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SPRING 2021

Department of English Undergraduate Course Bulletin

Resources

Department Website

usf.edu/english

Up-to-Date Course Availability

[See the Schedule Planner](#)

Advising (Undergraduate)

usf.edu/englishadvise

Catalog

catalog.usf.edu/



DEPARTMENT OF ENGLISH
USF.EDU/ENGLISH

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SECTION DESCRIPTIONS

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

This bulletin is continuously updated as section descriptions come in, so check usf.edu/englishbulletin frequently for updates!

AMERICAN LITERATURE

AFRICAN AMERICAN LITERATURE | GARY L. LEMONS, PHD

AML 3604-901 | CRN 11140
Tuesdays 6:30-9:15 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

First and foremost, the aim of this section is to foreground and to capture the complexities of Black identity and culture—across differences of gender, class, sexualities, abilities, and generational foundations.

In these ways, your interpretation(s) of the literature you read and write about during the semester will bring you closer to the multi-dimensionality of African American life and the cultural foundations of what it means to be Black-identified in the United States.

According to African American novelist John Edgar Wideman, “... African-American writers have a special, vexing [displeasurable, annoying, irksome, irritating, angry, aggravating exasperating] stake in reforming, revitalizing the American imagination ... Good stories transport us to ... extraordinarily diverse regions where individual lives are enacted.”

Transporting ourselves into the imaginary living-rooms of African Americans—in the classroom—we will also strategically engage diverse media representations of Black lives.

[Catalog Listing: AML 3604-901](#)

US LATINO/A/X LIT IN ENGLISH: DOUBLE VISION | YLCE IRIZARRY, PHD

AML 3630-001, 002 | CRNs 13812, 25916

Mondays & Wednesdays 9:30-10:45 AM (001), 3:30-4:45 PM (002)

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

Latina/o/x people are not either undocumented immigrants, or mega superstars. They occupy varying social positions and come from many places. Latina/o/x people may be mono-, bi-, or multi-lingual. They identify across a spectrum of race, gender, & class.

Latina/o/x people are born here, come here, and leave here for many different reasons. To develop nuanced perspectives on Latina/o/x experience and representation, we will read with “Double Vision,” carefully exploring two books on the same key topic (Surviving Immigration, Urban Hustles, Gender & Sexuality, and the Zombie Ecogothic).

Cultures/Countries represented include Cuban, Dominican, Ecuadorian, Salvadoran, Mexican, and Puerto Rican.

ASSIGNMENTS

- Reading Notes
- Discussion Posts
- Exams (Open Book)
- Something Fun, To Be Determined

[Catalog Listing: AML 3630](#)

CREATIVE WRITING**CREATIVE NON-FICTION | JULIA KOETS, PHD**

CRW 4930-001 | CRN 21029
Tuesdays & Thursdays 2:00-3:15 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

Come write your story! In this creative nonfiction workshop, we will explore the various forms of the genre, including memoir, lyric essay, personal narrative, literary journalism, and other hybrid forms. Considering essay on craft and the work of contemporary creative nonfiction writers, including Jaquira Diaz, Jericho Parms, Paisley Rekdal, Kiese Laymon, Eula Biss, Lia Purpura, and others, we will discuss a multitude of nonfiction forms and structuring techniques. Our interactive class discussions and writing activities will help you generate ideas for the creative nonfiction pieces you'll write and workshop over the course of the semester. You'll learn how you draft, revise, and submit your creative nonfiction for publication. You'll receive feedback from a published author. If you have any questions about the course, feel free to e-mail juliakoets@usf.edu.

[Catalog Listing: CRW 4930](#)

FICTION I: THE NOVEL FACTORY | KAT LEWIS

CRW 3112-002 | CRN 11749
Tuesdays & Thursdays 2:00-3:15 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

In this course, you will outline your own original novel and write the opening of that novel. Successful novelists are usually successful project managers, and this course will teach you how to set a schedule and stick to that schedule in order to complete your novel. This class is an introduction to novel writing, so you do not need to come into the class with an idea for a novel. You will spend the first portion of the semester exploring effective story structure in published novels as you outline the storyline and characters for your own novel. Once your outline is complete, you will spend the rest of the semester writing the opening of your novel. Each week, you will submit two to four pages of your novel, and by the end of the semester you will have approximately thirty percent of your first draft written. In addition to writing your novel, you will workshop your first ten pages, and you will leave this class as a novelist with feedback on your dynamic characters and storylines.

Readings include Frances Cha, Nana Kwame Adjei-Brenyah, K-Ming Chang, R.O. Kwon, Lisa Cron, Cormac McCarthy, and Zadie Smith.

