essential to success in the course.

Objectives of the course include: (1) a better understanding of popular culture through the art of film, (2) an improved ability to think and write analytically and evaluatively, and (3) an acquired knowledge of film history and cinematic techniques. At the conclusion of the course, outcomes and goals include the ability to write articulately and persuasively about your understanding of film as an important

popular art, especially as film relates to the representation of diverse cultural practices and experiences.

[Catalog Listing: ENG 3674](#)

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### HISTORY OF ENGLISH LANGUAGE | NICOLE GUENTHER DISCENZA, PHD

ENG 4060-601 | CRN 96189  
Thursdays 11:00 AM - 1:45 PM  
Class Lecture | St. Petersburg Campus, DAV 103

#### SECTION DESCRIPTION

Have you ever wondered how English came to be as it exists today? Why does English spelling seem so unpredictable? How long have people used “they” as a singular pronoun and in what situations? How have other languages—from Latin to Yoruba to Japanese—influenced English? Who writes and speaks in English now, and why?

English began as a set of low-prestige dialects on a small island near the edge of the world known to Europe but has now become a global language. In this course, we will study how historical and contemporary variants developed from the pre-history of the language to today and how dialects relate to geography, class, race and ethnicity, and other factors. We will explore some of the many different Englishes in use now as well as characteristics and cultural settings of English in different eras. History of the English Language will also introduce you to valuable resources that can help you in this class, in other courses, and in life and work beyond the university. You will gain insights into the richness and variety of Englishes as you improve your critical thinking, research, and writing skills. **No previous experience with linguistics or the history of English is required.**

#### Requirements:

- Reading, preparation, and class discussion
- Frequent homework and take-home final exam
- Group presentation on a contemporary dialect of English
- A research summary on a course topic or a creative work in Middle English or Early Modern English

#### Required texts:

1. Smith, K. Aaron, and Susan Kim. *This Language, A River*. Broadview Press, 2018. ISBN: 9781554813629.
2. Smith, K. Aaron, and Susan Kim. *This Language, A River: Workbook*. Peterborough, Ontario: Broadview Press, 2020. ISBN: 9781554814527.

OR two-book package, bundled: *This Language, A River and Workbook Package*, ISBN 9781488111990

[Catalog Listing: ENG 4060](#)

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### SENIOR LITERATURE SEMINAR: MIDDLEMARCH | MARTY GOULD, PHD

ENG 4934-001 | CRN 96121  
Fridays 11:00 AM - 1:45 PM  
Distance Learning

#### SECTION DESCRIPTION

“Art is the nearest thing to life; it is a mode of amplifying experience and extending our contact with our fellow-men beyond the bounds of our personal lot.” George Eliot, *Middlemarch* (1872)

Virginia Woolf called George Eliot’s *Middlemarch* “one of the few novels written for grownup people.” Whether you regard *Middlemarch* as the greatest novel of the nineteenth century, or the greatest realist novel in English, it is a text well worth knowing.

This Senior Seminar is something of an indulgent treat: a semester-long study of a single text. We will explore *Middlemarch* in-and-out, top-to-bottom. As we revel in the novel’s rich, layered language in the company of its engaging characters, we will consider the novel within multiple cultural and critical contexts. With the assistance of contemporary documents, modern scholarship, and literary theory, we will investigate the novel’s engagement with the cultural, social, and political concerns of its day, and we will assess its enduring relevance.

As they explore *Middlemarch*, students will develop essential English major skills: close reading, critical analysis, research, argumentation, and oral and written communication. The seminar will meet weekly through the first part of the semester; in the latter weeks of the term, students will be engaged in independent research projects, culminating in a 3000-word original essay.

This is a capstone course for English majors (Literature concentration) and is certified as a “High Impact Practices” course for General Education. It is an online course with once-weekly synchronous discussion sessions (Fridays). Course requirements include active participation in discussion, formal (oral) reports, an essay exam, and a research paper.

[Catalog Listing: ENG 4934](#)

#### SENIOR LITERATURE SEMINAR | GARY LEMONS, PHD

ENG 4934-901 | CRN 96268  
Thursdays 6:30 PM - 9:15 PM  
Class Lecture | USF Tampa Campus, CPR 123

#### SECTION DESCRIPTION

First and foremost, the aim of this Seminar is to foreground literature by African American writers from the Harlem Renaissance to the contemporary moment. Studying the complexities of *Black* identity, students enrolled in the Seminar will explore and comprehend the multi-dimensionality of ‘African Americanism’. According to African American novelist John Edgar Wideman, “... African-American writers have a special, vexing [displeasurable, annoying, irksome, irritating, angry, aggravating exasperating] stake in reforming, revitalizing the American imagination ... Good stories transport us to ... extraordinarily diverse regions where individual lives are enacted.” This Seminar aims to transport students into “extraordinarily diverse regions” of Black identity. From this (trans)national vantage point, students in the Seminar will analyze themes in African American literature that are universal—appealing to audiences across differences of race, gender, culture, class, ability, and generation.

