

FALL 2017

Undergraduate Course Bulletin

Course Descriptions & Listings

Department of English

Department Website

<http://english.usf.edu>

Up-to-Date Course Information

<http://www.registrar.usf.edu/ssearch/search.php>

Advising (Undergraduate)

<http://english.usf.edu/ug/advising/>



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 See “Degree Requirements Fulfilled” section or ask an advisor for details.

COURSE DESCRIPTIONS

Below are a number of course listings for English major courses, including a description, requirements, and which degree requirements the course fulfills. See the [schedule search](#) for the most 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!

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AML

AFRICAN AMERICAN SPECULATIVE LITERATURE | ELIZABETH KELLY

AML 3604 002 & 003 | CRN# 81773 & 81976

MONDAYS & WEDNESDAYS, 12:30-1:45PM, 9:30-10:45AM

DESCRIPTION

Speculative fiction, including science fiction, fantasy, historical fiction, gothic literature and horror, has been a focal point of prominent African American writers from the mid-nineteenth century until today. This course studies a broad range of texts from Frederick Douglass to Toni Morrison to Jordan Peele’s *Get Out*, with particular attention to how these writings lend themselves to reimagining oppressive social and political systems, empowering readers and writers, and understanding black identities in the Americas.

NINETEENTH-CENTURY AMERICAN NOVEL | KRISTIN ALLUKIAN, PH.D.

AML 4111-001 | CRN# 91830

TUESDAYS & THURSDAYS, 2-3:15PM

DESCRIPTION

In 1846, critic and writer Margaret Fuller published an essay titled, “American Literature: Its Position in the Present Time, and Prospects for the Future,” in which she surveyed the field, as it were, of her time and made predictions for the future, the future that is now. Returning to that essay as a launching point, this class will re-examine an “American” literary heritage, what it is, what it might mean, where it was in 1846 and where it went after 1846. To undertake this examination, we will read a range of nineteenth-century novels including the U.S.’s first “bestselling” novel, sentimental fiction, canonical texts, and lesser-known works.

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CRW

FICTION I | JAROD ROSELLÓ, PH.D.

CRW 3112-001 | CRN# 82628

MONDAYS & WEDNESDAYS, 12:30-1:45PM

DESCRIPTION

This course is a studio- and discussion-based course on the art of writing fiction. Over the course of the semester, we will read a range of contemporary American fiction and write in various fictional forms. This course emphasizes the writer's process and assumes fiction to be an imaginative endeavor. The activities and assignments are aimed at strengthening our imaginative faculties.

REQUIREMENTS

- Attendance and completion of in-class writing exercises and discussions
- Outside reading and short writing exercises
- Wanderings (creative and critical responses to the readings)
- 3-5 flash fiction pieces
- Short short story (1,000 - 1,500 words)
- Longer short story (2,000 - 2,500 words)
- Digital fiction project
- The Unnamed and Unruly (But Ultimately Lovable) Fictive Monstrosity project
- Completion of a writing portfolio (revisions and short writing activities)

REQUIRED MATERIALS

- Writing journal
- *The Lie That Tells a Truth* by John Dufresne
- *New American Stories* edited by Ben Marcus
- Additional readings provided in class or through Canvas (Readings on Canvas must be printed out and brought to class)

FORM & TECHNIQUE OF FICTION | ADAM CARTER

CRW 3111-901 | CRN# 81588

TUESDAYS, 6:30-9:15PM

DESCRIPTION

This course presents an opportunity to explore the literary short story. You will learn the fundamentals of narrative craft (characterization, dialogue, plot, point of view, and setting) by analyzing published works, participating in class discussions, attending a reading, and writing and critiquing short stories. As writing workshops require collaboration, Form & Technique of Fiction requires a significant time commitment from students.

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FORM & TECHNIQUE OF FICTION | ALYSIA SAWCHYN**TUESDAYS & THURSDAYS, 9:30-10:45AM****DESCRIPTION**

This course introduces students to the short story and flash fiction forms. Students will study foundational craft elements and will produce at least three complete, polished pieces of short fiction.

REQUIREMENTS

Participate in workshop
Respond to readings
Create original short stories

REQUIRED TEXTS

Kardos, Michael. *The Art and Craft of Fiction: A Writer's Guide*.