[Catalog Listing: CRW 3112](#)

FORM & TECHNIQUE OF FICTION | RITA CIRESI, MFA

CRW 3111-004, 005 | CRN 22483, 22484
Mondays & Wednesdays 9:30-10:15 AM, 2:00-3:15 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

Are you new to writing fiction or eager to expand your existing knowledge of how to write short fiction? If so, Form and Technique of Fiction is the course for you! We will learn about storytelling techniques (such as characterization, point of view, description, and dialogue) and explore the many different forms a story can take (fable, tall tale, monolog, epistolary fiction, flash fiction, fragmented narratives, stories told in reverse chronological order). Our textbook, *The Art and Craft of Fiction*, delivers a wealth of ideas on how to generate subject matter, get the first draft down on the page, and revise for publication. We will be working online in weekly modules that include a recorded lecture, discussion boards, group critique, and detailed instructor feedback on all written assignments.

[Catalog Listing: CRW 3111](#)

FORM & TECHNIQUE OF POETRY | GABRIELLE GRILLI

CRW 3311-001 | CRN 12046
Tuesdays & Thursdays 9:30-10:45 AM

“I would define... the
Poetry of words as
The Rhythmical Creation of Beauty.”
- Edgar Allen Poe

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

In this course, students will create original poems to be workshopped by the class. Students will use poetry forms and techniques they have learned from class lectures to inspire their works.

[Catalog Listing: CRW 3311](#)

FORM & TECHNIQUE OF POETRY | JULIA KOETS, PHD

CRW 3311-003 | CRN 18442

Tuesdays & Thursdays 11:00 AM-12:15 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

In this introductory creative writing course, you'll learn about different forms and techniques of poetry through interactive class discussions and writing activities. No prior experience with poetry required! Come write original poems and receive feedback from a published author. If you have any questions about the course, feel free to e-mail juliakoets@usf.edu.

[Catalog Listing: CRW 3311](#)

FORM & TECHNIQUE OF POETRY | HEATHER SELLERS, PHD

CRW 3311-700 | CRN 24695
Wednesdays 5:00-7:45 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

Welcome to our friendly, lively introduction to reading and writing poetry. Poetry can be intimidating, and this course helps you learn to:

- feel more confident when approaching poems in any form or style,
- hone essential writing techniques (useful across genres and writing for the workplace),
- approach difficult texts with less fear, and
- increase your power to express yourself clearly and concisely on the page.

As you become a more patient, skillful, and confident reader and writer of a wide range of forms poetry, you'll notice many benefits as a writer and as an observer of life.

Some assignments are fun and filled with humor and joy. Other assignments are more challenging, and all of them are designed to pay rich dividends as you learn to work more expertly with language, nuance, and form.

Everyone is invited to this supportive, friendly, introductory course. No previous poetry experience is assumed or expected.

Weekly reading and writing prompts. Midterm and final simple vocabulary quizzes. One book required: *Handbook of Poetic Forms*. It's essentially a recipe book for making poems.

Both the instructor and the course are QM online certified. Engaged participation/attendance is required. Any questions? Email sellersh@usf.edu.

[Catalog Listing: CRW 3311](#)

THE POETRY OF MINDFULNESS | HEATHER SELLERS, PHD

CRW 4930-901 | CRN 12816
Tuesdays 6:30-9:15 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

In this course, a reading and writing workshop, we approach diverse poems from around the world using a non-analytical perspective based in personal experience. Our goal is to look how poetry can be used to build a mindfulness practice.

Practicing mindfulness helps you to:

- reduce stress
- increase your power of focus
- heighten your powers of observation

The class is meant to offer you a refuge during difficult times. When life is challenging, we turn to poetry as a way to help us absorb and express the deepest human emotions—from grief and fear to joy. No prior experience with poetry is required: you'll have the opportunity to learn and/or deepen your skill with the essential aspects of poetic craft, including: reflection, images, metaphor, close observation, tension, litany, subtlety, nuance, and surprise. These are techniques you can carry over into your writing and your life.

You'll maintain a mindfulness notebook—a simple observational diary. From this, poems will spring. Together, we'll study a group of poems each week. Our authors span centuries and the globe. We each write a short poem every week; workshop is recommended but always optional. You'll create an informal final reflection at the end of the term discussing the mindfulness approaches that work best for you.

Creating and contributing to a supportive, sustaining community is a core value of this course. Thus, your presence at each of our lively weekly synchronous sessions is expected and required.

If you have any questions, please feel free to email sellersh@usf.edu. Welcome!

[Catalog Listing: CRW 4930](#)

WRITING SPECULATIVE FICTION | KAREN BROWN, PHD

CRW 4930-002 | CRN 12818
Tuesdays & Thursdays 3:30-4:45 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

In this writing workshop we will focus on speculative fiction—literature that includes literary fiction with fantastical elements, hard science fiction, epic fantasy, ghost stories, horror, folk and fairy tales, slipstream, magical realism and modern myth-making. We will examine the structures and parameters of the genres, subgenres, and cross genres that represent this literature through close reading of contemporary novels and short stories by exciting new voices.

As a workshop, the focus will be on the production of original fiction. This course will allow you to explore the magical and strange, to ask, “What if?” and invent alternatives, and to research markets for publication of your work.

We will read Elwin Cotman’s *Dance on Saturday*, Mohsin Hamid’s *Exit West*, Rivers Solomon’s *Unkindness of Ghosts*, and Ling Ma’s *Severance*.

