



SPRING 2019

Undergraduate Course Bulletin

Course Descriptions & Listings

Department of English

Department Website

<http://www.usf.edu/english>

Up-to-Date Course Information

See the Schedule Planner

Advising (Undergraduate)

<https://www.usf.edu/arts-sciences/departments/english/undergraduate/advising.aspx>



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COURSE DESCRIPTIONS

Below are a number of course descriptions for some of our English major courses. See the Schedule Planner a complete, up-to-date listing of courses, and [contact an advisor](#) if you have questions or need advising.

This bulletin is continuously updated as course descriptions come in, so check back for updates!

* An asterisk indicates that the course is a major course with exceptions (e.g. honors only, only for a certain major, etc.). See “Degree Requirements Fulfilled” section or ask an advisor for details.

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AML

20TH-CENTURY AMERICAN NOVEL | YLCE IRIZARRY, PH.D.

AML 4121-001 | CRN 21304

MW 12:30-1:45PM

DESCRIPTION

The required readings are a mix of graphic, speculative, and historical novels written by US Multiethnic authors. The readings aim for a wide variety and a balance of authors by gender and topics, including but not limited to queer identity, class issues, race issues, immigration experiences. Assignments will include short writing, quizzes, exams, and a research paper.

CRW

CHILDREN'S WRITING AGES 4-7 | RITA CIRESI, PH.D.

CRW 4930-001 | CRN 22550

TR 2-3:15PM

DESCRIPTION

This is a hands-on course exploring how to write storybooks and verse that appeal to early readers and the adults who read to them. By studying classics of children's literature and completing weekly writing assignments, students will learn how to write compelling stories and verse that explore specific subjects such as colors, counting, weather, seasons, holidays, nature, etiquette, race, religion, ethnicity, immigration, death, war, and peace. One oral presentation and one final project will be required. Although we will be studying the intersection of art and text, students do not need to have illustration skills to succeed in this course. To keep book costs to a minimum, the instructor will use digital copies of some of the texts studied, which may include:

- B is for Bulldozer, June Sobel
- The Alphabet Atlas, Arthur Yorinks
- Everything to Spend the Night, Ann Whitford Paul
- Harold and the Purple Crayon, Crockett Johnson
- If You Want to Find Golden, Eileen Spinelli
- Ten, Nine, Eight, Molly Bang
- A Child's Calendar, John Updike
- A Year Goes Round: Poems for the Months, Karen Winnick
- I.Q. Goes to the Library, Mary Ann Fraser
- Goodnight, Moon, Margaret Wise Brown,
- I Will Hold You Til You Sleep, Linda Zuckerman
- Bedtime for Frances, Russell Hoban
- The Napping House, Audrey Wood
- If Animals Kissed Good Night, David Walker
- Peter Rabbit, Beatrix Potter
- Curious George, H.A. Rey
- The Cat in the Hat, Dr. Seuss
- Rotten Ralph, Jack Gantos
- Peppe the Lamplighter, Elisa Bartone
- Grandfather's Journey, Allen Say
- A Different Pond, Bao Phi
- When's My Birthday, Julie Fogliano
- The Snowy Day, Ezra Jack Keats
- Time of Wonder, Robert McCloskey
- Cloudy With a Chance of Meatballs, Judi Barrett
- Who Likes Rain? Wong Herbert Yee
- Drummer Hoff, Barbara and Ed Emberly
- The Story of Ferdinand, Munro Leaf
- The Sneetches, Dr. Seuss
- I Remember Miss Perry, Pat Brisson
- Always and Forever, Alan Durant
- Where the Wild Things Are, Maurice Sendak
- Tuesday, David Wiesner
- A Big Mooncake for Little Star, Grace Lin
- They Say Blue, Jillian Tamaki

REQUIRED TEXTS

Ann Whitford Paul, *Writing Picture Books: A Hands-on Guide from Story Creation to Publication*
 Martin Salisbury, *Illustrating Children's Books: Creating Pictures for Publication*

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FORM & TECHNIQUE OF POETRY | HEATHER SELLERS, PH.D.**CRW 3111-901 | CRN 11933****W 6:30-9:15PM****DESCRIPTION**

Form and Technique of Poetry is a fun and friendly course where you will learn the basics of crafting effective, publishable poems and practice foundational writing techniques you can use to improve your poetry and many other kinds of writing as well. Writers who can say complex and interesting things concisely and beautifully are *always* in demand.

All are welcome in this supportive, helpful, introductory course.

OBJECTIVES

Write poems in forms—list, ode, alphabet, ghazal, triolet, pantoum, villanelle, sonnet, and sestina—in order to demonstrate essential techniques of poetry: sound, rhythm, surprise, and facility using language in original and evocative ways.

