

Updated 11/15/2023

# SPRING 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

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## 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 | ALYE PRENTICE

CRW 3013-001 | CRN 15284  
Tuesdays & Thursdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, CPR 250

#### SECTION DESCRIPTION

In this introductory creative writing course, we will explore what gives writing its heartbeat. We will write poetry full of empathy and energy, short stories that turn words into worlds, and creative nonfiction, personal and purposeful. Full Disclaimer: There may be some alliterative absurdity for the duration. Together, we'll fill your Writer's Toolbox with techniques that encourage you to take playful, passionate risks in your writing. All majors are welcome, and no previous writing experience necessary!

[Catalog listing: CRW 3013](#)

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### INTRODUCTION TO CREATIVE WRITING | ALYSSA SOTELO

CRW 3013-003 | CRN 15301  
Mondays & Wednesdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, CPR 124

#### SECTION DESCRIPTION

This course will introduce students to the fundamental tools of creative writing: how to generate ideas, recognize and develop a writer's voice, choose a form and genre, assess, and edit creative work, and how professional writers work on their craft. It celebrates every skill level and is open to all!

[Catalog listing: CRW 3013](#)

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### FORM & TECHNIQUE OF FICTION | ANDREA RINARD

CRW 3111-003 | CRN 17622  
Mondays & Wednesdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, CPR 462

## SECTION DESCRIPTION

In your new favorite class, we will explore the elements of storytelling and learn how to put them into action in your works of fiction. We'll read and discuss short, engaging stories by diverse modern and classic writers and explore how they hook readers and keep them turning pages. All majors are welcome to this dynamic and interactive course. New writers will learn lots of strategies they can use in other writing tasks as well, and experienced writers will sharpen their tools and learn new approaches to hone their craft. If you've ever thought about trying to write fiction, come join this friendly and supportive introductory course.

If you have any questions, please reach out to [rinard@usf.edu](mailto:rinard@usf.edu). I look forward to being part of your story!

[Catalog listing: CRW 3111](#)

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## NONFICTION 2: WRITING IN PLACE | RACHEL KNOX, MFA

CRW 3221-001 | CRN 17553  
Mondays & Wednesdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, EDU 214

## SECTION DESCRIPTION

*“There is something you find interesting, for a reason hard to explain. It is hard to explain because you have never read it on any page; there you begin. You were made and set here to give voice to this, your own astonishment...Write about winter in the summer. Describe Norway as Ibsen did, from a desk in Italy; describe Dublin as James Joyce did, from a desk in Paris.”*  
- Annie Dillard, *The Writing Life*

This special topics in Nonfiction course will explore the role of setting in creative nonfiction. Through selected texts and course readings, students will learn craft techniques for effectively rendering place on the page. We will analyze the way writers evoke physical spaces, remembered or imagined landscapes, the architecture of homes, cities, and global destinations through first-person writing. Students will participate in class discussions as well as workshop sessions, developing strategies that allow them to ground their own nonfiction stories in time and space and to experiment with form.

[Catalog listing: CRW 3221](#)

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## FORM & TECHNIQUE OF POETRY | JEEVITHA KANNAN

CRW 3311-700 | CRN 15270  
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

How do we make words impactful in a small space?

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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WRITING FOR ANIMATION | JAROD ROSELLÓ, PHD

CRW 4930-003 | CRN 15740

Tuesdays & Thursdays 9:30 AM - 10:45 AM

Class Lecture | USF Tampa Campus, SOC 384

**SECTION DESCRIPTION**

This course is a project- and studio-based course on scriptwriting for animation, primarily focused on short form and television. Students engage in a range of short writing activities designed to explore craft elements, themes, and topics relevant to writing for animation. Major assignments include the creation of a pilot script for an original animated series, a spec script for an existing animated show, and a pitch package for an original animated series. Students should expect to watch cartoons for homework. No previous animation or scriptwriting experience is required.

