

# SPRING 2018

## 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/>



*Updated 8 November 2017*

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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

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AFRICAN AMERICAN LITERATURE: AFRICAN AMERICAN SPECULATIVE LITERATURE | ELIZABETH KELLY  
AML 3604 SECTIONS 003, 004 | CRN#S 10196, 14691  
MW 2-3:15PM, 12:30-1:45PM

#### 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.

### CRW

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FICTION I | ALLYSON HOFFMAN  
CRW 3112-001 | CRN# 10201  
MW 2-3:15PM

#### DESCRIPTION

This three credit course supports student exploration in fiction writing, from short stories to flash fiction to digital storytelling. Students will study fiction techniques, read contemporary fiction, and produce at least three complete, polished pieces of short fiction.

#### REQUIREMENTS

Successful completion of the course depends upon attendance, meaningful participation in class discussions and workshops, and thoughtful writing submissions.

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**FORM & TECHNIQUE OF FICTION | ADAM CARTER****CRW 3111-902 | CRN# 17138****W 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 dedicated time commitment from students.

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**NARRATION & DESCRIPTION: ASKING THE RIGHT QUESTIONS | ALEX CENDROWSKI****CRW 2100-002 | CRN# 10198****TR 11AM-12:15PM****DESCRIPTION**

This course will introduce you to creative writing and art-making in the same way your uncle Kenny with the hook for a hand and the murderous pet parakeet introduces you to his collection of bootleg David Bowie albums: 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. We'll develop tools and practices for writing and art-making across creative genre boundaries, including visual, audio, and digital storytelling. The course will culminate, just like uncle Kenny's introduction, with a deeper understanding of humanity, humaneness, and the various ways in which the human spirit expresses itself.

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**SPECIAL TOPICS: COMICS | JAROD ROSELLÓ, PH.D.****CRW 4930-003 | CRN# 13356****MW 12:30-1:45PM****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 publishing techniques as well as digital 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.

**ENC**

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**INTERNSHIP | MICHAEL SHUMAN, PH.D.****ENC 4940-001 | CRN# 18116****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.

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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:

- 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.

## ENG

### HISTORY OF THE ENGLISH LANGUAGE | NICOLE GUENTHER DISCENZA, PH.D.

ENG 4060-001 | CRN# 12937

MW 12:30-1:45PM

### 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 careers. You will find

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hidden patterns in the language that you never noticed before. You will gain insights into the richness and variety of dialects 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, create a website, 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
- In-class quizzes
- In-class midterm and a final during finals week
- 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

### TEXTBOOKS

TBA

### DEGREE REQUIREMENTS FULFILLED

- Language and Genre course for LIT majors
- Elective for CRW or PRT majors
- LTS approved course for CRW or PRT minors
- Independent Study option available for English Honors students: contact instructor, [ndiscenza@usf.edu](mailto:ndiscenza@usf.edu)

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## LITERARY CRITICISM | REGINA HEWITT, PH.D

ENG 4013-700 | CRN# 20472

### 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 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
- Quizzes

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- Two short research assignments

**TEXT**

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.

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## LIT

## CULTURAL STUDIES &amp; POP. ARTS: THE MONSTER IN POP CULTURE | MEGAN STOWE

LIT 3301-009 | CRN# 11114

TR 12:30-1:45PM

“The monsters in our cupboards and our minds are always there in the darkness, like mould beneath the floorboards and behind the wallpaper, and there is so much darkness, an inexhaustible supply of darkness. The universe is amply supplied with night.” - Neil Gaiman

**DESCRIPTION**

Madness...Mayhem....MONSTERS! What is our obsession with nightmarish beings? We have been fascinated with the monstrous across multiple genres and formats, and across every culture - sometimes as a means to represent anxieties, other times to interrogate meanings of the “Other.” In this course, we will investigate monsters and the monstrous in literature, film, television, art, and the graphic novel. Ideas of the monstrous may manifest as classical monsters (Frankenstein, Dracula, werewolves, witches, etc.) through more amorphous manifestations (aliens, human/animal hybrids, cybernetics, killer toys). Works will range from the Medieval to the contemporary and consider multiple approaches to the study of monsters, including ethics/values, race/ethnicity, and gender/sexuality. Students will be expected to read and screen selections from a wide range of authors from various historical periods and cultural contexts.