[Catalog Listing: ENG 4934](#)

#### HONORS SEMINAR I: TRANSFORMATIONS OF THE MEDIEVAL | NICOLE GUENTHER DISCENZA, PHD

ENG 4935-001 | CRN 15095  
Tuesdays & Thursdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, CPR 127



## SECTION DESCRIPTION

The Middle Ages are often depicted as a boring, static time of boring, moralizing literature. Yet twentieth- and twenty-first century artists have found inspiration in medieval literature—because when we look closely, we find dynamic works depicting the full range of emotions, cultural clashes, and human dilemmas. We'll dive deeply into *Beowulf* and then Maria Dahvana Headley's story of a modern-day US veteran who retreats from civilization with her son only to find a subdivision encroaching on her realm (*The Mere Wife*, 2018). Our selection of Old English poems embraces everything from crude humor to transcendent religious vision; we'll move from there to Miller Oberman's poetry of estrangement and transformation in *The Unstill Ones* (2017). We'll sample from Geoffrey Chaucer's Middle English *Canterbury Tales*, with their earthy *fabliaux* and elevated romances, and then we'll read Gloria Naylor's tales of pilgrims finding their way to *Bailey's Café* (1992). These texts share many of the same questions, about which we will talk and write: when is violence justified? Revenge? What can love accomplish—for good and ill? How much do we shape our own lives, and how are we constrained by God, fate, destiny, class, race, family, and sex and gender? What do contemporary artists keep, alter, and add as they create their own works with an eye toward medieval sources?

**This course is open only to English Honors majors** (and required for first-semester English Honors students). It will help you refine your skills in close reading, analysis, writing, and discussion (with some student-led discussions). It will also challenge you to reflect on sources, influences, and literary traditions. Assignments will include both creative and analytic writing and a research project.

### Texts:

*Beowulf*, trans. Roy Liuzza

Maria Dahvana Headley, *The Mere Wife*

selected shorter Old English poems in translation

Miller Oberman, *The Unstill Ones*

selections from Geoffrey Chaucer, *The Canterbury Tales*

Gloria Naylor, *Bailey's Café*

### Other potential works:

*A Knight's Tale* (dir. Brian Helgeland and starring Heath Ledger)

Marie de France, *Lais*, in translation

Lauren Groff, *Matrix*

[Catalog Listing: ENG 4935](#)

## LITERATURE

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### AMERICAN LITERATURE FROM THE BEGINNINGS TO 1860 | KRISTIN ALLUKIAN, PHD

AML 3031-001 | CRN 96104  
Mondays & Wednesdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, SOC 403

#### SECTION DESCRIPTION

AML 3031 is a survey of early American literature to 1860. It will, therefore, introduce students to works by both popular and lesser-known authors central to early American literature. Our readings will progress in roughly chronological order through novels, novellas, poetry, tracts, and essays from the “beginnings” to the middle of the nineteenth century—a period that scholars have termed the “American Renaissance.” As we work our way through the semester, we will be guided by the following questions: what role does literature play in our understanding of this era’s history and culture? And what national narratives, originating in this period and in part from this literature, influence the national narrative today?

University Course Description: AML 3031: A study of representative works from the period of early settlement through American Romanticism, with emphasis on such writers as Cooper, Irving, Bryant, Hawthorne, Emerson, Melville, Thoreau, and Poe, among others. 3 credit hours.

Course Prerequisites: None.

[Catalog Listing: AML 3031](#)

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### AMERICAN LITERATURE FROM THE BEGINNINGS TO 1860 | THOMAS HALLOCK, MA & PHD

AML 3031-601 | CRN 96183  
Thursdays 2:00 PM - 4:45 PM  
Class Lecture | USF St. Petersburg Campus, PRW 123

#### SECTION DESCRIPTION

American Lit to 1860. Tuesday, 2:00-4:45 (St. Petersburg campus). Let’s start from the very beginnings (because that’s a very good place to start.) What is this America? What literary forms emerged, as invaders reached new shores, cultures collided and clashed, people found themselves displaced, and writings took new forms? In this survey we will explore together the strange and wonderful and often settling realm of early American letters, starting with various oral traditions and closing with bizarre formal experiments that took shape during the mid-nineteenth century. Aimed to upset the status quo.

[Catalog Listing: AML 3031](#)

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### AFRICAN AMERICAN LITERATURE | JULIE ARMSTRONG, MA & PHD

AML 3604-691 | CRN 96193  
Thursdays 6:30 PM - 9:15 PM  
Class Lecture | USF St. Petersburg Campus, DAV 264

#### SECTION DESCRIPTION

AML 3604, African American Literature, explores writing produced by Black Americans from the late 18th century to the present, including genres such as poetry, fiction, nonfiction prose, and drama. We'll cover authors from Phillis Wheatley to Frederick Douglass, Zora Neale Hurston, Langston Hughes, James Baldwin, Toni Morrison and more.

[Catalog Listing: AML 3604](#)

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#### ASIAN AMERICAN LITERATURE & FILM | QUYNH NHU LE, PHD

AML 3674-001 | CRN 96105  
Mondays & Wednesdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, CPR 254

#### SECTION DESCRIPTION

This course is a critical survey of Asian American popular culture, especially literature and film. We will emphasize the social and political contexts out of which these productions emerge by analyzing political cartoons, news articles, and discourses.