[Catalog Listing: CRW 4930](#)

## ENGLISH (GENERAL)

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INTRODUCTION TO LITERARY METHODOLOGY | JESSICA COOK, PHD

ENG 3014-001 | CRN 16983  
Mondays & Wednesdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, EDU 261

## SECTION DESCRIPTION

As literature students, when we're asked what we do, we probably respond, "study literature," but what does that really mean? In this skills-based course, we will focus on what we actually "do" with literature. If "methodology" is "a system of methods, principles, and rules for regulating a given discipline" then this course serves as an introduction to the basics of our discipline: What are the methods we use to read, interpret, discuss, research, and write about literary texts? What are the "rules" or "principles" that govern literary studies as a discipline? Over the course of the semester, we will discuss how to study and interpret literature through annotation, close reading, and critical analysis. The course also briefly introduces major areas of literary criticism in order to build your awareness of the variety of critical approaches to literature. We will learn research methods, including library and database research, correct MLA citation methods, and editing skills as you revise your research papers. Finally, if one aim of this course is to prepare you for the rest of your literature coursework, then another is to help you identify the skills you're developing in literary studies and how they might be applied outside of the classroom—to think of these skills as professional as well as academic.

[Catalog Listing: ENG 3014](#)

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INTRODUCTION TO LITERARY METHODOLOGY | LISA STARKS, PHD

ENG 3014-791 | CRN 16850  
Distance Learning

## SECTION DESCRIPTION

What does it mean to study literature? How do we do it? What skills do we need to study literature well, and what skills do we learn by studying literature? In ENG 3014, we'll examine these questions and work on learning what we actually "do" with literature. In other words, we'll be introduced to the "methodology"—the "system of methods, principles, and rules for regulating a given discipline"—that forms the basis of literary studies. So, in this course, we'll cover the basics of our field: the methods we use to read, interpret, discuss, research, and write about literary texts; and the principles that underlie that study. Through various activities—including readings, interactive quizzes, annotation exercises, discussion assignments, and a research paper—we will explore how to study and interpret literature through close reading and critical analysis, using key literary terms and an introduction to critical approaches to literature, with Mary Shelley's *Frankenstein* as our primary literary example. We'll also learn and sharpen research, citation, and editing skills in the process of writing research papers. Finally, besides developing skills needed for future coursework in literature, we'll focus on how to apply those skills outside the classroom, in both the professional and academic worlds.

[Catalog Listing: ENG 3014](#)

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FILM AS NARRATIVE ART | ANN BASSO, PHD

ENG 3113-001 | CRN 15135

Mondays & Wednesdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, CPR 127

### SECTION DESCRIPTION

This course is subtitled, “Books and Movies.” We will study literary works that have been successively adapted into film, analyzing both the book—or short story or play—and the movie for each work. Tentative titles include *The Color Purple*, *Little Women*, *Macbeth*, “Brokeback Mountain,” *The Silence of the Lambs*, and *The Quiet Girl*. There is no required textbook, and many of the written works will be available online. All films will be provided.

Grades will be based on participation in class discussion, quizzes, one or two short essays, and a final exam.

[Catalog Listing: ENG 3113](#)

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### FILM & CULTURE | PHILLIP SIPIORA, PHD

ENG 3674-001, 002, 003 | CRN 15135, 15907, 15914  
Tuesdays 3:30 PM - 7:15 PM  
Class Lecture | USF Tampa Campus, CPR 103

### 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. Diversity and inclusion are acts of welcoming and respecting diversity and this course presents films that reflect these values over time.

### ASSIGNMENTS

- Quizzes
- Film Response Notes
- Essay (Draft Version)
- Essay (Final Version)
- Digital Project
- Final Examination

### TEXT

- Barsam, Richard and Dave Monahan. *Looking at Movies: An Introduction to Film*, 6th ed. New York: W.W. Norton, 2018.

[Catalog Listing: ENG 3674](#)

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### LITERARY CRITICISM | LISA STARKS, PHD

ENG 4013-791 | CRN 17122  
Distance Learning

### SECTION DESCRIPTION

This course could be subtitled, "Everything you ever wanted to know about literary interpretation but were afraid to ask." In this course, we will have a chance to explore significant questions, issues, and problems of literary interpretation through close readings of theoretical and critical texts that have shaped contemporary approaches to literature and applications of these readings to relevant literary examples. This course will be engaging and stimulating for anyone who studies literature because it provides the opportunity to discuss and reflect on important questions about literary interpretation, meaning, perspective, and relevance that any reader or teacher of literature faces today. We'll learn through readings, discussions, activity assignments (with writing, research, and creative options), reading comprehension quizzes, two essay tests, and an individual project.

[Catalog Listing: ENG 4013](#)

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

ENG 4060-001 | CRN 15118  
Mondays & Wednesdays 2:00 PM - 3:15 PM  
Class Lecture | USF Tampa Campus, EDU 317

### SECTION DESCRIPTION

Why does English spelling seem so unpredictable? How long have people used "they" as a singular pronoun? How did other languages—from Latin to Yoruba to Japanese—influence English? Who writes and speaks in English now, and why?

