



# FALL 2021

## Undergraduate Course Bulletin

Course Descriptions & Listings

### Department of English

**Department Website**

<http://www.usf.edu/english>

**Advising (Undergraduate)**

<https://www.usf.edu/englishadvise>

*Updated 30 April 2021*

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## COURSE DESCRIPTIONS

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

This bulletin is continuously updated as course descriptions come in, so check back for updates!

\* An asterisk indicates that the course is a major course with exceptions (e.g. honors only, only for a certain major, etc.). See “Degree Requirements Fulfilled” section or ask an advisor for details.

Listings & descriptions subject to change. For the most complete, up-to-date information, go to the [Class Schedule Search](#)

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## CRW

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FORM AND TECHNIQUE OF FICTION I | KAYLA KAVANAGH

CRW 3111-003 | CRN 86422

T/R 11:00AM-12:15PM

(USF Tampa campus)

**DESCRIPTION**

In this course, we will study the tools writers use to craft a good piece of short fiction. You will learn about setting, plot, dialogue, narration, characterization, and what it means when a writer says, “Show, don’t tell.” You will write in a variety of forms, from small (short fiction) to smaller (flash fiction) to smallest (micro-fiction). You will study short stories written by well-known and emerging writers; you will also investigate current trends in print and online literary publications. By the end of the semester, you will know how to submit your own work for publication!

No previous creative writing experience is required.

Readings may include works from Joyce Carol Oates, George Saunders, Raymond Carver, ZZ Packer, and Lisa Taddeo.

[Course Inventory: CRW 3111](#)

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FICTION I | GEORGIA JACKSON

CRW 3112-004 | CRN 93934

T/R 9:30AM-10:45AM

(USF Tampa campus)

**DESCRIPTION**

This course is an undergraduate-level introduction to fiction writing. Students will explore the act and art of storytelling from various angles: cognitive, historical, structural, and political. As a class, we will read and consider stories and ideas from across cultures and disciplines in an effort to construct a framework for the continued study and practice of fiction.

Over the course of the semester, students will be asked to write a series of short fictions, which they will present for consideration in small group and class workshops. Writing is a process that includes (but is not limited to) daydreaming, drafting, reading, revising, deleting, rewriting, despairing, rereading, and—if we are lucky—triumph; all work will be produced in the spirit of process.

[Course Inventory: CRW 3112](#)

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CREATIVE NONFICTION WRITING | JULIA KOETS, PH.D.

CRW 4930-001 | CRN 82421

T/R 12:30PM-1:45PM

(USF Tampa campus)

**DESCRIPTION**

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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 essays on craft and the work of contemporary creative nonfiction writers, including Jaquira Diaz, Jericho Parms, Paisley Rekdal, Brent Staples, Silas Hansen, Kiese Laymon, Ryan Van Meter, Jo Ann Beard, Eula Biss, Lia Purpura, and Gwendolyn Wallace, we will discuss a multitude of creative nonfiction forms and structuring techniques and complete generative prompts, which will help you craft the creative nonfiction essays you will write and workshop over the course of the semester. Come write your story!

[Course Inventory: CRW 4930](#)

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## ENC

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EXPOSITORY WRITING | MICHELLE SONNENBERG

ENC 3310-006 | CRN 80354

T 9:30-10:45AM

(USF Tampa campus)

**DESCRIPTION**

In this course you will research and write about a Florida based environmental and/or social justice discourse community with an online presence in which you will responsibly participate. Through studying genres, lexis, and your specific discourse community's shared goals and values, you will gain an understanding of how discourse communities operate based on learned social conventions and institutions, as well as personal belief systems. There are three major projects, the last of which involves creating a podcast that introduces an audience to your chosen discourse community.

[Course Inventory: ENC 3310](#)

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## ENG

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FILM & CULTURE | PHILLIP SIPIORA, PH.D.

ENG 3674 001-007 & 700 (SEE [CLASS SCHEDULE SEARCH](#) FOR INDIVIDUAL CRN#s - 94238-44)

T 3:30PM-7:15PM

(USF Tampa campus)

**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.

**REQUIREMENTS**

- 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.