Please note that this course covers sensitive material, including, but not limited to depictions of horror, racism, rape, and other forms of violence. If you feel this is something you cannot tolerate (or shouldn't have to tolerate), you might want to consider selecting another course or section to fill your academic needs.

*Cultural Studies and the Popular Arts is part of the University of South Florida's Foundations of Knowledge and Learning (FKL) Core Curriculum and will address “values/ethics, race, ethnicity and gender,” as described in the USF Catalog. It is certified as a Writing Intensive Course (WRIN) fulfilling the following dimensions: Critical Thinking, Inquiry-based Learning, and Written Language Competency. It also meets the writing requirements of a Gordon Rule 6A Communications course; students will write at least 4,500 words. At least one assignment will include a revision made in response to instructor feedback. Students enrolled in this course will be asked to participate in the USF General Education Assessment effort. This might involve submitting copies of writing assignments for review, responding to surveys, or participating in other measurements designed to assess the FKL Core Curriculum Learning Outcomes. This course will not count towards the major.*

**REQUIREMENTS**

- Attendance
- Reading and preparation for discussion each day
- Project and Presentation
- Essay (draft and final versions)
- Written film/television analyses
- Quizzes
- Archival research
- Field Trip

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INTRO TO LIT: IRISH LITERATURE: SATIRE, REVOLUTION, AND SCANDAL | ELIZABETH RICKETTS  
 LIT 2000-011 | CRN# 20518  
 MW 11AM-12:15PM

#### 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 English colonial activity in Ireland and the Irish Literary Revival. Authors will include Jonathan Swift, W.B. Yeats, Lady Augusta Gregory, James Joyce, and J.M. Synge.

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INTRO TO LIT: LITERARY INQUIRY AND THE SCIENTIFIC IMAGINATION | JACOB TOOTALIAN, PH.D.  
 LIT 2000-006 | CRN# 19797  
 TR 11AM-12:15PM

“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 interpretation and communication skills. 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 exercise a conscientious approach to different technologies of reading, to interpret historical and cultural contexts, and to connect linguistic meaning 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. There will be a series of “digital workdays” during which we will experiment with different technologies for reading, **ANALYZING**, and discussing the readings. Students will also write 4-5 short analytical papers over the course of the semester--one of which will be peer-reviewed, revised, and expanded as a final project--allowing them to develop creative insights into the texts explored in the course.

#### TEXTS

Students will be required to 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”; Marilyn Nelson, “1905”; Margaret Cavendish, *The Blazing World*; Saladin Ahmed, “Hooves and the Hovel of Abdel Jameela”; Augusto Monterroso, “The Eclipse”; Adrienne Rich, “Planetarium”; Michael Frayn, *Copenhagen*; Bertolt Brecht, *Galileo*

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MODERN EUROPEAN NOVEL | SUSAN MOONEY, PH.D.

LIT 3144-001 | CRN# 19994

MW 9:30-10:45AM

#### DESCRIPTION

“Manuscripts don’t burn.” - Woland, from *The Master and Margarita* by Mikhail Bulgakov

Discover the amazing development of the modern European novel through three stunning works:

- Marcel Proust's *In Search of Lost Time* (1913-1927)
- James Joyce's *Ulysses* (1922)
- Mikhail Bulgakov's *Master and Margarita* (1940)

With *Swann’s Way*, Proust explores memory and the senses, a French childhood of awakening. With *Ulysses*, Joyce creates an entire world of Dublin in a beautiful late spring day, June 16, 1904. Finally, with *Master and Margarita*, Bulgakov enchants and shocks us with a modern Soviet satire combined with a re-creation of the Easter story.

All three works are essential to understanding modern literature. Be sure that when you graduate you have discovered these novels.

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