In this course, we will study how historical and contemporary variants developed over time and how they 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 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

Exercises, quizzes, and take-home final exam

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 TEXT

- Smith, K. Aaron, and Susan Kim. *This Language, A River*. Broadview Press, 2018. ISBN: 9781554813629.
- 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



## OTHER REQUIRED TEXT

- Available through Canvas and the library website

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## SENIOR LITERATURE SEMINAR | GARY LEMONS, PHD

ENG 4934-900 | CRN 16984

Tuesdays 6:30 PM - 9:15 PM

Class Lecture | USF Tampa Campus, CPR 124

### 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](#)

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## HONORS SEMINAR II | KRISTIN ALLUKIAN, PHD

ENG 4936-001 | CRN 15095

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

Class Lecture | USF Tampa Campus, CPR 127

### SECTION DESCRIPTION

Nineteenth-century American women participated in every major reform movement of the century, including abolitionism, suffrage, marriage, the free produce movement, and labor reform. They argued their positions across all literary forms including poetry, novels, short stories, essays, private letters, advice columns, and autobiography. In this class, we will journey back to the 1800s and read the century through women’s social reform writing. Some of the questions we will ask include: how can we view women’s writing as precursor to some of today’s reform movements? And what lessons can nineteenth-century women’s writing teach us today?

[Catalog Listing: ENG 4936](#)

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**LITERATURE**

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

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AML 3031-001 | CRN 15088  
Tuesdays & Thursdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, BSN 1403

**SECTION DESCRIPTION**

AML 3031 is a survey of early American literature to 1860. It will 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, autobiographies, poetry, tracts, and essays from the “beginnings” to the middle of the nineteenth century as the nation braced for the looming Civil War. 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?

[Catalog Listing: AML 3031](#)

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**U.S. LATINO/A LITERATURE IN ENGLISH | SUSAN MOONEY, PHD**

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AML 3630-001 | CRN 16981  
Mondays & Wednesdays 11:30 AM - 1:45 PM  
Class Lecture | USF Tampa Campus, CPR 125

**SECTION DESCRIPTION**

¡Welcome and bienvenidx/as/os!

Come explore Latinx/Hispanic American writing (written in English) in the United States. We will be surveying a diverse range of authors and literary and graphic works across the genres, from the late 19th century through to the early 2020s. Discover depth, romance, conflict, beauty, mystery, wonder, and magic and a complex array of identities and relationships within and across Hispanic and Latinx communities.

This course is great for students wishing to gain a broader and more diverse knowledge and understanding of American literature (and literatures of related countries and regions) by involving Hispanic/Latinx authors. We will dive into exciting narratives like *Mexican Gothic* by NYT-best-selling author Silvia Moreno-Garcia as well as other stories that bend rules and genres by Junot Díaz, Sandra Cisneros, Helena María Viramontes, and more. Poetry selections will include works by Judith Cofer, Julia Alvarez, Martín Espada, Jimmy Santiago Baca, and more, and a play by Josefina Lopez or other dramatist. Graphic narratives may include authors Vita Ayala and Lila Quintero Weaver.

Students will develop critical skills regarding race and ethnicity, interpretation and analysis, gender and sexuality, colonialism and postcolonialism, as well as skills in undergraduate research and professionalization. They will gain World literacy especially through the art of literature.

[Catalog Listing: AML 3630](#)

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**LITERATURE OF THE SOUTH | LINDSEY KURZ**

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AML 4261-001 | CRN 16576  
Tuesdays & Thursdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, CPR 249

### SECTION DESCRIPTION

In this course we will be reading fiction and drama written in the Southern Gothic tradition. Authors include: William Faulkner, Carson McCullers, Toni Morrison, Flannery O'Connor, Alice Walker, Jesmyn Ward, Colson Whitehead, Eudora Welty, and Tennessee Williams.