MICRO MEMOIR FLASH FICTION | HEATHER SELLERS, PH.D.**CRW 4930-013 | CRN# 87268****MONDAYS & WEDNESDAYS, 2-3:15PM****DESCRIPTION**

Micro memoir and flash fiction are powerful stories in tiny packages. In this writing workshop, you'll learn the history and range of these two short forms. You'll hone your ability to compress, focus, and convey depth and meaning in a taut, crisp narrative. You will practice ways to interlock characterization, plot, and enabling detail, creating rich subtext. Prose poetry and graphic examples of the form are also addressed. Each week, you'll be provided with interesting new examples of micro and flash with accompanying prompts to use (if you choose) for generating new work. Micro and flash are publishable, saleable forms of creative writing; a unit on how to effectively submit revised work concludes the course. Students choose their own genres and subject matter. Three credit hours.

REQUIREMENTS

Attend each class
Participate actively in workshops
Complete a midterm examination
Closely read and annotate literary examples
Create a final portfolio of polished micro/flash

POETRY I | HEATHER SELLERS, PH.D.**CRW 3312-001 | CRN# 80270****MONDAYS & WEDNESDAYS, 3:30-4:45PM****DESCRIPTION**

In this course we closely read a range of poets and practice a variety of strategies for writing fresh, interesting and innovative poems. The core focus is on understanding how the literal meaning of a poem (created through sensory description and clear, compelling language) intersects with its subtext (created through metaphor, imagery, meter, irony, and shifts in diction and syntax).

You'll draft new work and provide substantive commentary on professional and peer work. By the end of the course, you will have a stack of shining new poems, an increased appreciation for sound, language, and style. You'll also be able to devise an on-going poetry practice, and create and sustain a supportive poetry/writing community.

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The course is organized in four units:

1. *The Triggering Town*: core concepts for poets
2. Poems in Sequence: *Citizen* and *M A C N O L I A*
3. Intermediate & Advanced Sonnets: Sound, Syllable, Sense
4. Digital Poetry, Rap, and Song Lyrics

Pre-Requisite: CRW 3311.

REQUIREMENTS

Attendance at each class
Participation in discussion and workshop
Writing new, original poems and poetry exercises
Writing reading responses and annotations
A presentation

POETRY I | GREGORY VAN WINKLE

CRW 3312-002 | CRN# 93445

TUESDAYS & THURSDAYS, 11AM-12:15PM

DESCRIPTION

This course is a creative writing workshop in which your original work, as well as the work of emerging and established poets, will be read and discussed. You will receive instruction in the composition and revision of original poems, in the craft of poetry, in the critique and analysis of poetry, and in the art of close reading. You will be required to participate fully in all class sessions and complete all assignments.

REQUIREMENTS

Your grade will depend on attendance, meaningful participation in all workshops and discussions and the successful completion of all reading and writing assignments

TEXT

Mason, David, and John Frederick Nims. *Western Wind: An Introduction to Poetry*. 5th ed., McGraw-Hill, 2006.

POETRY II | JAY HOPLER, PH.D.

CRW 3321-001 | CRN 87969

FRIDAYS, 11AM-1:45PM

DESCRIPTION

This course is a creative writing workshop in which the original work of the course participants, as well as the work of emerging and established poets, will be read and discussed. You will receive instruction in the composition and revision of original poems, in the craft of poetry, in the critique and analysis of poetry, and in the art of close reading. You will be required to participate fully in all class sessions and complete all writing and reading assignments.

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ENC

EXPOSITORY WRITING | ALYSIA SAWCHYN**ENC 3310-901 | CRN# 82330****WEDNESDAYS, 6:30-9:15PM****DESCRIPTION**

This course focuses on writing effective nonfiction. Students will study techniques for writing compelling prose, will read various texts, and will produce one flash and two longer works of nonfiction.

REQUIREMENTS

Participate in workshop

Respond to readings

Create original nonfiction texts

REQUIRED TEXTS

Lopate, Phillip. *To Show and to Tell*.

INTERNSHIP | MICHAEL SHUMAN, PH.D.**ENC 4940-001 | CRN# 88487****MEETING TIMES VARY - TBD THROUGHOUT SEMESTER****DESCRIPTION**

This class consists of supervised 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 Tampa-based students enrolled in the Department of English Literature and Creative Writing programs; students in the Professional Writing, Rhetoric, and Technology program must complete the internship class as a requirement of the degree.

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 Internship Program Coordinator and a representative of the prospective internship sponsor. This internship course may be repeated with approval of the internship coordinator and the department chair.