[Catalog Listing: CRW 4930](#)

ENGLISH COMPOSITION

CLIENT & CIVIC COMMUNICATIONS | MORGAN GRESHAM, PHD

ENC 3331-791 | CRN 25650
Wednesdays 9:30-10:45 AM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

“[Students] learn to do *for* others and themselves by *working with others* in a reciprocal relationship, thus preparing themselves for the workplace and for their place as citizens” (Dubinsky 2002 p. 273).

Client and Civic Communications helps prepare students to work with clients in nonprofit and civic organizations. In this class, we will practice:

- Collaboration and teamwork
- Problem-solving
- Writing *For* the Community and Writing *With* the Community
- Ethical community engagement

[Catalog Listing: ENC 3331](#)

EXPOSITORY WRITING: ARGUMENT, ELOQUENCE, & EXPOSITORY OCCASIONS | TREY CONNER, PHD

ENC 3310-791 | CRN 15240

INSTRUCTIONAL METHOD

Course is fully online. Virtual office hours and real-time writing sessions: TBD and by appointment

SECTION DESCRIPTION

In writing studies, expository writing (also called exposition) is one of the four rhetorical modes of discourse (narrative, description, exposition, and argumentation). In this section, we will holistically engage in narrational, descriptive, and eloquential practices as a means for discovering meaningful expository occasions, and we will focus our drafting and revision efforts towards designing timely and meaningful expositions that attend to the demands and exigencies of those occasions that we discover, imagine, and create. This course will also provide opportunities to engage in sensory writing, practice simple heuristics for managing attention, and generate microstories (and other forms of low-stakes writing experiments) which we will revise into longer expositions. Along the way, we will “re-imagine” Greco-Roman techniques such as progymnasmata and stasis writing alongside comparable disciplines practiced in diverse rhetorical and creative cultures worldwide and throughout history to discover, habitually engage in, and customize sustainable expository practices adaptable to the rhythms of our lives.

[Catalog Listing: ENC 3310](#)

EXPOSITORY WRITING: BODILY DISCOURSE COMMUNITIES | SPENCER BENNINGTON, PHD

ENC 3310-703 | CRN 21079

INSTRUCTIONAL METHOD

Course is fully online.

SECTION DESCRIPTION

In this online section of Expository Writing, you will improve your basic writing skills while exploring the concept of the "discourse community," specifically those communities formed around discussions of the human body. Past discussions have focused on topics including gender, race, sexuality, the tattooed or modified body, the martial body, the cyborg body, athleticism, obesity, and so much more.

Students have the opportunity to investigate a bodily discourse community of their choosing with the goal of being able to teach newcomers how to engage with the community. If you have questions, please email bennington1@usf.edu.

[Catalog Listing: ENC 3310](#)

EXPOSITORY WRITING: KNOW YOUR AUDIENCE & YOUR PERSONAL BRAND | JAN MELNIK

ENC 3310-521,522 | CRN 18569, 21623

INSTRUCTIONAL METHOD

Course is fully online.

SECTION DESCRIPTION

Expository writing provides opportunities to practice, strengthen, and refine skills for writing effectively. Through the lens of exploring discourse communities, students will select their own discourse community based on personal interests that serves as the basis for their work throughout the semester. Student-selected topics in previous classes have included such discourse communities as Disney foodies, a fantasy football team, classic cars, a mystery book club, and numerous others.

A concurrent thread throughout the entire class is the thematic concept of leveraging personal branding and professional identity with LinkedIn. Students will explore how these concepts relate to discourse communities and expository writing while identifying and building their own professional brand and identity (useful throughout their careers).

- **Rhetorical Knowledge:** Students will learn rhetorical concepts (e.g., argument, audience, genre, purpose) and use them strategically in analyzing, evaluating, and composing a variety of texts.
- **Critical Thinking, Reading, and Composing:** Students will identify appropriate sources for their projects and integrate those sources with their own arguments.
- **Knowledge of Conventions:** Students will learn about sentence-level language conventions (e.g., grammar, punctuation, spelling) and broader stylistic conventions of particular genres (e.g., organization, tone, word choice). They will strategically use language to appeal to different audiences and to address a range of purposes.
- **Practical Application:** Students will undertake a deep-dive and significant writing with respect to identifying individual strengths (and weaknesses), begin to define a personal brand, and create robust content supporting their professional identity and personal branding (appropriate for LinkedIn as well as a myriad of other career tools).

[Catalog Listing: ENC 3310](#)

EXPOSITORY WRITING: RHETORICAL HISTORY & ANCIENT GREECE | CAROLYN GUBALA

ENC 3310-007 | CRN 10758

INSTRUCTIONAL METHOD

Course is fully online.

SECTION DESCRIPTION

In ancient Greece, rhetoric was taught through a curriculum of 14 exercises. These classical techniques are still used today. In this section, you can learn their history and how to use them effectively in online discourse. As part of this class, students will read ancient writing genres that are commonly used in online discourse.

Ancient exercises include:

- Narrative
- Refutation
- Comparison
- Detailed
- Confirmation
- Proverb
- Praise/Criticism
- Description

Students will study online discourse communities through the framework of ancient rhetoric. Projects include an analysis of discourse communities, evaluation of conventions and genres of online discourse, and a multimodal final project.

