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Undergraduate Course Bulletin
Course Descriptions & Listings

Department of English

Department Website
http://www.usf.edu/english

Advising (Undergraduate)
https://www.usf.edu/englishadvise

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Not all courses are listed. Listings & descriptions subject to change.  
See your advisor for the most complete, up-to-date information.
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!

* 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.
19TH CENTURY AMERICAN NOVEL | THOMAS HALLOCK, PH.D.

AML 4111-601 | CRN  24957
M/W 1:00-2:15
(USF St. Petersburg campus)
Face-to-face

DESCRIPTION

What can the nineteenth century American novel teach us about unwanted pregnancy, sexual awakening, political scandal, race, bad marriages, and insurrection? We'll learn through Susanna Rowson, Edgar Allan Poe, William Wells Brown, Herman Melville, Kate Chopin, and Mark Twain.

REQUIREMENTS

Primary texts, with critical readings; rigorous, rewarding, yet ultimately enjoyable writing assignments.

TEXTS

William Wells Brown, Clotel (Bedford, 978-0312621070); Herman Melville, Billy Budd (U Chicago, 978-0226321325), Toni Morrison, Playing in the Dark (Harvard UP, 9780674673779); Edgar Allan Poe, Narrative of Arthur Gordon Pym (Penguin, 978-0140437485); Susanna Rowson, Charlotte Temple (Norton, 978-0393925388); Mark Twain, The Adventures of Huckleberry Finn (Norton, 978-0393966404); Kate Chopin, The Awakening (Norton, 9780393617313).
WRITING FOR COMICS & VISUAL MEDIA I | JAROD ROSELLÓ
CRW 4930-002 | CRN 12817
T/R 2:00-3:15 PM
(USF Tampa campus)
Face-to-face

DESCRIPTION
This course is an introduction to writing for comics and visual media. Over the course of the semester, students read a diverse range of visual literature primarily focused on comics and graphic novels, but also including adjacent visual forms such as picture books, illustrated text, and zines. While this course does not include any formal drawing or image-making, students participate in a series of short activities designed to develop visual thinking and composition skills especially useful for writers of visual media. The course culminates in the writing of a full-length, student-designed project.

REQUIREMENTS
Comic strip, illustrated text, 8-page zine, student-designed project

TEXTS
Canto, Volume 1, David Booher & Drew Zucker; BTTMFDRS, Ezra Claytan Daniels & Ben Passmore; Laura Dean Keeps Breaking Up With Me, Mariko Tamaki & Rosemary Valero-O’Connell

CREATIVE NONFICTION I | MCKENZIE ZALOPANY
CRW 4930-004 | CRN 22462
T/R 2:00-3:15 PM
(USF Tampa campus)
Face-to-face

DESCRIPTION
Bring your creativity to life through creative nonfiction projects such as comic essay, flash fiction, lyric essay, memoir, personal narrative, & literary journalism. We will reflect on essays on craft and the work of contemporary creative nonfiction writers, including Suzzanne Rivecca, Zavi Kang Engles, Paisley Rekdal, Joan Didion, Esme Weijun Wang, Carmen Maria Machado and many more.
Rhetorical Theory for Technical Communication | Carl Herndl, Ph.D.

ENC 3371-001 | CRN 16504
T/R 2:00-3:15 pm
(USF Tampa campus)
Face-to-Face

DESCRIPTION

Ever wonder where the ideas that lie behind technical and professional communication come from? Ever have trouble explaining to a friend what this “rhetoric” thing is and where it came from? Technical and professional communication is essential to many of the important things we do in the world, but this practice depends on a long tradition of rhetorical theory that talks explicitly about truth and power, reality and language, race and gender, and ethical obligations.

In this course we will explore questions such as:

- What is rhetoric?
- How does language connect to reality?
- What’s the tradition of African American and feminist rhetoric?
- What are a writer’s ethical choices and obligations?
- How can citizens participate in democratic deliberations over technical and environmental risks?
FILM & CULTURE | PHILLIP SIPIORA, PH.D.
ENG 3674 001-006 & 700  | CRN 23263-23266
T 3:30PM- 7:15PM
(USF Tampa campus)
Face-to-Face
DESCRIPTION

Film & Culture examines cinema over the past 80 years, especially those films that illustrate popular culture. We examine different perspectives of popular culture according to shifts in cultural and intellectual assumptions over time in the cinematic tradition. We also explore the evolution of technical changes in film production, distribution, and reception, as well as the role of artificial intelligence in contemporary cinema. Our class time will be spent viewing films and discussing their development and importance, with attention paid to discussing ways of “reading” films. Objectives of the course include: (1) a better understanding of popular culture through the art of film, (2) an improved ability to think and write analytically and evaluatively, and (3) an acquired knowledge of film history and cinematic techniques as they represent diverse cultural practices and experiences.