[Catalog Listing: AML 3674](#)

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#### 19<sup>TH</sup>-CENTURY AMERICAN NOVEL | THOMAS HALLOCK, MA & PHD

AML 4111-901 | CRN 96114  
Thursdays 5:00 PM - 7:45 PM  
Class Lecture | USF Tampa Campus, CPR 118

#### SECTION DESCRIPTION

Nineteenth Century Novel. Thursday, 5:00-7:45 (Tampa campus). This class wakes up the nineteenth century. Toggling between past and present day, we'll examine classic American novels through a contemporary lens. Readings (subject to confirmation) will include Percival Everett's *James* (alongside Mark Twain's *Adventures of Huckleberry Finn*); Caribbean takes on Nathaniel Hawthorne's *The Scarlet Letter*; coming out stories that would not appear in Herman Melville's *Billy Budd*; Hannah Crafts' *The Bondswoman's Narrative*. Probably some other surprises. Why, and how, do Americans keep arguing over the same things?

[Catalog Listing: AML 4111](#)

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#### BRITISH LITERATURE TO 1616 | LISA STARKS, MA & PHD

ENL 3015-691 | CRN 96191  
Wednesdays 6:30 PM - 9:15 PM  
Class Lecture | USF St. Petersburg Campus, DAV 265

#### SECTION DESCRIPTION

ENL 3015 In this course, we will explore representative literary texts from *Beowulf* to 1616 within their cultural, historical, and artistic contexts through readings, video viewings, class lecture/discussion, in-class activities (collaborative work—informal presentations or performances), discussion posts, quizzes, out-of-class essay tests, and an Adaptation Project. We will focus primarily on the connections between assigned texts and four key topics that are prevalent in the literature of this time period, the Middle Ages up through the early seventeenth century: 1) Love and War: Race, Chivalry, and Courtly

Love; 2) Conjuring Infinite Worlds: Faith, Magic, and the Play; 3) Early Modern Genders: Conflict, Queens, and Courtiers; 4) Renaissance Love and Desire: Pleasure, Pain, and Petrarchan Love.

[Catalog Listing: ENL 3015](#)

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### THE ORIGINS OF GOTHIC FICTION | TIMOTHY TURNER, MA & PHD

ENL 3016-521 | CRN 96119

Distance Learning

#### SECTION DESCRIPTION

*Crazed madmen...secret passages...ghosts and werewolves.... This course takes a longer-than- usual look at the origins and development of British Gothic Fiction—and its characteristically spooky literary devices—by situating its roots in the bloody, supernatural revenge plays of the English Renaissance. It also adopts as a central metaphor the idea that successive iterations of Gothic Fiction are haunted in some way by the writers, texts, and ideas that came before. The reading list traces these ghostly literary transmissions across three centuries of creepy writing, from Hamlet to Heathcliff to Sherlock Holmes. Along the way, though, it also considers how these stories, for all their preoccupations with the buried secrets and crimes of the past, are remarkably adept at speaking to the contemporary circumstances in which they appeared. As we explore these texts and their connections, we will also grapple with a few central questions: What is Gothic Fiction? Why did it arise when it did? What does it do— what is it for? And what does it mean today?*

[Catalog Listing: ENL 3016](#)

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### STUDIES IN 19<sup>TH</sup> CENTURY BRITISH LITERATURE | MARTY GOULD, PHD

ENL 3017-700 | CRN 96122

Mondays & Wednesdays 3:30 PM - 4:45 PM

Distance Learning

#### SECTION DESCRIPTION

Students in this course will explore nineteenth-century British literature and culture through the study of selected texts, films, and other cultural productions. This semester our focus will be the multi-generic progeny of two nineteenth-century novels: *Great Expectations* and *Jane Eyre*. We will examine these texts as examples of their form, and we will explore the cultural afterlives as we look at some of the ways in which they have been re-visioned by novelists, playwrights, and filmmakers. Along the way, we'll develop a better understanding of literary adaptation—the forces that drive the adaptive impulse and that shape the resulting adaptations. We will consider literary adaptations as forms of cultural re-articulations, as artistic works in their own rights, and as forms of critical engagement with originary literary texts.

Course requirements include active participation in class discussions (synchronous), a series of short writing assignments, and a final research paper.

[Catalog Listing: ENL 3017](#)

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### BRITISH LITERATURE 1780-1900 | JESSICA COOK, MA & PHD

ENL 3251-001 | CRN 96102

Tuesdays & Thursdays 12:30 PM - 1:45 PM

Class Lecture | USF Tampa Campus, CPR 254

## SECTION DESCRIPTION

What do Frankenstein, Jane Austen, Charles Dickens, Jane Eyre, Florence Nightingale, Charles Darwin, Sherlock Holmes, Oscar Wilde, Dr. Jekyll/Mr. Hyde, and Jack the Ripper have in common? They're a combination of real and fictional figures from nineteenth-century Great Britain, an era that is usually broken into two distinct literary periods: the Romantic and the Victorian. It's also a century of massive change, including the French and Industrial Revolutions, the invention of the steam engine and the telegraph, the abolition of slavery and the beginning of the women's suffrage movement. In this course, we'll read from a wide range of genres, including fiction, drama, poetry, and essays, examining these literary texts within their historical, social, and cultural contexts to better understand the dynamic changes that Britain undergoes throughout the nineteenth century. Along the way, we'll discuss how the nineteenth century's many social reforms, new technologies, and cultural productions continue to shape the world we live in today. ENL 3251 British Literature 1780-1900 (CRN 96102) is a 3-credit hour survey of British literature ranging from the late eighteenth century to the turn of the twentieth century. This section will meet in person on the Tampa campus on Tuesdays and Thursdays from 12:30-1:45 pm in CPR 254. Please contact Dr. Jessica Cook with any questions: [jlcook4@usf.edu](mailto:jlcook4@usf.edu).