[Catalog Listing: ENC 3310](#)

EXPOSITORY WRITING: WRITING ACTIVISM | JOSÉ ÁNGEL MALDONADO, PHD

ENC 3310-700 | CRN 16557

INSTRUCTIONAL METHOD

Course is fully online.

SECTION DESCRIPTION

In this expository writing section, students will engage the rhetoric and discourse of activism, as it appears throughout various discourse communities. Students will be shown examples of discourse in action by analyzing communities of artists and activists concerned with human rights and immigration policies at the Mexico-US border. Students will then be expected to ethically engage and participate in other activist communities of their choosing. For example, students may explore the activist discourse of environmentalist communities, racial justice groups, and reproductive rights groups, among many others. Students will identify the multimodal conventions of discourse within a community, compose discourse adapted to community conventions and designed to converse effectively with a target audience, and produce and design deliverables to include communications circulated within the community.

Students are required to attend six synchronous lectures tentatively held on January 12, January 14, February 9, March 16, April 27, and April 29. Students are also required to attend a one-on-one virtual conference with their instructor in February or March (more details soon).

[Catalog Listing: ENC 3310](#)

MANAGERIAL COMMUNICATIONS: ROCK THE WORK FORCE | WILMA DAVIDSON, PHD

ENC 4264-521 | CRN 25238
Thursdays 6:00-8:00 PM Hybrid
Sarasota-Manatee campus

INSTRUCTIONAL METHOD

Hybrid Blend. On campus meetings: 01/12/2021; 01/19/2021; 02/09/2021; 03/23/2021; 04/02/2021.

SECTION DESCRIPTION

Managerial Communications will help prepare those already in management or supervisory positions—or those aspiring to them—to present their ideas, facts, and analyses more clearly, concisely, and persuasively in writing and orally. This course will offer valuable insight when writing or speaking up, down, and across an organization.

With advanced business communication skills, students will gain a competitive edge for employment positions, and once hired, deliver value to their organizations. Specifically, students will enhance ability to

- Understand the impact of managerial communication in an organization
- Design and deliver effective leadership messages at work through a variety of media
- Apply elements of persuasive communication in messages for diverse and possibly resistant audiences
- Format information so it is easily accessible to busy readers up, down, across, inside and outside an organization
- Manage and coach the writing of those they manage/others
- Employ conventions of American business communications
- Give and receive feedback constructively
- “Sell” themselves and their ideas to others authentically

TEXT

The NY Times best-seller, *Made to Stick*, by Chip and Dan Heath.

[Catalog Listing: ENC 4264](#)

NEW MEDIA FOR TECH. COMM.: NEW MEDIA, RHETORIC, & TECH. | NATHAN R. JOHNSON, PHD

ENC 3416-002 | CRN 22491

Mondays & Wednesdays 3:30-4:45 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

Are you the troll? This course explores digital media through the lens of rhetorical theory. During the semester students craft and analyze audience-centered messages with a variety of media technologies. Class sections are devoted to online reviewing, trolling, professional communication, and digital personhood. In addition to hands-on experience, students develop a conceptual toolkit for asking questions about the multiple audiences of their digital writing as a way to produce ethical and socially just communication, regardless of media.

REQUIREMENTS

Regular (online) attendance, weekly discussion posts, in-class labs, multiple short assignments, a final project.

TEXTS

Articles and book chapters available through Canvas.

[Course Listing: ENC 3416](#)

RHETORIC OF MARGINALIZED COMMUNITIES | KARA LARSON

ENC 3373-001 | CRN 24530

Mondays & Wednesdays 9:30-10:45 AM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

What does it mean to speak from the cultural, social and political margins? This section asks students to rhetorically analyze how mainstream and marginalized communities are constructed by focusing on theories and practical applications. Throughout the semester we will examine the interconnections between rhetoric and specific issues including race, sexuality, gender, and disabilities in the contemporary world through the lenses of othering and intersectionality.

Students will develop their own theories and terminologies in relationship to assigned texts and reflect on potential practices that arise from those theories. To this end, students will research, analyze, and present practical applications and lived circumstances of these intersections, including analyzing the impact of practices rooted in race, gender, sexuality, and/or (dis)ability as they apply to the workplace. This class is an interactive seminar and will feature discussion, collaboration, essay writing, presentations, and computer-mediated communication.

What will we be doing?

- Exploring the rhetorical practices of those individuals who are othered (beyond the mainstream) and how these practices intersect with normative social, political, and cultural practices.
- Examining the interconnections between rhetoric and specific issues including race, sexuality, gender, and disabilities in the contemporary world through the lenses of othering and intersectionality
- Investigating the ways in which rhetorical theories and practices work to interrupt, subvert, contest, and re-entrench normalized assumptions.