[Course Inventory: ENG 3674](#)

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LITERARY CRITICISM | LISA STARKS, PH.D.

ENG 4013-791 | CRN 95367

(USF St. Petersburg campus)

DISTANCE LEARNING

**DESCRIPTION**

This course could be subtitled, "Everything you ever wanted to know about problems in literary interpretation but were afraid to ask." In this course, we will have a chance to explore significant questions, issues, and problems of literary interpretation through close readings of theoretical and critical texts that have shaped contemporary approaches to literature and applications of these readings to relevant literary examples. This course will be engaging and stimulating for anyone who studies literature because it provides the opportunity to discuss and reflect on important questions about literary interpretation, meaning, perspective, and relevance that any reader or teacher of

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literature faces today. We'll learn through readings, discussions, activity assignments (with writing, research, and creative options), quizzes, essay tests, and an Adaptation Project.

[Course Inventory: ENG 4013](#)

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SENIOR PORTFOLIO | NICOLE GUENTHER DISCENZA, PH.D.

ENG 4950-001 | CRN 92579

MW 3:30-4:45PM

(USF Tampa campus)

### DESCRIPTION

In Senior Portfolio, Literary Studies majors prepare for life after graduation. You'll reflect on what you have learned in your major, refine your personal and professional goals, and investigate future opportunities. You'll spend the term crafting a portfolio to showcase your skills and appeal to potential employers or graduate or professional schools. It will include a polished literary research project (which may be based on work for a previous class), a resume or curriculum vitae, and other items you choose. We'll also talk about how you can continue to engage your passions for reading, interpreting, and communicating once you have your degree.

[Course Inventory: ENG 4950](#)

### DEGREE REQUIREMENTS FULFILLED

Capstone requirement for LTS majors.

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## ENL

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BRITISH LIT TO 1616 | LISA STARKS, PH.D.

ENL 3015-691 | CRN 86841

T: 6:00-8:30 PM

(USF St. Petersburg campus)

**DESCRIPTION**

In this course, we will explore representative literary texts from *Beowulf* to 1616 within their cultural, historical, and artistic contexts through readings, class lecture/discussion, in-class activities (collaborative work, if possible—TBA; informal presentations or performances), bi-weekly informal written responses, quizzes, out-of-class essay tests, and an Adaptation Project (collaborative, if possible, or individual—TBA). We will focus primarily on the connections between assigned texts and four key topics that are prevalent in the literature of this time period, the Middle Ages up through the early seventeenth century: 1) Love and War: Race, Chivalry, and Courtly Love; 2) Conjuring Infinite Worlds: Faith, Magic, and the Play; 3) Early Modern Genders: Conflict, Queens, and Courtiers; 4) Renaissance Love and Desire: Pleasure, Pain, and Petrarchan Love.

[Course Inventory: ENL 3015](#)

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

ENG 3230-700 | CRN 87846

(USF Tampa campus)

**DISTANCE LEARNING**

**DESCRIPTION**

Students in this course will read a selection of literary works from the 17<sup>th</sup> and 18<sup>th</sup> 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 17<sup>th</sup> and 18<sup>th</sup> 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**

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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*. 3<sup>rd</sup> 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*. 2<sup>nd</sup> 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.

[Course Inventory: ENG 3230](#)

BRITISH LIT 1780-1900: ROMANTIC & VICTORIAN | REGINA HEWITT, PH.D.

