FALL 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

USF UNIVERSITY OF SOUTH FLORIDA

Updated April 10, 2019

TABLE OF CONTENTS (CLICK TO JUMP TO SECTION)

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.

Listings & descriptions subject to change. See Schedule Planner for the most complete, up-to-date information.

* 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.

AML

AFRICAN AMERICAN LITERATURE | GARY LEMONS, PH.D.
AML 3604-902 | CRN 80235
T 6:30-9:15PM

DESCRIPTION
According to John Edgar Wideman, who wrote the preface to *Breaking Ice: An Anthology of Contemporary African-American Fiction* (edited by Terry McMillan)—"…African-American writers have a special, vexing stake in reforming, revitalizing the American imagination…Good stories transport us to…extraordinarily diverse regions where individual lives are enacted." During the semester, we will read African-American plays and short stories that will transport us into the lives of various characters. We will study them to enhance our comprehension of the complexities of race at the intersection of gender, class, sexuality, culture, abilities, and generational differences. Collectively, we will strategically employ this course as a liberating pathway to critical consciousness—where black writers are "reforming [and] revitalizing the American imagination."

DEGREE REQUIREMENTS FULFILLED
Counts as Writing Intensive exit course

CRW

COMICS | JAROD ROSELLÓ, PH.D.
CRW 4930-004 | CRN 87284
TR 9:30-10:45AM

DESCRIPTION
This course is designed as an intensive introduction to making comics. Throughout the semester we'll make a variety of comics (moving across genres, trends, and forms), focusing mostly (though not exclusively) on narrative and storytelling. No knowledge of comics is required; no experience drawing comics is needed. A portion of the course will be spent learning basic bookmaking and bookbinding techniques as well as digital media production in service of preparing comic art for publication. This course is designed as a studio course, which means we will be making things together in class every week, sharing our processes with one another, and discussing the readings as they relate to our cartooning practices.

GHOST STORIES | JAY HOPLER, PH.D.
CRW 4930-002 | CRN 84385
TR 11:00AM-12:15PM

DESCRIPTION
Ghost Stories is a creative writing workshop/seminar in which original ghost stories written by the students enrolled in the course will be workshopped, revised, and submitted for publication. Ghost stories written by authors such as H.P. Lovecraft, Stephen King, M.R. James, Edith Wharton, Elizabeth Gaskell, and Mark Twain, among others also will be read and discussed. Students will write one, full-length, ghost story, one ghostly piece of flash fiction, and one, brief, critical paper over the course of the semester. This is a reading- and writing-intensive course, and features numerous in-class writing exercises. Ghosts on television and in movies will also be discussed.

TEXTS
To be determined

Listings & descriptions subject to change. See Schedule Planner for the most complete, up-to-date information.

* 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.

FORM AND TECHNIQUE OF POETRY | RITA CIRESI, PH.D.
CRW 3311-004 | CRN 86863
TR 12:30-1:45PM

DESCRIPTION
Welcome to Form and Technique of Poetry! Don't be put off by the dull title of this course or the fact that it's a requirement for the creative writing major/minor. It's my hope that this course will be one of the most fulfilling classes you take while at USF. In addition to learning about the fundamental elements of poetry, we'll examine poetic forms such as ghazal, pantoum, somonka, sestina, sonnet, and elegy. Some of these forms are easy to get a grip on (haiku, for example), but others may be difficult to master (such as the villanelle). Fear not! Grades will be based on the quality of your written work, but also on your effort to understand the forms, regular attendance and participation, and enthusiasm for the subject matter.

TEXTS
To be determined

NOVEL WRITING | JOHN FLEMING, PH.D.
CRW 4930-901 | CRN 95846
M 6:30-9:15PM

DESCRIPTION
This course will be a mix of writing workshop and craft analysis. I assume you already have working knowledge of the fictional techniques studied in story workshops, so we'll focus instead on some of the more frightening narrative issues that often scare people away from novel writing. How do I fill blank pages? How do I structure a plot? How do I keep the reader interested for so long? Am I crazy for even trying?