Required Text: *Unruly Rhetorics: Protest, Persuasion, and Publics* (2018) Eds. Jonathan Alexander, Susan C. Jarratt, and Nancy Welch

[Catalog Listing: ENC 3373](#)

SEL. TOPICS RESEARCH METHODS | CAROLYN GUBALA

ENC 4931-002 | CRN 23666
Mondays & Wednesdays 2:00-3:15 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

In this course, you get to design a study, conduct your research, and discover conclusions.

Workplace research is framed around the concept of “research as discovery.” Mimicking PTC workplaces, students will be immersed in scenario where they define a problem, gather data, analyze relevant aspects of the data, and compile and present the results.

Types of research methods covered:

- qualitative
- quantitative
- mixed
- bibliographic

Students will learn to:

- find/evaluate online sources
- create a sampling plan
- design a survey
- integrate usability features
- create visualizations

[Catalog Listing: ENC 4931](#)

ENGLISH (GENERAL)**FILM & CULTURE | PHILLIP SIPIORA, PHD**

ENG 3674 sections 001-006 & 700

See Schedule Planner for CRN#s & virtual meeting times

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION 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. Diversity and inclusion are acts of welcoming and respecting diversity and this course presents films that reflect these values over time.

ASSIGNMENTS INCLUDE

- Quizzes
- Film Response Notes
- Essay (Draft Version)
- Essay (Final Version)
- Digital Project
- Final Examination

TEXT

Barsam, Richard and Dave Monahan. *Looking at Movies: An Introduction to Film*, 6th ed. New York: W.W. Norton, 2018.

[Catalog Listing: ENG 3674](#)

LITERARY CRITICISM | REGINA HEWITT, PHD

ENG 4013-700 | CRN 18621

INSTRUCTIONAL METHOD

Course is fully online.

SECTION DESCRIPTION

Students in this section 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 Virginia Woolf, 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 investigations, and they will practice using some of these instruments in weekly assignments.

This section 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

TEXT

David H. Richter, ed. *The Critical Tradition: Shorter Edition*. Bedford-St. Martin, 2016. 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.

[Catalog Listing: ENG 4013](#)

ENGLISH LITERATURE

BRITISH LIT 1616-1780 | REGINA HEWITT, PHD

ENL 3230-700 | CRN 22946

INSTRUCTIONAL METHOD

Course is fully online.

SECTION DESCRIPTION

Students in this section 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 and industry along with problems of empire and slavery; 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 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
- Two short research assignments

TEXTS

Joseph Black et al., eds., *The Broadview Anthology of British Literature, vol. 2: The Renaissance and the Early Seventeenth Century*. 3rd ed. ISBN: 9781770485815. Please note that this is a digital edition.

Joseph Black et al., eds. *The Broadview Anthology of British Literature, vol. 3: The Restoration and the Eighteenth Century*. 2nd ed. ISBN: 9781770483484. Please note that this is a digital edition.

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

[Catalog Listing: ENL 3230](#)

BRITISH NOVEL: CONRAD TO PRESENT | JOYCE KARPAY, PHD

ENL 4132-001 | CRN 12485
Tuesdays & Thursdays 12:30-1:45 PM

“What you see is people from an enormous distance... The only thing that I know of that can break through that distance is the novel.” – Karl Ove Knausgaard, Interview “The Alchemist of the Ordinary”

INSTRUCTIONAL METHOD

Course is fully online and may require live virtual sessions during the listed day(s)/time(s).

SECTION DESCRIPTION

This section will explore the evolution of the British novel from the experimental period of “high modernism,” at the beginning of the twentieth century to the stylistic innovations of the contemporary novel. We will read novels by Joseph Conrad, James Joyce, Virginia Woolf, Zadie Smith, Rachel Cusk and others!

[Catalog Listing: ENL 4132](#)

MILTON | TIM TURNER, PHD

ENL 4341-521 | CRN 25892
Thursdays 11:00 AM-1:45 PM

INSTRUCTIONAL METHOD

Course is fully online and may require live virtual sessions during the listed day(s)/time(s).

SECTION DESCRIPTION

This course provides an unparalleled opportunity for an in-depth examination of John Milton’s dizzying epic *Paradise Lost*. While working closely through a book of the poem each week, we will also address its formal properties; its characterizations of Satan and God; its aspirational politics; and its vexed but intriguing examinations of gender and sexuality. Students will leave the course with an enriched understanding of this mind-blowing poem, its place in culture and history, and Milton’s formative contributions to both poetics and politics in the centuries after his death.

TEXT

John Milton, *Paradise Lost: A Norton Critical Edition*. Ed. Gordon Teskey. (Required Edition)

ASSIGNMENTS

- Weekly Virtual Sessions on MS Teams
- Weekly Reading Quizzes
- Weekly Response and Review Posts
- Final Projects

[Catalog Listing: ENL 4341](#)

SELECTED TOPICS: LOVE & THE LYRIC | LISA STARKS, PHD

ENL 4930-692 | CRN 25653
Thursdays 6:00-8:30 PM
St. Petersburg campus

INSTRUCTIONAL METHOD

Hybrid: requires in-person and synchronous online meetings.