**ENL 3251-700 | CRN 90383**  
(USF Tampa campus)  
DISTANCE LEARNING

#### DESCRIPTION

Students in this course will read a selection of literary works from the “Romantic” and “Victorian” periods in the 18<sup>th</sup> and 19<sup>th</sup> 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 Elizabeth Barrett Browning, Alfred, Lord Tennyson, William Morris and Oscar Wilde. Contexts to be examined include French, Haitian and South American revolutions, the Napoleonic Wars, the rights of men and women, slavery and abolitionism, industrialization and the environment, 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 and responses to class members’ posts) on assigned questions by specified deadlines (twice per week)

Listings & descriptions subject to change. For the most complete, up-to-date information, go to the [Class Schedule Search](#)

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## Quizzes

Two short research assignments

## TEXTS

Joseph Black et al., eds., *The Broadview Anthology of British Literature, vol. 4: The Age of Romanticism*. 3<sup>rd</sup> ed. ISBN: 9781770484822. Please note that this is a digital edition.

Joseph Black et al., eds. *The Broadview Anthology of British Literature, vol. 5: The Victorian Era*. 2<sup>nd</sup> ed. ISBN: 9781770483088. 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.

[Course Inventory: ENL 3251](#)

## 18TH-CENTURY BRITISH NOVEL: FICTIONAL TRAVEL NARRATIVES & THE GLOBAL EIGHTEENTH CENTURY | JESSICA COOK, PH.D.

**ENL 4112-901 | CRN 92472**

**T 6:30-9:15PM**

**(USF Tampa campus)**

### DESCRIPTION

In this course we'll read fictional prose narratives set in various locations of the eighteenth-century global world: the Caribbean and South America, the American colonies, Europe, and Great Britain itself. We'll discuss how Britons perceive themselves and others as they travel in and around their home country and beyond; their adventures are sometimes comic, sometimes tragic, and always interesting. We'll encounter a wide range of travelers, including several castaways on deserted (and not so deserted) islands, a biracial heiress who leaves her native Jamaica for an arranged marriage in England, a naïve tourist who finds romance and what she hopes is a Gothic mystery, and a young queer aristocrat on a raucous Grand Tour of Europe. Course readings will feature both full novels and shorter excerpts from longer texts; tentative reading list includes Aphra Behn's *Oroonoko*, Daniel Defoe's *Robinson Crusoe*, Jonathan Swift's *Gulliver's Travels*, Unca Eliza Wakefield's *The Female American*, the anonymous *The Woman of Colour*, Frances Burney's *Evelina*, Jane Austen's *Northanger Abbey*, and Mackenzie Lee's contemporary YA novel, *The Gentleman's Guide to Vice and Virtue*. Contact Dr. Jessica Cook ([jlcook4@usf.edu](mailto:jlcook4@usf.edu)) with any questions about the course, or your academic advisor with questions on what degree requirements this course will fulfill.

[Course Inventory: ENL 4112](#)

Listings & descriptions subject to change. For the most complete, up-to-date information, go to the [Class Schedule Search](#)

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## LIT

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INTRO TO LIT: TRUE CRIME\* | LINDSEY KURZ, PH.D.

LIT 2000-002 | CRN 18313

MW 2:00-3:15PM

(USF Tampa campus)

**DESCRIPTION**

While it may seem like the true crime genre is a new phenomenon, it has actually been around for centuries. In this course, we'll be exploring true crime stories from the mid-twentieth century through the present day. As we read/watch/listen to a variety of mediums (novel, podcast, movie, poetry, etc.), we'll consider questions like: Whose stories get to be told? What are the ethical implications of telling stories based on real tragedy? How does the construction of a narrative impact audience perception of an event? Why are audiences so drawn to true crime?

Authors include: Zora Neale Hurston, Truman Capote, Maggie Nelson, Carmen Maria Machado, and more!

[Course Inventory: LIT 2000](#)

**DEGREE REQUIREMENTS FULFILLED**

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

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INTRO TO LIT: LITERATURE & MENTAL HEALTH\* | MICHELLE TAYLOR, PH.D.