[Catalog Listing: AML 4261](#)

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### STUDIES IN AMERICAN LITERATURE & CULTURE: CIVIL RIGHTS MOVEMENT LITERATURE | JULIE BUCKNER ARMSTRONG, PHD

AML 4933-691 | CRN 17266  
Mondays 6:30 PM  
Class Lecture | USF St. Petersburg Campus, DAV 259

### SECTION DESCRIPTION

This version of AML 4933 examines literature of the American civil rights movement. We will situate that movement within a long historical context from Jim Crow to Black Lives Matter, covering genres such as poetry, fiction, drama, memoir, and graphic narrative. Key course topics include:

- Literature as history
- Literature as pedagogy
- Literature as wake-up call
- Literature and creating citizenship
- Literature and claiming space
- The aesthetics of mourning
- The aesthetics of anger
- The aesthetics of humor
- Teaching controversial literature in complex times
- Connecting social movements
- Connecting past and present, local and national

Course content will sometimes involve controversial topics and violent or offensive language. We will consider it our job as literary scholars to study the link between violent words and actions, and to model respectful civic discourse among ourselves. AML 4933 provides three (3) hours credit toward the Cultural-Critical Studies requirement of the Literary Studies concentration of the English major.

### TEXTS:

Assigned readings include such authors as Richard Wright, Lillian Smith, Lorraine Hansberry, Eudora Welty, Flannery O'Connor, Audre Lorde, James Baldwin, and Toni Morrison.

### ASSIGNMENTS:

Students in this course should expect a heavy reading load that includes primary and secondary resources, and assignments that range from weekly informal writings to more formal research projects.

[Catalog Listing: AML 4933](#)

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## STUDIES IN 17<sup>TH</sup>- & 18<sup>TH</sup>-CENTURY BRITISH LITERATURE: THE GOLDEN AGE OF PIRACY | JESSICA COOK, PHD

ENL 3016-002 | CRN 16982  
Mondays & Wednesdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, CPR 122

### SECTION DESCRIPTION

The “Golden Age of Piracy,” a period of time from roughly the 1650’s through 1730’s, has left an indelible mark on literature and popular culture: from the 17th and 18th centuries through today, pirates have been both romanticized and vilified in tales that alternately celebrate and condemn their sense of adventure, opportunism, and lawlessness. Piracy in the North Atlantic and Indian Oceans arose at the same time as British and European colonial expansion in the Americas and Caribbean, connecting piracy with larger conversations around maritime exploration and imperial greed in this era. In this course, we’ll examine cultural representations of this Golden Age of piracy from their immediate context in the late 17th and early 18th centuries alongside later works of historical fiction, such as Robert Louis Stevenson’s *Treasure Island* and the HBO TV series *Our Flag Means Death*, set during the same time period. Along the way, we’ll meet iconic pirates like Blackbeard, Stede Bonnet, and Anne Bonny, and we’ll explore how pirates have become rich cultural figures for critiquing historical representations of gender, sexuality, race, and colonialism.

[Catalog Listing: ENL 3016](#)

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## BRITISH LITERATURE 1780 - 1900 | REGINA HEWITT, PHD

ENL 3251-700 | CRN 17155  
Distance Learning

### SECTION DESCRIPTION

Students in this course will read a selection of literary works from the “Romantic” and “Victorian” periods in the 18th and 19th centuries, investigate how the social, political, and philosophical developments of the time shaped this imaginative writing, and consider how such contexts continue to affect the reception of these texts. Works to be considered will include poetry, drama, fiction and non-fiction by authors ranging from Mary Wollstonecraft, William Wordsworth, Anna Letitia Barbauld, and Lord Byron to Elizabeth Barrett Browning, Alfred, Lord Tennyson, William Morris and Oscar Wilde. Contexts to be examined include French, Haitian and South American revolutions, the Napoleonic Wars, the rights of men and women, slavery and abolitionism, industrialization and the environment, science, religion, imperialism, socialism, and aestheticism. The online class format will give students the opportunity to consider how technologies influence the practices and identities of readers, writers, researchers, and publishers as they look back from the present era of mass markets, open access, and rapid communication to the days of authorial activism, critical gatekeeping, and serial publication.

This class will be conducted entirely online. There will be no synchronous meetings or teleconferences, but students will be expected to follow a given schedule for postings on and responses to assigned material.

### REQUIREMENTS

Online communication (discussion posts and responses to class members’ posts) on assigned questions by specified deadlines (twice per week).

Quizzes

Two short research assignments

### TEXTS

Joseph Black et al., eds., *The Broadview Anthology of British Literature, vol. 4: The Age of Romanticism*. 3<sup>rd</sup> ed. ISBN: 9781770485822 (digital); ISBN: 9781554813117 (print).