REQUIREMENTS

- Weekly internship work with the assigned sponsoring company or organization
- Weekly status reports submitted by the intern detailing activities and reflecting upon professional accomplishments
- Periodic meetings with your faculty supervisor, as necessary, including oral discussions of internship progress and assigned readings from our textbooks
- A professional portfolio containing examples of the student's work (Inclusion of work samples must be approved in advance by the internship sponsor)
- A Student Internship Assessment Form, completed by the student at the end of the semester

REQUIRED TEXTS

Each student will be assigned **one** of the following professional writing handbooks based upon the nature of the internship and the student's career goals:

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- Alred, Gerald J. et. al. *Handbook of Technical Writing*. 10th ed. New York: St. Martin's, 2012. ISBN 9780312679453.
- Alred, Gerald J. et. al. *The Business Writer's Handbook*. 10th ed. New York: St. Martin's, 2011. ISBN 978-0312679439.

RECOMMENDED TEXTS

The following text is available in electronic format from the USF Library. Hard copies also are available at the USF Bookstore:

Carpenter, Ben. *The Bigs: The Secrets Nobody Tells Students and Young Professionals about How to Choose a Career, Find a Great Job, Do a Great Job, Be a Leader, Start a Business, Manage Your Money, Stay out of Trouble, and Live a Happy Life*. Hoboken, NJ: Wiley, 2014. ISBN 978-1118917022.

THEORY FOR TECHNICAL COMMUNICATION* | CARL HERNDL, PH.D.

ENC 3371-001 | CRN# 95630

TUESDAYS & THURSDAYS, 12:30-1:45PM

DESCRIPTION

Technical communication is essential to many of the important things we do in the world, from writing scientific reports, to explaining medical procedures, writing user manuals, helping government and NGOs draft and explain policy, or producing the documents that keep business, industry and universities running (relatively) smoothly.

Technical communication also does a great deal of invisible work that frames how we understand our relationship to technology and to the corporate and professional world. In this course, we will read articles and book chapters 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 in 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. The class will involve considerable reading and will be organized as a discussion though I will lecture on history and background material when necessary.

DEGREE REQUIREMENTS FULFILLED

Major course for PRT and LTS concentrations. Does not count as a major course for CRW concentration.

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ENG

FILM & CULTURE | PHILLIP SIPIORA, PH.D.

ENG 4674 SECTIONS 001-006 (SEE SCHEDULE SEARCH FOR CRN#)

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, 4th ed. New York: W.W. Norton, 2010.

LITERARY CRITICISM: FEMINIST DIGITAL HUMANITIES | KRISTIN ALLUKIAN, PH.D.

ENG 4013 001 | CRN# 80284

TUESDAYS & THURSDAYS, 3:30-4:45PM

DESCRIPTION

What is feminist theory? What is digital humanities? And what do these two terms have to do with one another? These three questions are at the core of this class. Over the course of the semester, students will build three feminist digital humanities projects, each paired with a different genre of late twentieth-century feminist literature. First, we will build a digital archive and consider how feminist archival practices might engender new narratives of short stories. Second, we will learn about and experiment with *Processing*, a programming tool that will allow participants to engage in their own critical making processes and apply such processes to interpretation of poetry. Lastly, we will read feminist novels and participate in our own WikiStorming event, adding feminist scholarship to already existing content on Wikipedia.

SENIOR PORTFOLIO | CYNTHIA PATTERSON, PH.D.

ENG 4950-900 / CRN# 93660

Wednesdays, 6:30-9:15PM

Hybrid: CPR 202 and Online

DESCRIPTION

This course provides a capstone experience for integrating the skills and knowledge acquired throughout the program of study into an eportfolio of diverse texts for sharing and showcasing beyond the university community. The course is designed to prepare graduating seniors for careers and/or for application to graduate programs. PR: ENC 1102, with a grade of C- or better.

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COURSE GOALS AND OBJECTIVES

As of the capstone courses for the English Literary Studies (LTS) concentration, this class serves two primary functions:

- Prepares seniors for graduation (including career documents and career search strategies)
- Provides a culminating sophisticated experience (similar to a graduate seminar) in literature

To meet these goals, you will be expected to read more material (in greater detail and of greater sophistication) than you have in virtually any other English class. As a transition to the workplace or to graduate school, you will be expected to prepare professional documents for either eventuality.