LIT 2000-005, 009, 015 | CRN 89879, 90354, 90363

TR 11:00AM-12:15PM, 12:30-1:45 PM, 3:30-4:15 PM

(USF Tampa campus)

**DESCRIPTION**

Sigmund Freud famously turned to literary characters to develop his theory of psychoanalysis. How is literature uniquely poised to teach us about mental health? In this course we will examine how literary forms reveal mental health conditions—for instance, how narratives reveal the signs of PTSD—as well as what literature can teach us about the historical and cultural treatment of such conditions. We will also explore how race, gender, class, and sexual identity are inextricably linked to mental health concerns. In the process, we will learn how reading literature can function as a tool both for cultivating empathy for others and for coping with mental health issues. Readings for the course begin in the mid-1800s but are primarily modern and contemporary, focusing largely on the twenty- and twenty-first centuries. They include *Jane Eyre*, *Wide Sargasso Sea*, *A Streetcar Named Desire*, *The Bluest Eye*, and *Water by the Spoonful*, as well as film adaptations. Course assignments are wide-ranging and include a mixture of analysis, creative writing, and digital humanities assignments designed to help boost students' digital literacy skills.

[Course Inventory: LIT 2000](#)

**DEGREE REQUIREMENTS FULFILLED**

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

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INTRO TO LIT: HUMANS, ANIMALS, AND MONSTERS\* | DANA LAITINEN, PH.D.  
LIT 2000-021 | CRN 80266  
MW 9:30-10:45AM  
(USF Tampa campus)

**DESCRIPTION**

If humans love animals, why have they always defined themselves against them, claiming superiority? In this course, students are introduced to the study of literature in conjunction with the discipline of HAS (human and animal studies). Students examine intersections of categories including human, animal, monster, and AI (artificial intelligence) as well as race, class, and gender. Students read a variety of genres such as an essay, graphic novel, and film as well as short stories, poems, and a play. Highlights include Mary Shelley's *Frankenstein*, Victor LaValle's *Destroyer*, and Alex Garland's *Ex Machina*. Students in the course will be given the opportunity to demonstrate learning through a variety of assignments, which could include, for example, a video essay or creative writing in addition to strengthening critical reading and writing skills in a formal essay.

[Course Inventory: LIT 2000](#)

**DEGREE REQUIREMENTS FULFILLED**

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

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INTRO TO LIT: CONTEMPORARY WOMEN WRITERS FROM THE AFRICAN DIASPORA \* | KARA LARSON.  
LIT 2000-024 | CRN 23289  
MW 11:00AM-12:15PM  
(USF Tampa campus)

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

[Course Inventory: LIT 2000](#)

**DEGREE REQUIREMENTS FULFILLED**

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

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**INTRO TO LIT: VOICES OF DIVERSITY\* | MAGGIE ROMIGH****LIT 2000-028 | CRN 93456****TR 12:30-1:45PM****(USF Tampa campus)****DESCRIPTION**

The course theme will be Voices of Diversity. The class will focus on literature written by Women of Color—African American women, Native American women, Latina women, Asian women, Muslim women, and others, including writers such as Maya Angelou, Toni Cade Bambara, Staceyann Chin, Firoozeh Dumas, Louise Erdrich, Nikki Giovanni, Joy Harjo, bell hooks, Audre Lorde, Toni Morrison, Ntozake Shtange, Mary Tallmountain, Amy Tan, Alice Walker, Hisaye Yamamoto, Malala Yousafzai. Students will also watch films written and directed by women of color including *Daughters of the Dust*. All assigned readings and films will be available in Canvas, so students will not need to purchase any texts for the class. The class will require students to join in-class discussions of assigned readings and will teach students to analyze and write about literature and film. One of the most interesting assignments of the class will be a digital project that focuses on film analysis, basically making a short video to analyze a scene in a film. Instructor: Maggie Romigh. Email [mromigh@usf.edu](mailto:mromigh@usf.edu) if you have further questions about the class.

[Course Inventory: LIT 2000](#)

**DEGREE REQUIREMENTS FULFILLED**

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

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**INTRO TO LIT: LITERATURE AND MEDICINE\* | MIKE STOWE****LIT 2000-901, CRN 19969****T 5:00-7:45PM****(USF Tampa campus)****DESCRIPTION**

This section of Introduction to Literature will engage with connections between literature and medicine. At times, this means we'll use narrative medicine activities from the AAMC's guide to integrating the Arts and Humanities into Medical Education. We'll also read texts, including some authored by medical practitioners, that deal with various issues in medicine occurring at the intersections of race, ethnicity, gender, sexuality, ability, age, and more.