Understand how a broad range of poetic writing techniques—concision, development, progression, pattern, and subtext—apply to many practical forms of writing in the world.

Read poems more effectively, practicing close reading skills and improving your ability to discern subtext, appreciate nuance, and tolerate uncertainty, skills that will help you read not only texts but also people and situations in both personal and professional contexts.

The poems we study in this course are chosen because they are contemporary, meaningful, and worthwhile. Some poems are welcoming. Others are more difficult. It's a goal of this course to help you become a stronger, more confident reader.

GRADES ARE BASED ON

- Original Poems
- Responses to Peer Poems in Progress
- Close Readings of Poems (Annotations)
- Participation
- Vocabulary Quizzes
- Midterm Examination

WRITING SONG LYRICS | DR. JOHN FLEMING, PH.D.**CRW 4930-002 | CRN 13111****MW 2-3:15PM****DESCRIPTION**

In this course, we'll write and study song lyrics from many musical genres—rock, pop, rap, folk, blues, soul, country, Broadway, etc. No musical knowledge is necessary; you're free to set your lyrics to your own music, to music that already exists, or to music yet-unwritten. You'll analyze lyrics from your own favorite lyricists, write exercises to help generate and shape your ideas, and workshop your lyrics with the class. Many of the techniques we practice in class will also apply to your creative work in other genres. Final project consists of a portfolio of song lyrics and possibly a performance of some kind (though I won't force you to sing!).

ENC

ADVANCED TECHNICAL WRITING | MICHAEL SHUMAN, PH.D.

ENC 4206-001 | CRN 10288

TR 3:30-4:45PM

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. Students will continue to develop a professional portfolio from prior coursework and will engage in a client-based/service learning project that produces professional documents as a final deliverable. Students also will compose an assessment document that reflects rhetorically on their experiences in the PWRT program and the skills they have gained through prior coursework.

The class emphasizes assessing audience needs in various contexts; communicating technical information to a variety of audiences; arranging visual information in a meaningful manner; paying attention to clear, precise, and accurate style; evaluating ethical and legal issues; and collaborating and managing team writing projects. Finally, this class facilitates each student's job search by promoting an objective evaluation of their professional and technical writing abilities, their expertise with tools and strategies, and their ability to understand and adapt to different workplace cultures.

See your advisor, Mike Stowe, to discuss how this class fits into your academic plans and to request a permit to register.

RHET THEORY FOR TECH COMM* | CARL HERNDL, PH.D.

ENC 3371-001 | CRN 17143

TR 2:00-3:15PM

DESCRIPTION

In this course, we will read articles and book chapters about the rhetorical theories that have shaped the way technical and professional communication has developed both as a field and as a practice over the last 40 years. We will read theories of language, persuasion, knowledge, genre, culture, and rhetoric and talk about how these come together and shape the practice of technical communication. Our goal will be to understand the theory that lies behind many of the courses in the major and to develop a set of concepts and terms that are useful for talking about what we do, why and what it means.

DEGREE REQUIREMENTS FULFILLED

This counts as a major course for PRT and LTS concentrations, but does not count as a major course for CRW concentration.

SELECTED TOPICS: ENVIRONMENTAL RHETORIC | CARL HERNDL, PH.D.**ENC 4931-001 | CRN 10289****TR 11:00AM-12:15PM****DESCRIPTION**

We will explore the rhetorical challenges facing writers when they communicate complex scientific information about the Anthropocene, the current geologic era in which human activity is the dominant force on the planet's natural systems. Explaining the complex scientific of issues such as climate change to everyday readers and to policy makers takes on new political, moral and technical significance in the era of the Anthropocene. We will read about the rhetorical dimensions of communicating about climate change and practice public communication in collaboration with Environment Florida a local NGO.

TECHNICAL COMM FOR MAJORS | MARK LEAHY**ENC 3242-001 | CRN 15943****TR 12:30-1:45PM****DESCRIPTION**

Intro Technical and Professional Communication: This course serves as an introduction both to the PWRT concentration and to a variety of professions in which writing and communication are central. We will practice writing in professional contexts, as well as build the skills and theoretical foundation necessary to begin a career as a professional communicator. We'll be working with all phases of content creation, editing, management, and strategy in projects designed to simulate common real-world professional writing scenarios.

Along the way we will also be studying how to effectively apply rhetorical concepts for professional communicators such as audience, purpose, discourse community analysis, and rhetorical ecology. We'll be learning the tools of the trade, including content management systems (CMSs), Adobe InDesign, and good old Microsoft Word. We'll be speaking with working writers about their careers and how to get started, and we'll learn about best practices in content strategy, usability, and accessibility.

ENG

FILM & CULTURE | PHILLIP SIPIORA, PH.D.**ENG 4674 SECTIONS 001-006 (SEE SCHEDULE PLANNER FOR CRN#s)****TUESDAYS 3:30-7:15PM****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.