SECTION DESCRIPTION

In this section, we will trace the development of Western love poetry and its conventions from its roots in Sappho and Plato, Roman love poetry, and medieval courtly love to its full bloom in the Petrarchan sonnet of the Italian Renaissance, the court of Elizabeth I, the English sonnet (including Shakespeare), and the poetry of Mary Wroth.

We will examine the conventions of love that these poetic traditions both reflected and shaped, analyzing the love lyric's shifting dynamics of gender, race, and power in its emerging conception of the modern "desiring self."

We'll learn through readings, discussions, activity assignments (with writing, research, and creative options), quizzes, and essay tests.

[Catalog Listing: ENL 4930](#)

STUD. IN 17TH/18TH C. BRIT. LIT: RESTORATION & 18TH-CENTURY DRAMA | LISA STARKS, PHD

ENL 3016-691 | CRN 25640
Tuesdays 6:00-8:30 PM
St. Petersburg campus

INSTRUCTIONAL METHOD

Hybrid: requires in-person and synchronous online meetings.

SECTION DESCRIPTION

In this section, we will explore the dazzling, brilliant, satirical, witty drama of the English Restoration and Eighteenth Century. We'll explore plays by both male and female playwrights that will be representative of the different kinds of drama for which this era is best known.

We'll approach these plays from their own cultural contexts, examining how they represent gender, race, class, and politics. We'll also examine how these plays speak to us in performance today.

We'll learn through readings, discussions, activity assignments (with writing, research, and creative options), quizzes, and essay tests.

[Catalog Listing: ENL 3016](#)

LIBRARY SCIENCE**INFORMATION LITERACY | NATHAN R. JOHNSON, PHD**

LIS 2005-001 | CRN 24529

Monday/Wednesday 2:00pm-3:15pm

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

How can you use research skills to improve your grades, your job, your community, and your private life? This course teaches the art of finding, evaluating, and using information to make good decisions in school, work, and politics.

Students will learn to use a variety information tools—academic databases, government clearinghouses, national statistics, social media, etc.—to better understand how we are both shaped by and make everyday decisions that are filtered through media sources. Course outcomes focus on improving research skills for school, work, public, and private life.

By the end of class, students will develop a conceptual toolkit that enables them to use information in a socially just and ethically responsible way.

REQUIREMENTS

Regular (online) attendance, weekly discussion posts, in-class labs, multiple short assignments, a final project.

TEXTS

Articles and book chapters available through Canvas.

[Course Listing: LIS 2005](#)

LITERATURE

BLACK FEMINISMS | TANGELA SERLS, PHD

LIT 4930-003 | CRN 26185

Cross-listed with Women's & Gender Studies section WST 4930-001

Tuesdays & Thursdays 12:30-1:45 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

This section will use Black feminist theory and womanist theory to explore the ways in which black women in the United States and across the African diaspora have been defined historically and contemporarily. The course will take an interdisciplinary approach as we think through various cultural illustrations of black womanhood.

Additionally, we will consider the intersections of race, class, gender, sexuality, and ability (among others) as they relate to black women. We will utilize a variety of texts (e.g. scholarly/academic texts, films, fiction, personal narratives, and popular cultural examples) as we examine how black women are defined in various sites (e.g. activism, media, social media, religious institutions, etc.).

If you have questions about our readings or assignments, feel free to email serlst@usf.edu.

[Catalog Listing: LIT 4930](#)

BRITISH/AMERICAN LIT BY WOMEN: WOMEN & CRIME FICTION | JESSICA COOK, PHD

LIT 4386-901 | CRN 11457
Thursdays 6:30-9:15 PM
USF Tampa campus

INSTRUCTIONAL METHOD

This course will meet in-person; it is not an online or hybrid course.

SECTION DESCRIPTION

In this section, we'll explore crime fiction by British and American women writers, focusing on the primary roles women play in the genre, as detectives, criminals, and victims.

We'll begin with early examples of crime fiction, starting in the late 17th century with Aphra Behn's romance "The History of the Nun" and Mary Elizabeth Braddon's Victorian-era sensation novel, *Lady Audley's Secret*. We'll cover Golden Age detective fiction with Agatha Christie and postwar psychological suspense with Patricia Highsmith, as well as contemporary mystery and detective fiction by Gillian Flynn, Tana French, Attica Locke, and Barbara Neely.

In addition to reading short fiction and novels, we'll also encounter other forms of popular media, including film and podcasts. The course is organized around four units on Femme Fatales and Murderers, Detectives: Amateur & Professional, the Scene of the Crime, and True(ish) Crime. Throughout the course, we'll discuss how gender, race, and class intersect in these women's portrayals of crime in Great Britain and America.

Since crime fiction is considered a popular genre, this course will also allow us to explore the way women writers have historically been marginalized in the literary canon. Please contact Dr. Jessica Cook (jlcook4@usf.edu) with any questions.

[Catalog Listing: LIT 4386](#)

CULTURAL STUDIES & POP ARTS: VISUAL CULTURE | CYNTHIA PATTERSON, PHD

LIT 3301-701 | CRN 18628
Mondays 6:30-9:15 PM

INSTRUCTIONAL METHOD

Course is online; participation in live virtual sessions during day/time listed may be required.