Themes covered include death and dying, pandemics, community health, mental health, neurodiversity, patient care, and aging. We'll use a broad variety of texts including films, podcasts, zines, a YA novel, and more. All assignments emphasize AAMC competencies, and the final project asks you to apply skills developed over the semester to conduct a patient interview, write a short illness narrative, and creatively adapt the narrative into a poem, comic, or other artistic medium.

[Course Inventory: LIT 2000](#)

**DEGREE REQUIREMENTS FULFILLED**

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CULTURAL STUDIES AND POP ARTS - HARRY POTTER: CRITICISM AND CONTROVERSY | ANN BASSO, PH.D.

LIT 3301-002 | CRN 81843

HYBRID, F 11:00-1:45PM

(USF Tampa campus)

#### DESCRIPTION

Students in this course will read all seven of the Harry Potter books, as well as several critical articles that concentrate on literary influences and Rowling's depiction of gender. We will also address the controversial remarks that the author has made concerning transgender issues and tackle the difficult question of whether it is possible to separate the art from the artist.

Course requirements will include quizzes, discussion posts, and critical abstracts. One group assignment will allow students to choose a scene from a Harry Potter film and compare it to its twin in the corresponding book.

This is a hybrid course, with much of the work taking place online. Six mandatory meetings on the following Fridays from 11:00 to 1:45:

September 10 and 24 - October 8 and 22 - November 5 and 12

[Course Inventory: LIT 3301](#)

#### DEGREE REQUIREMENTS FULFILLED

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

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CULTURAL STUDIES & THE POPULAR ARTS: VISUAL CULTURE | CYNTHIA PATTERSON, PH.D.

LIT 3301-904 | CRN 85773

HYBRID R 6:30-9:15PM

(USF Tampa campus)

#### DESCRIPTION

This hybrid version of LIT 3301 Cultural Studies and the Popular Arts targets the study of visual culture. As the 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? Through weekly readings, open-book quizzes, streaming video viewing & discussion, and one formal essay, we will seek answers to these questions. You will discover that the analytical/critical thinking skills you employ in this course will transfer to other coursework and to the skills and competencies highly sought after by employers and graduate programs across multiple disciplines.

[Course Inventory: LIT 3301](#)

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BRITISH AND AMERICAN LITERATURE BY WOMEN: CRIME FICTION | JESSICA COOK, PH.D.  
LIT 4386-002 | CRN 81875  
TR 3:30-4:45PM  
(USF Tampa campus)

**DESCRIPTION**

In this course, 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. Course topics/modules will include *Femme Fatales and Murderers*, *Detectives: Amateur & Professional*, *the Scene of the Crime*, and *True(ish) Crime*. The assigned readings will cover a wide historical and generic range as we discuss the development of crime fiction from its origins in early fictional romance and nonfictional criminal biographies to the Victorian sensation novel to Golden Age detective fiction to mid-century psychological suspense to contemporary true crime. The reading list features short fiction, novels, film, and podcasts and tentatively includes Agatha Christie's *Death on the Nile*, Gillian Flynn's *Sharp Objects*, Attica Locke's *The Cutting Season*, Barbara Neely's *Blanche on the Lam*, Sofia Coppola's *The Bling Ring*, and episodes of *This American Life* and *Serial*. Throughout the course, we'll discuss how gender, race, and class intersect in these women's portrayals of crime in Great Britain and America. Please contact Dr. Jessica Cook (jlcook4@usf.edu) with any questions about the course, or your academic advisor with questions on what degree requirements this course will fulfill. This class will meet in-person on Tuesdays and Thursdays from 3:30-4:45 pm.

[Course inventory: LIT 4386](#)

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Listings & descriptions subject to change. For the most complete, up-to-date information, go to the [Class Schedule Search](#)

\* 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.