REQUIREMENTS

- Quizzes
- Film Analysis Notes
- Essay (Draft Version)
- Essay (Final Version)
- Final Examination

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TEXTS

Barsam, Richard and Dave Monahan. *Looking at Movies: An Introduction to Film*, 5th ed. New York: W.W. Norton, 2015.

HISTORY OF THE ENGLISH LANGUAGE | NICOLE GUENTHER DISCENZA, PH.D.**ENG 4060-001 | CRN 12725****MW 9:30-10:45AM****DESCRIPTION**

1400 years ago, English was a Germanic language spoken by a small number of people on the edges of what the West considered the known world. Now hundreds of millions of people around the globe speak many different varieties of it. This course will explore how English went from marginal to dominant and became a set of worldwide Englishes. We will see how English developed, from its pre-history until modern times. We will explore some of the many different Englishes in our own time. We will also study the cultural setting: who spoke, read, or wrote English, and why? Who could but chose another language? How did other cultures and languages, from Greek and Roman to American Indian and African, influence English? Why do people choose English now—or choose not to use it? You will learn to use valuable resources that can help you in this class, in other courses, and in life and work beyond the university. You will find hidden patterns in the language that you never noticed before. You will gain insights into the richness and variety of Englishes in our own time.

Discover more about the language you speak, read, and write. For the final project, you may choose to write a research paper, research and create a website or a video, or research and write your own creative work in an older form of the language. **No previous experience with linguistics or the history of English is required.**

REQUIREMENTS

- Reading and preparation for discussion each class day
- Written exercises and two recitations of short, memorized passages
- Weekly quizzes
- Midterm and final
- A research project whose topic and form will be negotiated between each student and the instructor to fit the particular needs and interests of the student. Includes:
 - research proposal
 - presentation to the class
 - final submission in Canvas or as a webpage on your own site

REQUIRED TEXT

Smith, K. Aaron, and Susan Kim. *This Language, A River*. Peterborough, Ontario: Broadview Press, 2018. ISBN: 9781554813629. List price: \$39.95

Other required texts: available through Canvas and the library website

DEGREE REQUIREMENTS FULFILLED

- Language and Genre course for LIT majors
- Pre-1900 Literature course for CRW
- Elective for PRT majors
- LTS approved course for CRW or PRT minors
- Honors Connected Course option available for English Honors students: contact instructor, ndiscenza@usf.edu

LITERARY CRITICISM | REGINA HEWITT, PH.D.**ENG 4013-700 | CRN 19536****DISTANCE LEARNING****DESCRIPTION**

Students in this course will survey a selection of texts from landmark controversies in the history of literary criticism and consider why they have been influential and controversial in Western culture, especially in Britain, from ancient to present times. Controversies to be studied include whether literature is a means to a moral goal or an end in itself; whether publication should be subject to censorship or licensing, and whether national or cultural identities are strengthened by following literary precedents or departing from them. Critics to be studied range from Plato and Aristotle through Aphra Behn, Samuel Johnson, and William Wordsworth to Stephen Greenblatt and Lawrence Buell. Students will also examine the genres and techniques (such as dialogues, letters, periodical essays, dictionaries, biographical inquiries) at issue in these controversies, either as part of the matter criticized or as means for carrying out the critical investigation, and they will practice using some of these instruments in weekly assignments.

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. Information about the schedule and further particulars will appear in Canvas on the day before the first day of classes.

REQUIREMENTS

- Online communication (discussion posts and responses) on assigned questions by specified deadlines (usually twice per week); most of this work will involve group collaboration
- Quizzes
- Research assignment

TEXTS

David H. Richter, ed. *The Critical Tradition: Shorter Edition*.

Boston: Bedford-St. Martin, 2016.

ISBN-10: 1-319-01118-7; ISBN-13: 978-1-319-01118-5

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

LIT

TEXTS THAT TRANSFORM OUR LIVES | GURLEEN GREWAL, PH.D.

LIT 3410 901 & 902 | CRNS 24434 & 24435

W 5:00-7:45PM & R 5:00-7:45PM

*“Do not read for the sake of entertainment;
or like the ambitious, for the sake of instruction.
No, read in order to live.”*

-Gustav Flaubert

*“We create transformative, resilient new realities
by becoming transformed, resilient people.”*

-Krista Tippett

DESCRIPTION

This course invites us to a deeper engagement with our own human being. The diverse readings invite us to explore the nature of consciousness as we attempt to answer three key questions: What is suffering? What is happiness? How shall we live? In class conversation and informal writing we will reflect on religious and philosophical themes in various genres by award-winning writers. This course places a high value on building a supportive community of learning.

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