REQUIREMENTS

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

TEXT


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

HISTORY OF THE ENGLISH LANGUAGE | NICOLE GUENTHER DISCENZA, PH.D.
ENG 4060-001 | CRN 12481
MW 2:00-3:15 PM
(USF Tampa campus)
Face-to-face

DESCRIPTION
Why does English spelling seem so unpredictable? When is it ok to use “they” as a singular pronoun? How did other languages—from Latin to Yoruba to Korean—influence English? Why did English speakers sometimes choose to write in Latin or French in the past? Who writes and speaks in English now, and why? This course will help you answer all these questions and more. You will get experience with key resources that can help you beyond this course. You will find hidden patterns in the language that you never noticed before. You will gain insights into the richness and variety of Englishes through history and in our own time.

This course will examine how and why English pronunciation, grammar, and vocabulary have changed over time. We will see how historical and contemporary variants correlate with geography, social class, race and ethnicity, and other factors. We will explore some of the many different Englishes in use now.

Discover more about the language you speak, read, and write. No previous experience with linguistics or the history of English is required.

REQUIREMENTS
• Reading and preparation for discussion each class day
• Class participation
• Written exercises and two passages to read aloud
• Weekly quizzes (online, open book, open note)
• An annotated bibliography on a course topic or a creative work in Middle English or Early Modern English
• Group presentation on a contemporary dialect of English
• Take-home final exam (open book, open note)

REQUIRED TEXTS
List price new, unbundled, bookstore: $44.50


OR two-book package, bundled, new: This Language, A River and Workbook Package, ISBN 9781488111990; $62.25 on the publisher’s website

Other required texts: available through Canvas and the library website

DEGREE REQUIREMENTS FULFILLED
Capstone requirement for LTS major
LIT

YOUNG ADULT GRAPHIC NOVELS | SUSAN MOONEY, PH.D.
LIT 4930.001 | CRN 18218
M/W 9:30-10:45 am
(Tampa campus)
Face-to-face

The rapidly transforming genre of young adult graphic novels provides teens and middle schoolers with imaginative ways to explore and discover identity, origins, constructions of reality in realist and fantasy settings with a balanced approach to visual images, composition, and prose. We will explore primarily contemporary intersectional graphic novels that include variously: race, gender, class, gender and sexual identity, mental health, and diverse abilities, and we will consider such questions as

- How does this genre explore historically grounded as well as fantasy aspects of identity and relationships?
- How does the graphic novel reinvent familiar features from comics such as super hero characters and quest and mystery plots?
- What do the visual features of the YA graphic novel memoir add to coming-of-age narratives?

The course will include works by Mariko Tamaki, Gene Luen Yang, Robin Ha, Marjane Satrapi, Noelle Stevenson, Tony Medina, and more.

This is a great course for English majors and non-majors who want more experience with this hybrid form of literature, expanding their analysis and interpretation into the visual field. Education, Visual arts, Film, Mass Communications and other non-majors welcome!

LITERATURE, GENDER, AND SEXUALITY: THE LITERARY ICON, WILL & JANE | LISA STARKS, PH.D.
LIT 3513.691 | CRN 17277
Tuesdays, 6:00-8:30 pm
(St. Petersburg campus)
Face-to-face

How are representations of iconic literary figures—their lives and works—shaped by cultural notions of gender and sexuality? How do these representations then shape our views of literature, gender identities, and sexual orientations? Through gender and sexuality studies, trans and queer theory, we will explore sexuality and the gendered author in Shakespeare and Austen biopics, literature, and other media (e.g., films, fandom, fiction) in LIT 3513. We will read these texts critically and creatively, responding to them through in-class discussion and activities, online discussion posts, two essay tests, and an adaptation project.
THE MODERN EUROPEAN NOVEL | SUSAN MOONEY, PH.D.
LIT 3144.001 | CRN 18216
M/W 12:30-1:45 pm
(Tampa Campus)
Face-to-face