SECTION DESCRIPTION

Please join me for this online, asynchronous version of Cultural Studies and the Popular Arts - a section devoted to the study of visual culture. As your textbook *Practices of Looking: An Introduction to Visual Culture* notes, “We live in a world in which images proliferate in daily life” (3). And yet images are never “innocent” - not in their construction, distribution or consumption - all images are caught up in power relationships.

- Who is free to make images?
- Who controls their distribution?
- How do we consume the vast array of images bombarding us daily?

We will seek answers to these questions in this course. You will discover that the analytical/critical thinking skills you employ in this cultural studies course will transfer to other coursework and to skills and competencies highly sought after by employers and graduate programs across multiple disciplines.

[Catalog Listing: LIT 3301](#)

INTRO TO LIT: AMERICAN WASTELANDS: HEALTH, RACE, & ENVIRO. JUSTICE IN FICTION | ASHELY TISDALE

LIT 2000-015 | CRN 19568

INSTRUCTIONAL METHOD

Course is fully online.

SECTION DESCRIPTION

In this section, we will study the disproportionate impact of “ecodisasters” on already marginalized communities in the US. Specifically, we will explore the consequences of climate change, pollution, and mishandled waste in texts set in the early 20th century and distant 21st century.

Authors include Octavia Butler, Ana Castillo, & N.K. Jemisin.

[Catalog Listing: LIT 2000](#)

INTRO TO LIT: FABULOUS FLORIDA | ELIZABETH HIRSH, PHD

LIT 2000-700 701 702 | CRNs 18623 18624 18625

INSTRUCTIONAL METHOD

Course is fully online.

SECTION DESCRIPTION

Florida's beautiful beaches and sunny skies are fabulous, but in this course "fabulous Florida" doesn't refer to the way Florida actually *is* so much as the way poets and storytellers have *imagined* Florida. Often the Sunshine State is seen as a land of extremes—extreme weather, marginal subcultures, creepy-crawly swamp creatures, and equally outlandish human characters. Sometimes Florida's complex history and unique ethnic mix provide the focus or inspiration for creative invention and social criticism. And of course Florida's tourist culture sometimes becomes a symbol of all things kitschy or tacky, from pink flamingos and synchronized water skiing to strip malls, strip clubs, and the shrinking of the entire planet into a "Magic Kingdom" (@ \$124 per child/per day).

In this section we will learn about the basics of literature by exploring the way Florida has been portrayed imaginatively in selected works of fiction, poetry, drama, non-fiction prose, and cinema.

In order to understand these works in context we will also learn something about the real-life history and cultures of Florida, including moments of special note such as the founding of Eatonville in 1887, the persecution carried out by the Johns Committee between 1956 and 1965, the international crisis surrounding 5-year old Elian Gonzales in 1999 or, with particular resonance in our present moment, the killing of Trayvon Martin in 2012. Whether created by Florida natives, transplants, or outsiders, these works by diverse authors both contribute to and challenge stereotypes of Florida. They may make you aware of your surroundings in a new way.

[Catalog Listing: LIT 2000](#)

INTRO TO LIT: GENDER & SEXUALITY IN 18-CENTURY LIT. | WILL FORDE-MAZRUI, MA

LIT 2000-018 | CRN 10746

INSTRUCTIONAL METHOD

Course is fully online.

SECTION DESCRIPTION

In this section of LIT 2000, we will explore gender and sexuality as it was portrayed in poetry, drama, and prose during the long eighteenth century. From the explicit poetry of the Libertines, to the staged exploration of acceptable forms of English masculinity, we will encounter writings that give us insight into how same-sex friendship, gender expression, female desire, masculinity/male sexual power, and same-sex eroticism.

This course is designed to give you an introduction to the prolific authors of the Eighteenth century, both male and female. Special attention has been paid to ensure that we encounter current theoretical and critical texts by members of communities often underrepresented in academia, including members of the LGBTQ+ community. We will encounter theorists from gender and sexuality studies, genre studies, and literary critics, both contemporary and from the eighteenth century.

[Catalog Listing: LIT 2000](#)

INTRO TO LIT: HUMANS, ANIMALS, & MONSTERS | DANA LAITINEN, PHD

LIT 2000-009 | CRN 18662

Mondays & Wednesdays 9:30-10:45 AM

INSTRUCTIONAL METHOD

Course is fully online and may require live virtual sessions during the listed day(s)/time(s).

SECTION DESCRIPTION

Humans love animals, but we have always defined ourselves against them, claiming superiority. In this course, students explore what it means to be human by examining literary representations of human and animal relationships and studying historical ideas about animals. We discuss how categories of gender, race, class, and even species intersect, and by the end of the semester, we consider monsters and AI (artificial intelligence) as categories of being.

Readings include Zora Neale Hurston's *Sweat*, Shakespeare's *The Tempest*, Mary Shelley's *Frankenstein*, Victor LaValle's graphic novel *Destroyer*, and the film *Ex Machina*.