[Catalog Listing: ENL 3251](#)

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## TRADITIONAL ENGLISH GRAMMAR | JOY KWON, PHD

LIN 4671-002 | CRN 93403  
Mondays & Wednesdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, CPR 254

LIN 4671-003 | CRN 96109  
Tuesdays & Thursdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, CPR 254

## SECTION DESCRIPTION

A course primarily using the sentence diagram to present a detailed analysis of the parts of speech, verb tenses, sentence functions, and other basic grammatical classifications of traditional English grammar.

[Catalog Listing: LIN 4671](#)

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## INTRODUCTION TO LITERATURE: AESTHETICS OF AMERICAN GOTHIC LITERATURE | BENJAMIN BROTHERS

LIT 2000-001 | CRN 93403  
Mondays & Wednesdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, CPR 337

LIT 2000-007 | CRN 91226  
Mondays & Wednesdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, BSN 1304

## SECTION DESCRIPTION

The American Gothic literary canon is rife with hauntings, paranoia, perversion, and familial dissolution, among other assorted hardships and miseries. The authors who have shaped this genre hail from Revolutionary-era New England, the twentieth-century South, and the contemporary Midwest.

The past two-plus centuries have given rise to distinct, regional interpretations of the Gothic. This class explores the development of American Gothic literature from its colonial roots up to its modern manifestations with the goal of distinguishing the defining aesthetic traits of the Gothic across each of these time periods and geographic locales, culminating in a firm understanding of each of these particular Gothic subgenres as well as their impact on our contemporary perspective of the genre as a whole and how these works inform our understanding of the cultural practices of these distinct periods and regions.

[Catalog Listing: LIT 2000](#)

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### INTRODUCTION TO LITERATURE: WOMEN & MADNESS | MORGAN HUNTER

LIT 2000-002 | CRN 91215  
Mondays & Wednesdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, CPR 471

#### SECTION DESCRIPTION

Literature and Madness: In this course, we will examine representations of women's madness and hysteria. We will look at novels, plays, poems, songs, and film written by Sylvia Plath, Toni Morrison, Silvia Moreno-Garcia, Taylor Swift, Carmen Maria Machado, Gillian Flynn, and more to examine how these authors deal with madness in their work.

[Catalog Listing: LIT 2000](#)

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### INTRODUCTION TO LITERATURE: DELVING INTO SOUTH ASIAN WOMEN'S WRITING | MANJARI THAKUR

LIT 2000-003 | CRN 91216  
Mondays & Wednesdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, BSN 1309

#### SECTION DESCRIPTION

Prepare to embark on a literary odyssey through the vibrant tapestry of South Asian women's literature. In this course, we will delve into the intricate narratives penned by women writers from the Indian subcontinent and explore historical and contemporary debates about gender and sexuality in South Asia, which further provides a unique opportunity to explore and appreciate the rich voices that contribute to the global literary landscape. We'll revisit concepts such as "woman," "sex," "femininity," "home," "family," "community," "nation," "identity" and "civilization," while also delving into themes of revenge, agency, struggle and more in this engaging and thought-provoking journey. From the colonial era to the present day, we'll traverse the shifting landscapes of gender, society, and personal agency through a diverse selection of poems, short stories, novels, culinary memoirs, and autobiographies. Through close readings and in-depth analysis, we will unravel the complexities of South Asian women's experiences, shedding light on the multifaceted intersections of tradition, modernity, and cultural identity. Throughout the course, we'll examine how women writers challenge and redefine societal norms, offering unique perspectives on what it means to be a woman in South Asian society. From tales of resilience and retribution to intimate reflections on family, community, and belonging, each reading will serve as a window into the rich diversity of South Asian women's voices.

[Catalog Listing: LIT 2000](#)

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**INTRODUCTION TO LITERATURE: | ZABRINA SHKURTI**

LIT 2000-004 | CRN 91223  
Mondays & Wednesdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, CPR 354

**SECTION DESCRIPTION**

This course will introduce students to the three major literary forms of prose, poetry and drama as well as to various “schools” of literary criticism.

[Catalog Listing: LIT 2000](#)

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**INTRODUCTION TO LITERATURE | TIFFANIE KELLEY**

LIT 2000-008 | CRN 91228  
Mondays & Wednesdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, BSN 1300

**SECTION DESCRIPTION**

Prepare to embark on a literary odyssey through the vibrant tapestry of South Asian women's literature. In this course, we will delve into the intricate narratives penned by women writers from the Indian subcontinent and explore historical and contemporary debates about gender and sexuality in South Asia, which further provides a unique opportunity to explore and appreciate the rich voices that contribute to the global literary landscape. We'll revisit concepts such as “woman,” “sex,” “femininity,” “home,” “family,” “community,” “nation,” “identity” and “civilization,” while also delving into themes of revenge, agency, struggle and more in this engaging and thought-provoking journey. From the colonial era to the present day, we'll traverse the shifting landscapes of gender, society, and personal agency through a diverse selection of poems, short stories, novels, culinary memoirs, and autobiographies. Through close readings and in-depth analysis, we will unravel the complexities of South Asian women's experiences, shedding light on the multifaceted intersections of tradition, modernity, and cultural identity. Throughout the course, we'll examine how women writers challenge and redefine societal norms, offering unique perspectives on what it means to be a woman in South Asian society. From tales of resilience and retribution to intimate reflections on family, community, and belonging, each reading will serve as a window into the rich diversity of South Asian women's voices.