DESCRIPTION
The modern European novel has been one of the ideal literary genres for the intersection and foregrounding of diverse voices, characters, and viewpoints. The novel originated in Europe; it is revelatory to study its modern permutations. Stylistically, the novel has the capacity to be revolutionary over and over again, as well as reflect on itself as an art form. The twentieth and twenty-first centuries find reinventions of the novel starting with the swirling, lyrical, and psychologically complex first-person narrative of Marcel Proust’s *In Search of Lost Time*. In this semi-autobiographical work, Proust tells a complex and complicated coming of age of a sensitive boy in late 19C France; he witnesses the ironies and double standards of his society vis-à-vis queerness, Judaism, class, age, ability, and wellness. In the 1930s, in Soviet Russia, Mikhail Bulgakov, writing under censorious state scrutiny, brings an ancient story of Pontius Pilate and weaves it into a detective-fantasy-Faustian meeting with Mephistopheles in contemporary Moscow: this novel combines a spiritual and ethical journey along with a mordant satire of Soviet life and social institutions. Bringing us up to the current day and critically looking back to British colonial history and enslavement of Africans, Bernardine Evaristo’s *Girl, Woman, Other* takes us through the intertwined narratives of twelve diverse Black British womxn. This novel of “flow” involves diverse feminisms, cis and trans women, girls, non-binary people of various ages. Evaristo’s prose takes on postcolonial African and the Caribbean identities, problematic whiteness, Britain’s involvement in the slave trade, Empire, and the Black diaspora. The modern European novel critically and imaginatively reflects back to us complex relationships within and beyond the geographical borders of Europe. Students will gain valuable skills in critical writing, research, and analysis while developing global fluency, transcultural empathy, and knowledge of modern narratives.

This course serves majors and non-majors alike – introducing students to brilliant landmark European novels in translation and in English, and helping them develop advanced undergraduate writing and research skills transferable to an array of careers.

INTRODUCTION TO LITERATURE: WATERSCAPES | ANCA GARCIA
LIT 2000-007 | CRN 18052
T/R 2:00-3:15 PM
(USF Tampa campus)
Face-to-face

DESCRIPTION
The theme of this course is “water” as a multivalent literary element. Water is fundamental to human life, but it can also be dangerous, even deadly. It can represent the place where supernatural creatures dwell, or it can be a liminal element marking the border between life and death. It is both fertile and frightening. It can symbolize salvation in Christian baptism, or it can be a place of exile and shipwreck. Islands too, as geographical bodies surrounded by water, can be places of refuge or metaphors for entrapment. Throughout the semester we will be focusing on water’s complex functions.
and various facets in works of literature by different authors, representing various historical periods and cultural contexts. How does the theme change over time? What makes waters and islands so powerful and appealing for so many writers? How do we define our own, individual, relationship with these symbolic images?

**REQUIREMENTS**

We will read literary works such as *The Tempest* by William Shakespeare, *Wide Sargasso Sea* by Jean Rhys, and *The Voyage of the Narwhal* by Andrea Barrett.

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**INTRODUCTION TO LITERATURE: TRANSFORMATIONS | LISA STARKS, PH.D.**

LIT 2000.791 | CRN 18830  
(St. Petersburg campus)  
Fully Online

**DESCRIPTION**

In LIT 2000 (Introduction to Literature), we will explore the rich, transformative qualities of literature—the narratives, metaphors, and dramas that shape our world, how we think, and who we are. Our world is composed of narratives, images, ideas, impressions, and performances that are constantly transforming into new ones—transforming us and others in the process. So, in a way, studying literature is a way to study what it is to be human, to experience life, places, and times from multiple perspectives. In LIT 2000, we will learn about different kinds of literary texts and how they generate meanings, focusing specifically on their connections to other texts, literary and non-literary. We will read these texts critically and creatively, responding to them through quizzes, discussion posts, a literary analysis essay, and an adaptation project.

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**INTRODUCTION TO LITERATURE “THE STORIES THEY DON’T WANT YOU TO KNOW: ALTERNATIVE NARRATIVES” | ALLISON DUQUE**

LIT 2000.003 | CRN 11510  
M/W 11:00-12:15 pm  
(USF Tampa campus)  
Face-to-face

In many cases in life as well as literature and history, we only really hear one side of the story. Maybe you remember growing up and hearing all about how Christopher Columbus “discovered” America only to find out later that there were thriving communities already here. Maybe you read about Mr. Rochester locking his “crazy” wife in the attic and wondered what her story was all about. This class is going to explore some of these cases where we will look at some original works that you may be familiar with as well as some other sides of the story that you may not have heard before. We will look deeper into this theme through drama with both film and plays, poetry, short stories, micro fiction, comics, and a novel. We will also get the opportunity to write our own “other sides” and consider what we might want to say in response to others.

**DEGREE REQUIREMENTS FULFILLED**

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