Joseph Black et al., eds. *The Broadview Anthology of British Literature, vol. 5: The Victorian Era*. 3<sup>rd</sup> ed. ISBN: 9781770488076 (digital); 9781554814916 (print).

The print versions of the two volumes above can be purchased as a “bundle” for a discounted price: the “bundle” ISBN is 9781039300156.

Some additional readings may be assigned; files will be provided in Canvas or directions will be given for library or internet access.

[Catalog Listing: ENL 3251](#)

### INTRODUCTION TO LITERATURE: LAW & LITERATURE | JERRY RUMPH

LIT 2000-001 | CRN 14908  
Mondays & Wednesdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, BSN 1304

#### SECTION DESCRIPTION

We will explore and analyze legal concepts portrayed in prose, poetry, and drama written in English. Legal concepts examined include social contract, source of law, evidence, and theories of punishment. We will cover U.S., Canadian, Irish, and English works spanning the 19th through 21st centuries. We will use active class lessons that assist us in becoming producers of textual interpretations, not just consumers of others’ interpretations. Texts include but are not limited to Margaret Atwood’s *The Handmaid’s Tale*, Colson Whitehead’s *The Nickel Boys*, and Stacey Gregg’s *Scorch*.

[Catalog Listing: LIT 2000](#)

### INTRODUCTION TO LITERATURE | MORGAN HUNTER

LIT 2000-003 | CRN 14910  
Mondays & Wednesdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, BSN 2205

#### SECTION DESCRIPTION

In this course, we’ll be analyzing literary depictions of women’s madness and hysteria. We’ll trace hysteria throughout history, starting with Ancient Greek discussions of hysteria as being connected to the woman’s uterus, to the Salem Witch Trials and mass hysteria, to Victorian boredom as equivalent to hysterics, to contemporary views of hysterical and mad women. We’ll look at texts (novels, plays, poems, songs, and film) by authors such as Sylvia Plath, Virginia Woolf, Toni Morrison, Taylor Swift, Daphne du Maurier, Carmen Maria Machado, Gillian Flynn, and others!

[Catalog Listing: LIT 2000](#)

### INTRODUCTION TO LITERATURE | NICHOLAS COLECIO

LIT 2000-005 | CRN 14914

Tuesdays & Thursdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, BSN 1304

### SECTION DESCRIPTION

In this course, we'll explore various fictional and real-world presentations of queer kinships and performances. Queer kinships—networks that question “normal” representations of love, partnerships, and communities—often revolve around queer performances. “Performances” in this course refers to both literal performances of queerness—like drag and other art forms—and the ways people habitually perform gender and sexuality in everyday life. Throughout the semester, we will analyze these relationships and performances within drama, poetry, novels, short stories, films, manga, anime, and art across a broad time period.

[Catalog Listing: LIT 2000](#)

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### INTRODUCTION TO LITERATURE | BENJAMIN BROTHERS

LIT 2000-006 | CRN 14916  
Tuesdays & Thursdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, BSN 1309

### 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 to the contemporary Midwestern and Southern reaches of the United States, and 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.

[Catalog Listing: LIT 2000](#)

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### LITERATURE, RACE, & ETHNICITY | JULIE BUCKNER ARMSTRONG, PHD

LIT 3353-791 | CRN 16853  
Distance Learning

### SECTION DESCRIPTION

LIT 3353-791 is an asynchronous online course that explores the intersections of race, ethnicity, and diverse literary and other cultural texts. Students interpret how identities are formed in marginalized groups and engage in assignments involving ethics, empathy, and the Tampa Bay community. LIT 3353, a three-credit-hour course, satisfies the Cultural-Critical Studies requirement for the Literature concentration of the English major and the Ethical Reasoning and Civic Engagement (ERCE) requirement for General Education. Prerequisites: ENC 1101 and ENC 1102 with a minimum grade of C.

### TEXTS

- *Burgett, Bruce, and Glenn Hendler, eds. Keywords for American Cultural Studies. Third Edition.* New York University Press, 2020. [Online](#).
- Escoffery, Jonathan. *If I Survive You.* Picador, 2023. ISBN: 978-1250872210.
- Hogan, Linda. *Power.* Norton, 1999. ISBN: 978-0393319682.
- Lalami, Laila. *The Moor's Account.* Vintage, 2015. ISBN: 978-0804170628.

