

FALL 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 August 2018

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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.

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!

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CRW

CREATIVE WRITING: HYBRIDS AND EXPERIMENTS | HEATHER SELLERS, PH.D.

CRW 4930-003 | CRN 86286

MW 12:30-1:45PM

“Which one of us, in his moments of ambition, has not dreamed of the miracle of a poetic prose, musical, without rhythm and without rhyme, supple enough and rugged enough to adapt itself to the lyrical impulses of the soul, the undulations of reverie, the jibes of conscience?”

—Baudelaire, *Paris Spleen*

DESCRIPTION

Cross-genre works are nothing new: writers have always sought to combine, invent, and create new forms in order to deliver interesting and meaningful experiences to readers. However, because hybrid and experimental work has recently found a renewed urgency and popularity, these works are currently sought after by audiences and publishers.

In this class, we will become familiar with the history and possibilities of various hybrid forms, including short-form nonfiction, micro memoir, aphorisms, comics and graphic works, flash fiction, prose poems, books that combine image, poetry, fiction, and nonfiction, and an array of digital and experimental forms that are hard to label.

In addition to closely reading the individual works and talking about them together in class, we will produce a short portfolio of genre-busting hybrid work.

Readings will likely include: Beth Ann Fennelly, *Heating and Cooling*; A. Van Jordan, *M A C N O L I A*; Maggie Nelson, *Jane*; Max Porter, *Grief is a Thing with Feathers*; *The Pillow Book*, Sei Shonagon, Trans. Meredith McKinney; *A Pillow Book*, Suzanne Buffam, Canarium Books; *The Argonauts*, Maggie Nelson; *The Passion of Woo & Isolde*, Jennifer Tseng, etc.

Writers in any genre are welcome to the course. The spirit in this course is warm, welcoming, and supportive. We work hard. We learn a lot. If you have any questions about the course, please feel free to contact the instructor.

FORM AND TECHNIQUE OF FICTION | RITA CIRESI, PH.D.

CRW 3111-004 | CRN 87345

TR 9:30-10:45AM

DESCRIPTION

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Welcome to Form and Technique of Fiction! In this class, you'll gain practice writing in a variety of narrative forms, such as flash fiction, fable, tall tale, tabloid story, character sketch, and dramatic monologue. Each week we will examine a new form (or forms) of fiction and learn about some of the techniques you can use to turn those forms into satisfying original stories. We'll study how elements of fiction (point of view, dialogue, description, etc.) can be manipulated to craft strong stories and affect how readers respond to your work. We also will learn how to appreciate and analyze our writing in a supportive atmosphere.

COURSE FULFILLS

Three credits toward the creative writing major and minor writing requirements.

COURSE PREREQUISITES

This course is required for all students in the creative writing major and minor.

REQUIRED TEXTS

Michael Kardos, *The Art and Craft of Fiction*, 2017 (second edition), ISBN 9781319030421

Joseph Kelly, editor, *The Seagull Book of Stories*, 2018 (fourth edition), ISBN 978039363163

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ENC

ALTERNATIVE RHETORICS: WOMEN'S AND AFRICAN AMERICAN RHETORICAL PRACTICE | CARL HERNDL, PH.D.

ENC 4931-003 | CRN 94588

TR 12:30-1:45PM

DESCRIPTION

This course will explore the rhetorical practices of women and African American speakers and writers in America from the nineteenth century through the present. Since a person's social identity and position condition what she can say and how she can speak, women and African Americans developed alternative rhetorical practices in their efforts to galvanize social change. An African American woman in the nineteenth century, for example, could not assume that she had the authority to speak in public; she had to construct that identity through her practice. We will take up the rhetorical practices in the abolitionist movement and reconstruction era (e.g. , Frederick Douglass, Sojourner Truth, W.E.B. Du Bois, Booker T. Washington, and Ida B. Wells) and the suffrage and temperance movements (e.g. Susan B. Anthony, Mary Hunt, Frances Willard) of the nineteenth century. In the twentieth century we will examine the contrasting rhetorical practices in the civil rights movement (e.g. Martin Luther King, Malcolm X, and Angela Davis) and the early feminist movement (e.g. Gloria Steinem, Shirley Chisholm, Bella Abzug). We will also compare the contemporary #MeToo and #BlackLivesMatter movements with these earlier rhetorical traditions. While we will examine the details of these historical rhetorical performances, we will consider them in the context of the general question of how people speaking from the margins of society can create social change. In addition to examining historical practice, we will read selectively in feminist rhetorical theory and work to locate these historic rhetorical practices in their material and political context to see how rhetors struggled with the challenges of public identity, rhetorical agency and social change.

NOTES

This specific course offering will count as an elective toward the CRW concentration.

ENL

STUDIES IN OLD ENGLISH: WOMEN IN OLD ENGLISH | NICOLE DISCENZA, PH.D.

ENL 4203-001 | CRN 91374

F 2:30-5:15PM

DESCRIPTION

Learn to read Old English and enjoy texts about women as tyrant-killers, peaceweavers, saints, wives, abbesses, and more! This course will help you understand your own language and society better and gain insight into a time long past. We will start with the basics of pronunciation, grammar, and vocabulary; by the middle of term, we will be reading Old English prose and poetry. You will read some of the gems of Old English literature and expand your understanding of issues of sex and gender a millennium ago—and today. **No previous experience with Old English expected.**

DEGREE REQUIREMENTS FULFILLED

- Medieval/Renaissance course for Literary Studies
- Elective in Literary Studies; Creative Writing; and Professional Writing, Rhetoric & Technology

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

ENL 3230-700 | CRN 88863

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

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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

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

ENL 3251-700 | CRN 91829

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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