[Catalog Listing: LIT 2000](#)

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**INTRODUCTION TO LITERATURE: THERE & BACK AGAIN, TALES OF ADVENTURE & TRAVEL | ALLISON DUQUE**

LIT 2000-010 | CRN 91234  
Tuesdays & Thursdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, CIS 3074

**SECTION DESCRIPTION**

Have you always wanted to go to new places? To take a trip and explore the world? To meet new people and bring home lasting friendships? Or just to find yourself out there? In this class we are going to read stories of adventure, travel, and how and why we come home again. Writers and creators have been thinking about this since the beginning. Through prose, poetry, and drama we will work our way to the far corners of the earth and begin asking questions about what makes us different and what

makes us the same. We will also ask questions about why people travel and when they are through traveling, what makes home sound so tempting. Throughout the course we will read short stories, a novel, a graphic mixed-media novel, a play, and several poems. We will also listen to some music and watch some films. The works we are going to study start as early as the 1600s and move all the way into today. If you are interested in learning about the adventures of a lifetime, this might be the course for you!

[Catalog Listing: LIT 2000](#)

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### INTRODUCTION TO LITERATURE: LITERATURE OF WAR | LIDIANA RIOS BARRETO

LIT 2000-011 | CRN 91235  
Tuesdays & Thursdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, CPR 127

#### SECTION DESCRIPTION

Throughout time war has profoundly shaped the history of mankind reminding us of the fragility of our existence. In an attempt to make sense of this conflict, writers like Ernest Hemingway, Homer, and William Shakespeare, among others, have given us their interpretation of war as depicted in their works. Through the study of fiction, poetry, and drama this course will explore certain ways in which these authors have dealt with the theme of war in their respective time periods.

[Catalog Listing: LIT 2000](#)

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### INTRODUCTION TO LITERATURE: STORIES FROM AMERICAN HAUNTINGS | NICOLE MUSSELMAN

LIT 2000-012 | CRN 91236  
Tuesdays & Thursdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, CIS 1023

#### SECTION DESCRIPTION

Ghosts haunt the pages of American literature even to this day. This course will travel through the nineteenth century to the present to track the concept of an American haunting. What ghosts and spirits are following us, driving us to make decisions? Why are ghost stories still popular today? What can ghosts teach us about history, race, sexuality, gender, and class differences? Specifically, we will walk chronologically through American history from the Revolutionary War to the present to trace what significant events shaped American authors, how these ghost stories influence American identity, and what it truly means to be haunted.

[Catalog Listing: LIT 2000](#)

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### INTRODUCTION TO LITERATURE: APOCALYPTIC NARRATIVES | EVGUENIA DAVENPORT

LIT 2000-014 | CRN 91238  
Tuesdays & Thursdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, CPR 250

#### SECTION DESCRIPTION

This individual section of LIT 2000 is dedicated to "Apocalyptic Narratives of Plague and Pandemic: Death, Fear, Contagion, and Confinement" in literature. Themes of disease, death, fear, pestilence,



and plague have dominated literature for centuries. Plague arrived in Europe in 1347, and by 1400 this “Black Death” had diminished Europe’s total population by at least half. These events produced an array of pestilence narratives which helped to establish the cannon of *plague literature*. These narratives reveal how outbreaks of catastrophic disease have affected humankind throughout history. They reflect our longstanding cultural and literary fascination with the idea of diseases and pandemics, real or imagined. This course examines popular apocalyptic narratives of death, fear, plague, contagion, and confinement to discover what feeds humanity’s everlasting obsession and fear of pandemic, death, and disease. We will use our course readings to evaluate what is *plaguing* our minds and what contemporary societal issues and “illnesses” keep ravaging our communities and our lives.

[Catalog Listing: LIT 2000](#)

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#### INTRODUCTION TO LITERATURE | BLAKE WILEY

LIT 2000-501 | CRN 88940  
Distance Learning

##### SECTION DESCRIPTION

This course will introduce students to the three major literary forms of prose, poetry and drama as well as to various “schools” of literary criticism.

[Catalog Listing: LIT 2000](#)

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#### INTRODUCTION TO LITERATURE | LYNETTE KULIYEVA

LIT 2000-601 | CRN 89849  
Tuesdays & Thursdays 11:00 AM - 12:15 PM  
Class Lecture | USF St. Petersburg Campus, DAV 267

##### SECTION DESCRIPTION

This course will introduce students to the three major literary forms of prose, poetry and drama as well as to various “schools” of literary criticism.