## MEDIA

- Harjo, Sterlin, and Taika Waititi, *Reservation Dogs*. FX on Hulu, 2021-23.
- Kwan, Daniel, and Daniel Scheinert, *Everything, Everywhere, All at Once*. A24 Films, 2022.
- Miranda, Lin-Manuel. *In the Heights*. Warner Brothers, 2021.
- Peele, Jordan. *Get Out*. Universal Pictures, 2017.

## ASSIGNMENTS

- Literary Analysis Essay, Critical Analysis Essay, Community Engagement Project

[Catalog Listing: LIT 3353](#)

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## LITERATURE, GENDER, & SEXUALITY | GARY LEMONS, PHD

LIT 3513-900 | CRN 15133  
Thursdays 6:30 PM - 9:15 PM  
Class Lecture | USF Tampa Campus, BSN 1402

### SECTION DESCRIPTION

This course will engage the complexities of gender and sexuality in literature by women of color authors—interconnecting their writings to concepts of race, culture, class, ability, and generation. Studying writings by women of color on gender and sexuality through the lens of intersectionality, the texts students will read and write by these authors will demonstrate the multi-dimensionality of gender and sexuality in a diverse, interpretive framework. Thus, this course will offer the classroom as a strategic location for students to speak out, write, and reflect on the self-liberating principles women of color writers express related to issues of inclusivity, diversity, and equality. In this pedagogical context, students will become critically aware of the self-liberating power feminist women of color writers express themselves in essays, memoirs, and poetry. In sum, this course will empower students to become well-grounded scholars of literature authored by women of color focused on the intersectionality of gender and sexuality.

[Catalog Listing: LIT 3513](#)

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## LITERATURE OF CLIMATE CHANGE: CLIMATE FICTION | LINDSEY KURZ

LIT 3621-001 | CRN 17081  
Mondays & Wednesdays 11:00 AM - 12:15 PM  
Class Lecture | USF Tampa Campus, SOC 160

### SECTION DESCRIPTION

Broadly conceived, Climate Fiction, or “cli-fi” as it is sometimes called, is the growing genre of literature that explores the impact of climate change on the environment and its inhabitants. Many different types of literature can fall under the umbrella of cli-fi, for example: speculative and dystopian fiction about a world ravaged by natural disasters (e.g. Octavia Butler’s *Parable of the Sower*); fiction set in the experienced reality of climate change (e.g. Jesmyn Ward’s *Salvage the Bones*); and fiction that explores the existential dread and anxiety brought on by the knowledge of climate change (e.g. Lauren Groff’s short story “The Midnight Zone”). In this class we will read cli-fi that falls under these three sub-categories, and we will ask and discuss questions such as: the role of literature in the Anthropocene, genre conventions of cli-fi, and the intersection of climate change with race and class. While climate change is often discussed in terms of science, the humanities play an



important role in our understanding of the world around us, a world that is increasingly impacted by the changing climate.

[Catalog Listing: LIT 3621](#)

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## BRITISH/AMERICAN LITERATURE BY WOMEN | DANIELLE MERCIER

LIT 4386-001 | CRN 15098  
Tuesdays & Thursdays 12:30 PM - 1:45 PM  
Class Lecture | USF Tampa Campus, EDU 214

### SECTION DESCRIPTION

In this course, we will explore dispossession and displacement fiction by and about British and American women writers. We will focus on the myriad of ways the characters experience dispossession and displacement in four units: Marriage and Divorce, Madness and Mental Health, Race and Ethnicity, and Tragedy and Orphanhood. Throughout the course, we will discuss the importance of women writers in creating and participating in such literature alongside the historical moments and movements from the 20th century to the 21st century which influenced their reality. As previously stated, this course will address both British and American authors separately as well as how they intersect despite the geographical separation.

Major texts for this course are by authors such as Jean Rhys, Kay Boyle, Louise Erdrich, Elizabeth Bowen, Toni Morrison, and Andrea Levy. Additionally, we will address how race, sexuality, and class are woven within these author's narratives and influence our interpretation of the literature. We will primarily rely on literary depictions while also exploring other mediums and genres which portray dispossession and displacement within the context of British and American women creators and characters. LIT 4386 is designed specifically for English majors and women's and gender studies majors.

This course also meets the writing requirements of the State Communication Requirement (6A); students will write at least 4,500 words, and at least one assignment will include a revision. It is a 3-credit hour course and has no prerequisites.