Specifically, you will:

- Compose documents common to advanced study of literature (proposals, abstracts, research essays, book reviews, annotated bibliographies, etc.)
- Prepare professional job search materials (cover letters and resumes) for non-academic careers and/or
- Prepare curriculum vitae (CV) for academic careers
- Learn how to find career opportunities both in academia (specifically graduate school opportunities) and in the workplace (specifically, job search strategies for professionals with English literature degrees)

Under the guidance of the instructor, you will choose a topic for research that will result in a final product and a senior presentation using a presentation platform (EX: *Prezi* or *PowerPoint*) that will be open to the English department faculty, staff and students, and to the general public. Peer review and evaluation will be a part of this process and will be assessed. Along with the senior project, you will, with the guidance of the instructor, prepare and publish an eportfolio of your work that will serve as a culminating assessment of assignments completed and skills attained while pursuing the English degree.

COURSE LEARNING OUTCOMES

As a result of successfully completing this course, a student will be able to:

- Develop and apply tools for self-assessment, to include short, reflective, competency-based writing
- Manage and apply audience analysis, focus on purpose and function, research, writing, organization and presentation concepts
- Relate abstract, conventional, and aesthetic concepts in the field to specific tasks and specific purposes for communication (rhetorical purposes)
- Understand and apply terms describing literary elements and explain their significance in critical interpretation

REQUIREMENTS

Students will “customize” their learning in this course by selecting from a “Chinese menu” the assignments they wish to complete for assessment in the following FKL Dimensions:

- Critical Thinking: Revised Research Essay; 50 Job Ads Analysis Report; Companies Analysis Report; Graduate School Analysis Report
- Inquiry: Informational Interview/Workplace Ethnography project; Research Essay; the three reports mentioned above
- Written Language Skills: Students will compose and publish a diverse collection of writing genres - proposals, memos, resumes/CVs, cover letters, reports, self-reflective pieces, self-assessment
- Summative Project: Students will prepare a minimum 5 page workplace research report OR expand a previous research essay into a 10-15 page essay suitable for graduate school application; an electronic eportfolio; and present their findings in an end-of-semester senior project presentation - to class members, invited members of the English department and general public

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REQUIRED TEXTS

What Can You Do with a Major in English? (free USF etext)

MLA Handbook, 8th Edition (for those preparing for graduate school)

Moving On (free .pdf)

Portfolio Keeping: A Guide for Students

Other texts will be recommended, as appropriate, for students intending to apply to law school (and taking the LSAT) or to graduate school (and taking the GRE exam)

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ENL

BRITISH LITERATURE 1616-1780 | REGINA HEWITT, PH.D.

ENL 3230-700 CRN #90463

DISTANCE LEARNING

DESCRIPTION

Students in this course will read a selection of literary works from the 17th and 18th 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 John Donne through John Milton, Margaret Cavendish, Aphra Behn, and John Gay to Jonathan Swift, Alexander Pope, and Oliver Goldsmith. Contexts to be examined include the Commonwealth experiment, the Restoration of court culture, and the rise of the public sphere; Enlightenment (including Scottish Enlightenment) philosophy and religious sectarianism; advances in commerce, industry, and empire; expectations about gender and manners. The online class format will give students the opportunity to compare the formation of reading communities through the circulation of manuscript and printed materials during the 17th and 18th centuries with the formation of reading communities through electronic media at the present time.

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 be announced in Canvas and/or e-mailed to registered students on the day before the first day of classes.

REQUIREMENTS

- Online communication (discussion posts, comments, blogs or journals) on assigned questions by specified deadlines (usually twice per week); most of this work will involve group collaboration; some may involve role playing
- Quizzes
- Two short research assignments

TEXTS

Damrosch, David and Kevin J. H. Dettmar, gen. eds. *The Longman Anthology of British Literature*, 4th ed. (2010). Vols. 1B and 1C only; ISBN: 0205249590

Jonson, Ben. *The Alchemist and Other Plays*. Ed. Gordon Campbell. Oxford World's Classics. Oxford UP, 2008. ISBN: 9780199537310

Some additional readings will be assigned; files will be provided or directions for internet access (at no additional cost) will be provided

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BRITISH LITERATURE 1780-1900 | REGINA HEWITT, PH.D.

ENL 3251-700 | CRN #93960

DISTANCE LEARNING

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 John Stuart Mill, Elizabeth Barrett Browning, Robert Louis Stevenson, William Morris and Oscar Wilde. Contexts to be examined include the French Revolution and the Napoleonic Wars, the rights of men and women, abolitionism, industrialization, 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. Information about the schedule and further particulars will be announced in Canvas and/or e-mailed to registered students on the day before the first day of classes.