[Catalog Listing: LIT 2000](#)

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#### INTRODUCTION TO LITERATURE | SUKANYA SENAPATI, PHD

LIT 2000-591 | CRN 96120  
Thursdays 6:30 PM - 9:15 PM  
Class Lecture | USF Sarasota-Manatee Campus, SMC A203B

##### SECTION DESCRIPTION

This course will introduce students to the three major literary forms of prose, poetry and drama as well as to various “schools” of literary criticism.

[Catalog Listing: LIT 2000](#)

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**GREAT LITERATURE OF THE WORLD | SHEILA DIECIDUE, MA & PHD**

LIT 3103-002 | CRN 96110  
 Tuesdays & Thursdays 11:00 AM - 12:15 PM  
 Class Lecture | USF Tampa Campus, EDU 413

**SECTION DESCRIPTION**

A survey of world literature including samples from the ancient and modern era, Western and Eastern traditions, male and female writers, and various ethnic cultures. Focus on values/ethics, race, ethnicity and gender; thinking and writing skills.

[Catalog Listing: LIT 3103](#)

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**CULTURAL STUDIES & POP ART: TAYLOR SWIFT'S ERAS | JESSICA COOK, MA & PHD. EMILY JONES, PHD. MICHELLE TAYLOR, MA & PHD.**

LIT 3301-001, 002, 003 | CRN 96126, 96127, 96128  
 Tuesdays, 9:30 AM - 10:45 AM  
 Class Lecture | USF Tampa Campus, CHE 101  
 Thursdays, 9:30 AM - 10:45 AM  
 Class Lecture | USF Tampa Campus, CPR 124

**SECTION DESCRIPTION**

Calling all mad women, heartbreak princes, and tortured poets! In this course, we'll do a close and critical study of the current cultural phenomenon that is Taylor Swift. Often praised as one of the greatest songwriters, Swift takes her artistic heritage not just from other musicians but from major literary figures: William Shakespeare, Charlotte Bronte, Emily Dickinson, and more. Together, we'll explore the cultural history behind Swift's career, and we'll interpret her lyrics as poetry, using a range of approaches. We'll also consider Swift as a performer and self-marketer: how does she fashion herself as a writer, musician, and cultural icon through both art and public life?

This course will be team-taught, with one weekly large session led by Drs. Cook, Jones, and Taylor, and one weekly smaller discussion led by one of us individually.

[Catalog Listing: LIT 3301](#)

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**CULTURAL STUDIES & POP ARTS | LISA STARKS, MA & PHD**

LIT 3301-791 | CRN 96188  
 Distance Learning

**SECTION DESCRIPTION**

*Looking for Mr. Darcy? Gentle Reader, you will find him—and many headstrong Lizzies—right here!* In this online section of Cultural Studies and the Popular Arts, we will focus on the persistence of romance first popularized with Jane Austen's *Pride and Prejudice*. In 1813 Austen published the novel that would provide the template for the rude, rich, and alluring romantic lead who embarks on unwanted and unlikely path to marry the spunky, articulate but less culturally elite main character through whom the story is told. Families clash, ethical issues complicate, but the sexual attraction between the couple prevails. In LIT 3301, we will study Austen's novel, two contemporary novel adaptations (*Eligible* and *Longbourn*), one film (*Bride and Prejudice*), one streaming video series (Netflix's *Bridgerton*), and one web series (*The Lizzie Bennet Diaries*) to analyze how the plot line and

conventions of *Pride and Prejudice* change with race, class, and ethnicity to become the grist of popular culture and internet sensation. Our coursework will include readings, video viewings, quizzes, blog and summary posts, a Research/Argument Essay, an Adaptation Project, and a final exam.

[Catalog Listing: LIT 3301](#)

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#### LITERATURE, RACE, & ETHNICITY | GARY LEMONS, PHD

LIT 3353-901 | CRN 90240  
Tuesdays 6:30 PM - 9:15 PM  
Class Lecture | USF Tampa Campus, CPR 255

#### SECTION DESCRIPTION

First and foremost, this course examines the literary production of short stories by noted African American author Langston Hughes—one of the founding writers of the “Harlem Renaissance”. Students will study the collection of his writings published as *Short Stories: Langston Hughes* (1996, edited by Akiba Sullivan Harper). Reading, interpreting, and analyzing this groundbreaking compilation of Hughes’ fictional representation of African American racial identity from the 1920s to the 1990s, students in the course will become critically aware of his artistic vision of the complexities of Black self-liberation. As Harper notes: “Two volumes [*Laughing to Keep from Crying* (1952) and *Something in Common and Other Stories* (1963) as well as other short fiction he had previously published are included in this collection]. They have been out of print for many years.” The goal of this course is to bring life back to Langston Hughes’ literary artistry. According to Harper, “... this volume [*Short Stories: Langston Hughes*] restores an often unavailable portion of [his] work.” In sum, this course provides students to achieve the academic expertise to construct a critical literary foundation not only to reclaim Hughes’ artistic standpoint on race and ethnic relations in the U.S., but also to comprehend the profound impact of his contribution to African American literary studies.