Here are some things we'll be doing in the course:

Writing and Outlining. Over the course of the semester, you will find a novel idea, explore that idea, seek an appropriate novelistic structure for your idea, and for your final project write at least the first 20 pages and a detailed outline or synopsis. I suggest that during the course of the semester, you keep a journal to fill with notes, diagrams, character studies, etc.

Workshopping. As you develop your opening pages and your outline, you'll have an opportunity to workshop them in class.

Class Novel. As a class, we will follow the above procedures together and make a rough proposal for a group novel. This will give us common ground to discuss some of the creative issues.

Analysis of Published Novels. We will read and discuss two published novels during the semester, taking a close look at some of the issues discussed in Bell's book on plot and structure. Read these novels as writers, and re-imagine their construction. For each novel we read, you'll write and hand in a short (3-page) analysis. I'll provide some questions to help you focus your answers.

Analyses from Your Own Library. There will be a series of assignments that ask you to look through some of your favorite novels, examine their approaches to various technical issues, and try to understand why you like them so much.

TEXTS
- James Scott Bell, *Plot and Structure*
- Benjamin Percy, *Thrill Me*
- J. K. Rowling, *Harry Potter and the Sorcerer's Stone*
- Karen Russell, *Swamplandia!*

Listings & descriptions subject to change. See Schedule Planner for the most complete, up-to-date information.

ENC

NEW MEDIA FOR TECHNICAL COMMUNICATION | NATHAN JOHNSON, PH.D.
ENC 3416-001 | CRN 85500
MW 2:00-3:15PM

DESCRIPTION
How do you produce an effective, interesting, and fun web app? This course explores writing, design, and development for the World Wide Web. Students will learn web design software to produce multimedia apps informed by rhetorical theory. Multiple class projects will combine social media (Twitter, SoundCloud, YouTube) with personally designed apps and websites. The final project is a full multimedia web application that showcases student skills. The class assumes no previous web design, multimedia production, or programming experience.

DEGREE REQUIREMENTS FULFILLED
Core PRT requirement

RHET THEORY FOR TECH COMM* | CARL HERNDL, PH.D.
ENC 3371-001 | CRN 92227
TR 12:30-1:45PM

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.

VISUAL RHETORIC | MEREDITH JOHNSON, PH.D.
ENC 4218-001 | CRN 85495
MW 12:30-1:45PM

DESCRIPTION
This course aids students in identifying and using the appropriate, industry-leading creative technologies, including Adobe Photoshop, Illustrator, and InDesign, to compose and edit visual texts. Students create persuasive visual documents, applying the elements, principles and theories of design and rhetoric. They also interpret the persuasive aspects of designed objects (e.g., documents, letterforms, flags, coffee cups, photographs).

Coursework is guided by central questions, such as:
- What is design? And what does it have to do with rhetoric?
- How can design include? Exclude users?
- How is design like storytelling?

Supplies for this class—including Adobe Creative Suite and textbooks—cost about $35 or less.

DEGREE REQUIREMENTS FULFILLED
Core PRT requirement

Listings & descriptions subject to change. See Schedule Planner for the most complete, up-to-date information.

* 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.

ENG

FILM & CULTURE | PHILLIP SIPIORA, PH.D.
ENG 3674 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

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

LITERARY CRITICISM | REGINA HEWITT, PH.D.
ENG 4013-700 | CRN 89284
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

Listings & descriptions subject to change. See Schedule Planner for the most complete, up-to-date information.

* 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.

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.