REQUIREMENTS

- Online communication (discussion posts, comments, blogs or journals) on assigned questions by specified deadlines (usually twice per week); most of this work will involve group collaboration; some may involve role playing
- Quizzes
- Two short research assignments

TEXTS

The Longman Anthology of British Literature, vol. 2A (5th ed., 2011) and vol. 2B (4th ed., 2009). Only these print volumes are needed; it is not necessary to purchase a code or key for access to online supplements or labs associated with these texts.

Some additional readings will be assigned; files will be provided in Canvas or directions will be given for library or internet access (at no additional cost).

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LIT

INTRO TO (EXPERIMENTAL) LITERATURE* | ALEXANDER CENDROWSKI**LIT 2000-010 | CRN# 93920****MONDAYS & WEDNESDAYS, 3:30-4:45PM****DESCRIPTION**

This course will introduce you to literature the way your great aunt Nelly with the peg leg and the plastic eyeball introduces you to her old Vegas friends: with excitement, with a more-than-healthy dose of weirdness, and with a barrage of more questions than you could possibly answer—in a good way. You'll develop tools for reading, writing, and thinking about literature through close readings, creative re-imaginings, and various critical lenses (aka schools of literary criticism). This will culminate, just like great aunt Nelly's introduction, with a deeper understanding of humanity, humaneness, and the various ways in which the human spirit expresses itself.

DEGREE REQUIREMENTS FULFILLED

May count toward CRW or LTS major, but not for PRT majors. Contact English undergraduate advisor for details.

INTRO TO LITERATURE*: RESISTANCE, DEPRAVITY, OR SURVIVAL: NEGOTIATING CLIMATES OF OPPRESSION | HEATHER FOX**LIT 2000-005 | CRN# 93276****TUESDAYS & THURSDAYS, 11AM-12:15PM****DESCRIPTION**

In Adrienne Rich's poem, "What Kind of Times Are These," the speaker compels readers to listen, so that we might hear the voiceless and see the invisible—the stories of the "persecuted," who "disappear into the shadows." This section of Introduction to Literature examines literary representations of figures in the shadows—the mill worker replaced by automated machinery, the sharecropper struggling to feed his family, the mother desperate to save her children, and the moonshiner who blurs the distinctions between lawful and lawless. In this course, we will think critically about how characters negotiate climates of oppression and whether these negotiations constitute resistance, depravity, and/or survival. In doing so, we will consider *who is telling this story, how this story is told, and why the telling of this story matters*, as part of our relationship with the human experience.

REQUIREMENTS

LIT 2000 is designed to introduce students to a variety of texts and to provide an overview of discipline practices. This course uses an interdisciplinary and inquiry-based approach to instruction, in which your participation in both class and group discussions is essential to learning. Occasionally, I will lecture on biography, sociohistorical context, genre, or theory, but the majority of the class will be comprised of exercises and discussions designed to connect your individual process of reading to our class's collective process of how we read and write about literature. In preparation for each class, you must actively read all of the reading assignments. In addition, you will be required to write two literary analysis papers: one close reading paper and one researched close reading paper. Papers must be revised in response to peer review and instructor feedback. Finally, students will design a Global Citizens Project that connects our readings and discussions to global social concerns, to be presented during the last class session of our course. There will be no final exam in this course.

TENTATIVE TEXTSErskine Caldwell, *Tobacco Road*Rick Bragg, *Ava's Man*Toni Morrison, *Beloved*Marjorie Kinnan Rawlings, *South Moon Under*

Selected poems and stories (etext or PDF)

Listings & descriptions subject to change. For the most complete, up-to-date course listing:
<http://www.registrar.usf.edu/ssearch/search.php>

* 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.

DEGREE REQUIREMENTS FULFILLED

May count toward CRW or LTS major, but not for PRT majors. Contact English undergraduate advisor for details.

INTRO TO LITERATURE*: EARLY BRITISH & AMERICAN VALUES | MARTHA HEISER**LIT 2000-004 | CRN# 93275****TUESDAYS & THURSDAYS, 9:30-10:45AM****DESCRIPTION**

During the course of this semester, you will be exposed to the many narratives of early British and American values from Beowulf to Fitzgerald and how they relate to you and your culture. By the end of this course, you will understand the evolution of the English language, the chivalric honor code, the influence of religion on literature, the romance archetype, the American ideal, and minority voices of Catholics, African Americans, Native Americans, and females. My hope as an instructor is that these text not only ignite a passion for learning about human history and social values, but my ultimate hope is that these texts change the way we view ourselves and our world.