### POTENTIAL LITERARY TEXTS

- Bowen, Elizabeth. *The Last September*.
- Boyle, Kay. *Plagued by the Nightingale*.
- Erdrich, Louise. *Tracks*.
- Levy, Andrea. *Small Island*.
- Morrison, Toni. *A Mercy*.
- Rhys, Jean. *Wide Sargasso Sea*.



**PROFESSIONAL AND TECHNICAL COMMUNICATIONS****TECHNICAL COMMUNICATION FOR MAJORS | JESSICA GRIFFITH, PHD**

ENC 3242-700 | CRN 17375  
Distance Learning

**SECTION DESCRIPTION**

This course serves as an introduction both to the PTC major and the field of professional and technical writing. We will practice writing in professional contexts, as well as introduce you to the skills and key concepts necessary to begin a career as a professional and/or technical communicator. We'll be working with all phases of content creation, editing, management, and strategy in projects designed to familiarize you with common workplace professional writing scenarios.

[Catalog Listing: ENC 3370](#)

**EXPOSITORY WRITING | RICHARD SIMPSON, PHD**

ENC 3310-004, -005 | CRN 17086, 17087  
004 - Tuesdays & Thursdays 2:00 PM - 3:15 PM  
005 - Tuesdays & Thursdays 3:30 PM - 4:45 PM  
Class Lecture | USF Tampa Campus

**SECTION DESCRIPTION**

In this course we develop critical strategies for analyzing the way texts actively create, prohibit, and transform relationships within creative, civic, and professional environments. We will explore theories of rhetoric that reveal how communities engage local, regional, and global contexts to effectively communicate and achieve their intentions. This course teaches techniques for writing effective prose through the process of workshopping, critiquing, and revising your writing alongside peers and the instructor. All assignments provide students with the writing skills necessary to create a final evidence-based multi-modal digital text that will explore, through time-tested rhetorical strategies and concepts, your own place within a selected social environment.

[Catalog listing: ENC 3310](#)

**EXPOSITORY WRITING | LAURA SHOEMAKER, MFA**

ENC 3310-521, -700 | CRN 17292, 15542  
521 - Mondays & Wednesdays 12:30 PM - 1:45 PM  
Class Lecture | USF Sarasota-Manatee Campus, SMC B333  
700 - Distance Learning

**SECTION DESCRIPTION**

Do you write in different genres, like poetry, academic essays, and lab reports? Or what about BookToks, emails to professors, and texts to friends? How do the groups in which you take part approach writing differently? And how does your participation in each influence how you write, think, and see the world?

We'll explore these questions and others, through the lens of “discourse communities,” or the writing and communication habits, expectations, and behaviors found in specific groups, such as within programs, clubs, jobs, disciplines, and professions.

As I'm a professor *and* a poet, our class theme will be “creative writing.” So, expect to read and write about poems, short stories, and essays about writing, but not in a literary analysis kind of way. We'll also delve into theories of rhetoric, discourse, discourse communities, genre, and multimodality and use these ideas to investigate how “creative writing” operates as a community.

If you're a creative writer and want to learn more about how to participate in this profession, then this is a good class for you!

You will be expected to track your participation in a discourse community you belong to for the semester and write about your experiences and observations in essays and a final multimodal project.

## TEXTS

*Bird by Bird* by Anne Lamott (excerpt)  
*On Writing* by Stephen King (excerpt)  
“The Concept of Discourse Community” by John Swales  
“Navigating Genres” by Kerry Dirk

## ASSIGNMENTS

- Two analytical essays and one multimodal project focusing on the student's chosen discourse community
- Weekly summaries of readings
- Reflective writing and in-class freewriting/drafting

[Catalog Listing: ENC 3310](#)

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## VISUAL RHETORIC FOR TECHNICAL COMMUNICATION | JESSICA GRIFFITH, PHD

ENC 4218-001 | CRN 15715  
Tuesdays & Thursdays 9:30 AM - 10:45 AM  
Class Lecture | USF Tampa Campus, CIS 3074

## SECTION DESCRIPTION

Visual rhetoric is more than just designing well; it's designing effectively for specific rhetorical situations—for example, taking into consideration the goal or purpose of a design, the needs and expectations of the audience, and the context in which the design will circulate. In this course, you will learn how to use principles of rhetoric and design to create persuasive visual documents. This class will help you to develop your skills by having you redesign an organizational document (such as a flyer, advertisement, etc.), creating your own self logo, and designing for social change.

[Catalog Listing: ENC 4218](#)