DEGREE REQUIREMENTS FULFILLED
Core LTS requirement

LIT

#HOPEPUNK: INTRO TO LIT | SCOTT BEVILL, PH.D.
LIT 2000-001 | CRN 80278
MW 9:30-10:45AM

DESCRIPTION
What is hopepunk? Depending on who you might ask, hopepunk is a micro-genre of sci-fi and fantasy, a literary mood or spirit of optimistic resistance, an innovative mode of storytelling in opposition to an increasingly dystopian world, or a meaningless label attached haphazardly to feel-good art. This section of LIT 2000 is concerned with hopepunk in its broadest terms: literature that demands a better world and recognizes weaponized kindness and optimism as radical, intentional, and always political acts. Through the storytelling modes of electronic lit, short stories, drama, fanfiction, poetry, and podcasts in the genres of hopepunk, afrofuturism, and solarpunk (among others), we will explore, critique, and geek out about how the literatures of resistance and hope can reveal the human experience.

REQUIREMENTS
LIT 2000 introduces students to the study of literature across a variety of texts through a range of critical and interpretive methods. In addition to regular in-class discussions and digital annotations to the reading, students in this section will complete a close-reading literary analysis essay through a process of collaborative revision, compose a commonplace book of quotes and responses to our texts over a segment of the course, collaboratively edit an online anthology of hopepunk poetry, and write/perform/create a final Unessay on the course's critical strands as they developed over the semester.

DEGREE REQUIREMENTS FULFILLED
One may count toward CRW or LTS, but not for PRT majors

THE BIBLE AS LITERATURE | GARY LEMONS, PH.D.
LIT 3374-901 | CRN 89283
R 6:30-9:15PM

DESCRIPTION
In *How to Read the Bible as Literature…and get more out of it,* by Leland Ryken, he asks: "Is the Bible Literature?" He answers by saying the following: "THERE IS A QUIET REVOLUTION GOING ON in the study of the Bible. At its center is a growing awareness that the Bible is a work of literature and that the methods of literary scholarship are a necessary part of any complete study of the Bible. There are two sides to the movement: literary scholars are showing increasing interest in applying their methods to the Bible, and Bible scholars are calling for a literary approach." In this course, we will explore what Ryken calls the "ingredients [that] make up this new approach to the Bible." During the semester, we will focus on the life of Jesus as a revolutionary storyteller as he relates his thought-provoking narratives to the complexities of human experience.

Listings & descriptions subject to change. See Schedule Planner for the most complete, up-to-date information.

* 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.

"PET SOUNDS": ANIMALS AND THE LITERARY TRADITION | JAMES MCADAMS, PH.D.

LIT 2000-002 | CRN 80279
MW 2:00-3:15PM

> "I think I could turn and live with animals
> they are so placid and self- contain'd."
> W. Whitman

DESCRIPTION

From ancient times, texts and cultural practices such as cave paintings, Biblical passages, fables and parables, and ritual sacrifice involving animals has been central to the human experience. Fast forward to 2019, and we now have "all-star animals" with their own Insta, Snap, and Twitter followers; they have entered social media via YouTube videos of elephants painting, monkeys drumming, and birds harmonizing. In our culture, it's easy to say that animal practices are "hidden in plain sight." On a daily basis, we interact with our pets, and through our diet, clothing, and cosmetics express multiple perspectives on animals, the central question being are they "other," and therefore disposable, or do they belong on a spectrum with us? We will be studying, novels, movies, video games, social media, poetry, drama, painting, and other cultural expressions to broaden our understanding of how imbricated our lives are with animals, and how we may respond to this awareness more conscientiously.

Novels: *Cujo, Flush: A Biography, PEANUTS* (yes, Charlie Brown!)
Movies: *JAWS, The Fantastic Mr. Fox, Gorillas in the Mist*
Poetry (by): William Blake, Emily Dickinson, Billy Collins
Socio-Cultural Issues: the ethics of: zoos, eating meat, animal testing, therapy animals, and much more....

DEGREE REQUIREMENTS FULFILLED

One may count toward CRW or LTS, but not for PRT majors

Listings & descriptions subject to change. See Schedule Planner for the most complete, up-to-date information.

* 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.