DEGREE REQUIREMENTS FULFILLED

May count toward CRW or LTS major, but not for PRT majors. Contact English undergraduate advisor for details.

INTRO TO LITERATURE*: WELCOME 2 REALITI | GEORGIA JACKSON**LIT 2000-009 | CRN# 93918****TUESDAYS & THURSDAYS, 12:30-1:45PM****DESCRIPTION**

The act of storytelling is one that is so entrenched in our *human-ness* that it's difficult to imagine our lives (and our species, for that matter) without it. Contemporary science argues more and more for our unexceptional existence within the known universe. We are not special, it tells us. We are hardly different from apes, ants, azaleas. And yet, perhaps it is our penchant for storytelling that sets us apart from our fellow Earthlings.

This course will introduce you to the practice of storytelling and the study of literature. Throughout the semester we will ask: *What is literature, and how does the act and study of storytelling shape the way we understand ourselves, reality, and the world around us?*

DEGREE REQUIREMENTS FULFILLED

May count toward CRW or LTS major, but not for PRT majors. Contact English undergraduate advisor for details.

INTRO TO LITERATURE*: IRISH LITERATURE | ELIZABETH RICKETTS**LIT 2000-006 | CRN# 93277****TUESDAYS & THURSDAYS, 2:00-3:15PM****DESCRIPTION**

This course will serve as an introduction to Irish literature through the themes Satire, Revolution, and Scandal. It will cover the major genres of poetry, drama, and prose. In each unit, we will examine the relationship of Irish literature to Irish historical and political events, such as the history of English colonial activity in Ireland, Irish Literary Revival, and the 1916 Easter Rising. Authors will include Jonathan Swift, W.B. Yeats, Lady Augusta Gregory, and J.M Synge.

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DEGREE REQUIREMENTS FULFILLED

May count toward CRW or LTS major, but not for PRT majors. Contact English undergraduate advisor for details.

**INTRO TO LITERATURE*: LITERARY INQUIRY AND THE SCIENTIFIC IMAGINATION | JACOB TOOTALIAN
LIT 2000-013 | CRN# 93925
TUESDAYS & THURSDAYS, 2-3:15PM**

“Science and literature are not two things, but two sides of one thing.” - Thomas Huxley

DESCRIPTION

This course is designed to introduce students to the study of literature, focusing on the relationship between literary and scientific knowledge as a way of approaching that topic. Students will engage with poetry, drama, and fiction that explores scientific themes, developing their capacity to read, think, talk, and write about literature. They will also gain an understanding of how those skills might serve them outside of a literature classroom. Teaching students to analyze the language of literary texts, to interpret their historical and cultural contexts, and to connect their meanings to larger theoretical frameworks, the course will emphasize literature’s capacity to expose and enrich other forms of knowledge, challenging the conventional opposition between the sciences and the humanities. Developing an appreciation for the literary dimensions of scientific thought, students will also gain access to the distinctive habits of mind fostered by the study of literature.

REQUIREMENTS

The class will combine lectures with discussion motivated by in-class activities and student-generated questions. Periodic short quizzes and a final exam will test students’ engagement with the course readings and provide opportunities for students to exercise their interpretive abilities. Students will also write three analytical papers over the course of the semester, allowing them to develop creative insights into the texts explored in the course.

TEXTS

Students will be required purchase 2-3 paperback editions and a course pack. Readings will include the following texts:

Madhur Anand, "Alienation"; Margaret Atwood, "I Was Reading a Scientific Article"; Lucretius, *On the Nature of Things*; Mary Shelley, *Frankenstein*; Nathaniel Hawthorne, "The Birthmark"; Primo Levi, *The Periodic Table*; H.P. Lovecraft, *At the Mountains of Madness*; Octavia Butler, "Amnesty"; Ursula LeGuin, "The Masters"; Margaret Cavendish, *The Blazing World*; Saladin Ahmed, "Hooves and the Hovel of Abdel Jameela"; Augusto Monterroso, "The Eclipse"; Adrienne Rich, "Planetarium"; and Michael Frayn, *Copenhagen*.

DEGREE REQUIREMENTS FULFILLED

May count toward CRW or LTS major, but not for PRT majors. Contact English undergraduate advisor for details.

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