[Catalog Listing: LIT 3353](#)

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#### LITERATURE & THE OCCULT | LINDSEY KURZ, PHD

LIT 3451-002 | CRN 96106  
Mondays & Wednesdays 3:30 PM - 4:45 PM  
Class Lecture | USF Tampa Campus, CPR 124

#### SECTION DESCRIPTION

This course begins by exploring answers to a deceptively simple question: what is occult literature? We will investigate conventions of the genre, read fiction from a variety of historical contexts, and discuss ways in which occult literature illuminates cultural fears and anxieties. Readings include *Carmilla*, *The Haunting of Hill House*, *Mapping the Interior*, *The Ballad of Black Tom*, and more!

[Catalog Listing: LIT 3451](#)

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#### CLIMATE FICTION | SUYANKA SENAPATI, PHD

LIT 3621-901 | CRN 96108  
Mondays 6:30 PM - 9:15 PM  
Class Lecture | USF Tampa Campus, CPR 124

#### SECTION DESCRIPTION

A study of literature about climate change in the new genre of Climate Fiction, including works by Margaret Atwood, T.C. Boyle, Kim Stanley Robinson and the like.

[Catalog Listing: LIT 3621](#)

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#### JEWISH WOMEN WRITERS | CASS FISHER, PHD

LIT 3930-001 | CRN 95979  
Tuesdays & Thursdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, EDU 257  
Cross-listed with REL 3936-001 CRN 95980

#### SECTION DESCRIPTION

The study of variable specialized areas of literary interest, suitable for junior and senior English majors. Topics will vary according to student interest and instructor expertise. May be taken twice for credit with different topics.

[Catalog Listing: LIT 3930](#)

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#### BRITISH AND AMERICAN LITERATURE BY WOMEN | VALERIE LIPSCOMB, PHD

LIT 4386 | CRN 96120  
Thursdays 6:30 PM - 9:15 PM  
Class Lecture | USF Sarasota-Manatee Campus, SMC A203B

#### SECTION DESCRIPTION

Women and the Body: How have female authors represented the female body? How has gender shaped understanding of the body? How have women violated taboos and challenged norms by portraying the female body? To consider these questions, we will read significant works by women in a variety of genres. Note: You must be able to attend this class in person on the Sarasota campus.

[Catalog Listing: LIT 4386](#)

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#### ENGLISH STUDIES | VICTOR PEPPARD, PHD

LIT 4930-001 | CRN 93729  
Mondays & Wednesdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, CPR 345  
Cross-listed with RUT 3110-001 CRN 87577

#### SECTION DESCRIPTION

The content of the course will be governed by student demand and instructor interest. It will examine in depth a recurring literary theme or the work of a small group of writers. Special courses in writing may also be offered under this title. May be taken twice for credit with different topics.

[Catalog Listing: LIT 4930](#)

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## PROFESSIONAL AND TECHNICAL COMMUNICATIONS

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### PROFESSIONAL WRITING | NATHAN JOHNSON, PHD

ENC 3250-007 | CRN 89615  
Mondays & Wednesdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, CPR 349

#### SECTION DESCRIPTION

Why does an email at a tech startup feel different from a memo in a law firm? What makes a presentation in a creative agency stand out from one in a healthcare organization? The answer is in the distinct norms and cultures of each organization. Through interactive lectures, case studies, and hands-on projects, you will learn to analyze and engage in any organization more effectively, crafting messages that resonate with others.

[Catalog Listing: ENC 3250](#)

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### RESEARCH FOR PTC | JOSEPH MOXLEY, MA & PHD

ENC 3266-001 | CRN 96203  
Tuesdays & Thursdays, 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, SOC 384

#### SECTION DESCRIPTION

Students will be introduced to the idea of research as inquiry and as a knowledge-making enterprise that is used in the workplace to solve problems or answer questions. By examining a variety of research methods, students will learn how to develop an idea, plan a research project, go about gathering data (whatever “data” may be), perform analysis, and present their work.

[Catalog Listing: ENC 3266](#)

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### PROFESSIONAL & TECHNICAL EDITING | JOSÉ ÁNGEL MALDONADO

ENC 3371-001 | CRN 96214  
Tuesdays & Thursdays, 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, CPR 466

#### SECTION DESCRIPTION

In this course, we will learn and apply rhetorical ideas to various texts. First, we will explore rhetorical concepts, from antiquity to the present, that have traditionally helped rhetors make persuasive arguments. Then, we will apply those concepts to a series of real-life scenarios occurring in the professional workplace and beyond, exploring the role multimedia technologies play in our everyday lives. Finally, we will reflect on the process of putting theory to practice as we invent the world through contemporary communication. This course emphasizes the embeddedness of rhetoric in quotidian communicative acts, including but not limited to current work cultures. Assignments include participation in exercises and discussions, essays and other forms of technical writing, concept exams, and professional multimodal presentations.

[Catalog Listing: ENC 3371](#)

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### RHETORIC OF MARGINALIZED COMMUNITIES | JILL MCCRACKEN, MA & PHD

ENC 3373 | CRN 96190  
Tuesdays 12:30 PM - 1:45 PM  
Class Lecture | USF St. Petersburg Campus, DAV 267

### SECTION DESCRIPTION

Study mainstream and marginalized communities in an interactive seminar featuring discussion, collaboration, essay writing, presentations, electronic media, and the development of a final project/ portfolio negotiated between each student and instructor. Study mainstream and marginalized communities in an interactive seminar featuring discussion, collaboration, essay writing, presentations, electronic media, and the development of a final project/ portfolio negotiated between each student and instructor.