[Catalog Listing: LIT 2000](#)

INTRO TO LIT: IMAGINE OTHERWISE | MIKE STOWE

LIT 2000-022 | CRN 20396
USF Tampa campus

INSTRUCTIONAL METHOD

This course meets face-to-face with the option of joining virtually as needed.

SECTION DESCRIPTION

2020 is the decade that won't end. Months into a global pandemic, it's easy to yearn for a return to normal. But what if normal wasn't good enough?

What if, instead of erasing the memory of the past year and falling into our old routines, we instead embraced the growing movement toward social justice?

What if we aspired to a better future?

What if that future could be found in the literatures all around us?

Daniel Heath Justice (Cherokee Nation) urges us to “imagine otherwise” by centering voices of Indigenous people, women, queer folx, and other stereotyped or marginalized communities. In this class, we will do just that as we explore moments from history queered for the stage, Africanfuturism, Indigenous climate fiction, speculative poetry, and more.

As we read, we'll contextualize these literatures in our current moment, experiment with digital storytelling, and share our experiences beyond the classroom. I hope you'll join us.

[Catalog Listing: LIT 2000](#)

INTRO TO LIT: ROAD TRIPS | LINDSEY KURZ

LIT 2000-011 | CRN 18664
Tuesdays & Thursdays 11:00 AM-12:00 PM

“The only thing more American than taking
a road trip is writing about one.”
— Jessica Gentile

INSTRUCTIONAL METHOD

Course is fully online and may require live virtual sessions during the listed day(s)/time(s).

SECTION DESCRIPTION

Road trips, and more broadly, travel narratives, feature prevalently in American literature from all different eras. In this class, we will explore the literary road trip in fiction, poetry, and drama. We will examine the construction of road trip mythology in the American imagination, as well as ways writers have challenged that mythology.

[Catalog Listing: LIT 2000](#)

INTRO TO LIT: VOICES OF DIVERSITY | MAGGIE ROMIGH

LIT 2000-012 | CRN 19487

INSTRUCTIONAL METHOD

Course is fully online.

SECTION DESCRIPTION

The course theme for this section will be Voices of Diversity. We will begin the semester by discussing the rich history of women writers from earliest historical times, but we will be focusing most our reading on literature written by Women of Color: African American women, Native American women, Latina American women, Asian American women, and others.

The goal of our reading will be to experience moments of critical consciousness and expand our cultural knowledge as we hear diverse voices and to explore different ways of looking at the world while learning techniques of literary assessment, analysis that will strengthen our critical thinking skills.

[Catalog Listing: LIT 2000](#)

INTRO TO LIT: WOMEN WRITERS FROM THE AFRICAN DIASPORA | KARA LARSON

LIT 2000-004 | CRN 11959

Mondays & Wednesdays 3:30-4:45 PM

INSTRUCTIONAL METHOD

Course is fully online and may require live virtual sessions during the listed day(s)/time(s).

SECTION DESCRIPTION

In this section of LIT 2000, we will explore a variety of works by contemporary Black women writers and their historical, political, social, and socioeconomic contexts. Some of these writers identify as African-American, others are part of the wider African diaspora. We will consider their Blackness and its intersections with gender/feminism/womanism, place, social class, and Whiteness. Reading a variety of literary genres, we will consider individual and institutional dynamics of unequal power relations between groups in contemporary society and explore Black women's resistance and resilience in the face of oppression through attention to specific stylistic, historic, and thematic approaches in their writing. We will use these readings to explore instances (and build on) our own cultural knowledge and consciousness through the tools of literary analysis and critical engagement. This class will include discussion, collaboration, and personal response/reflection.

Readings include works by Octavia Butler, Toni Cade Bambara, Lucille Clifton, Edwidge Danticat, Audre Lorde, Nayyirah Waheed, Alice Walker and others. **Required Texts:** *We Need New Names* by NoViolet Bulawayo, *Ruined* by Lynn Nottage (drama), and *Writing Essays about Literature* by Kathyne O. Acheson.

[Catalog Listing: LIT 2000](#)

UTOPIAN & DYSTOPIAN FICTION | TIM TURNER, PHD

LIT 4930-521 | CRN 25891
Thursdays 11:00 AM-1:45 PM

INSTRUCTIONAL METHOD

Course is fully online and may require live virtual sessions during the listed day(s)/time(s).

SECTION DESCRIPTION

In this iteration of LIT 4930, students will learn about the literary history and evolution of dystopian fiction in the long 20th century through its relation to the original utopian prototype, Thomas More's complex and fascinating Utopia—a quintessential production of Renaissance Humanism with a surprisingly long history of influence.

TEXTS

- Sir Thomas More, *Utopia: A Norton Critical Edition*
- H. G. Wells, *The Time Machine: A Norton Critical Edition*
- Ray Bradbury, *Fahrenheit 451*
- Aldous Huxley, *Brave New World*
- George Orwell, *1984*
- Margaret Atwood, *The Handmaid's Tale*

ASSIGNMENTS

- Weekly Virtual Sessions on MS Teams
- Weekly Reading Quizzes
- Weekly Response and Review Posts
- Final Projects

[Catalog Listing: LIT 4930](#)