[Catalog listing: ENC 3373](#)

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### MULTIMODAL COMPOSITION | NATHAN JOHNSON, PHD

ENC 3376-001 | CRN 96202  
Mondays & Wednesdays 3:30 PM - 4:45 PM  
Class Lecture | USF Campus Tampa, EDU 214

### SECTION DESCRIPTION

Explore the world of multimedia storytelling. In a digital environment where the lines between text, image, and sound increasingly blur, your ability to communicate across various platforms is crucial for engaging audiences. ENC 3376 focuses on combining moving images, color, music, sound, and gesture to create effective communication. Over the semester, you'll learn to craft compelling narratives that resonate across an array of sensory experiences. Whether your goal is to influence, entertain, inform, or persuade, this course will help you become a better digital storyteller.

[Catalog Listing: ENC 3376](#)

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### PROFESSIONAL & TECHNICAL EDITING | CHEYENNE FRANKLIN, MA & PHD

ENC 4212-700 | CRN 90833  
Distance Learning

### SECTION DESCRIPTION

When authors edit their work, they must negotiate between what is mechanically “correct” and what is rhetorically effective. Authors write within rhetorical situations that consist of their purpose and target audience. Professional editors, however, work within rhetorical situations that include an additional layer of complexity: the author. As professional editors review a text, they must balance their own expertise and the author’s vision.

ENC 4212 introduces students to the different types of editing, including copy editing, content editing, organizational editing, digital editing, indexing, and final proofing. Along the way, students will learn common editing tools including hand editing marks, Microsoft Word’s TrackChanges, and Google Docs’ Suggestion Mode.

In this course, students will edit professional documents, creative writing, informative articles, recipes, and more. In addition to editing assignments, students will practice communicating through genres that editors commonly use, including author queries, letters, and style sheets. Major projects

include a style guide analysis, editing collection, comprehensive short (visual) edit, and comprehensive long (technical) edit.

[Catalog Listing: ENC 4212](#)

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### TECHNICAL & PROFESSIONAL COMMUNICATION CAPSTONE | S. MORGAN GRESHAM, MA & PHD

ENC 4260-791 | CRN 96243  
Distance Learning

#### SECTION DESCRIPTION

This portfolio-based capstone course allows students to further develop and demonstrate mastery and integration of the skills, principles, and knowledge gained from their professional and technical communication coursework.

[Catalog Listing: ENC 4260](#)

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### MANAGERIAL COMMUNICATIONS | MICHAEL SHUMAN, PHD

ENC 4264-700 | CRN 96199  
Distance Learning

#### SECTION DESCRIPTION

Managerial Communications is designed to develop written, oral, and non-verbal skills in the context of managerial communication tasks. Enhancing your managerial communication skills enables you to become more competitive in the professional job search and more successful in the workplace.

[Catalog Listing: ENC 4264](#)

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### ADVANCED COMPOSITION | TREY CONNER, MA & PHD

ENC 4311-601 | CRN 96184  
Tuesdays & Thursdays, 11:00 AM - 12:15 PM  
Class Lecture | USF St. Petersburg Campus, DAV 258

#### SECTION DESCRIPTION

We will explore the encounter between Buddhism (and other diverse planetary scale traditions) and US Beat writers with a focus on the Beats' creation of a vernacular pop Buddhism that rendered road maps for self-operative care and creative living in the form of a practical DIY mind science antecedent to the belated and often colonizing efforts of contemporary integrative medicine. The Beats vigorously investigated Buddhist disciplines of the mind and attention that then fed back onto their own creative production. By means of our own reflection, turn-taking in writing, and first-person practice, anchored in careful and collective reading of select texts that each of us can translate into our own idiom, beliefs, customs, and unique instances of composing, our course will also query and integrate recent claims for the merits of diverse global traditions and practices of meditation, chanting, and deep listening made by a large and robust scientific literature. We look to the Beats as an historical example of a composition culture that returns and returns again, and we ask: what can we learn from beat methodology that applies to our present moment and context, the post human post pandemic adventure of planetary ecological crisis? Rather than duplicate, we will query and update Beat methodology.

[Catalog Listing: ENC 4311](#)

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PROFESSIONAL INTERNSHIP | MICHAEL SHUMAN, PHD

ENC 4940-700 | CRN 90834  
Distance Learning

**SECTION DESCRIPTION**

This class consists of supervised professional work-and-learning experience under the direction of a University faculty member and an employee of a participating firm. Ten to 12 hours per week of student time is expected during a standard 16-week semester, while 13 to 16 hours per week is expected during a 10-week Summer C semester.

Internships are available for all students in the Department of English or any other program in the School of the Humanities, including Communication, History, Humanities & Cultural Studies, Philosophy, Religious Studies, and World Languages.

Enrollment is contingent upon the availability of suitable internship sponsors based upon the student's academic and career goals. Students are placed according to specific academic and experiential qualifications, including GPA, courses taken, previous employment history, recommendations, and interviews with the Director of Internships and a representative of the prospective internship sponsor. This internship course may be repeated one time with approval of the internship coordinator and the department chair.

[Catalog Listing: ENC 4940](#)