AML 3032-002 (CRN# 10223): AMERICAN LITERATURE FROM 1860 TO 1912 will meet on Mondays and Wednesdays from 3:05pm to 4:20pm

and

AML 3032-901 (CRN# 22303): AMERICAN LITERATURE FROM 1860 TO 1912 will meet on Wednesdays from 6:20pm to 9:05pm with Professor Tova Cooper.

**Course Description**
This course will examine texts from a variety of genres popular at the turn of the turn of the twentieth century, including Realism and Naturalism, Local Color Fiction, Speculative Fiction, poetry, and the essay. Expect to read canonical authors such as Whitman, Dickinson, Twain, James, Crane, and Gilman, as well as popular authors such as Horatio Alger, Edgar Rice Burroughs, Sui Sin Far, Zitkala Sa, and others. In the course, we will address formal innovations in American literature as well as the changing landscape of American life—urbanization, immigration, changing gender roles, and life after the end of slavery and the failure of Reconstruction, among other things.

**Course Requirements**
TBA

**Course Texts**
TBA

AML 4300-901 (CRN# 19152): SELECTED AMERICAN AUTHORS: VONNEGUT/UPDIKE/OATES will meet on Tuesdays from 6:20pm to 9:05pm with Professor Lawrence Broer.

**Course Description**
This course focuses upon three of American Literature’s most distinguished and influential contemporary authors, John Updike, Kurt Vonnegut, and Joyce Carol Oates. With respect to theme and craft, our readings and class discussion have three primary objectives: 1) to understand each writer’s distinctive contribution to post-WW II American Literature, 2) to examine their shared critique of American Democracy, its strengths and vulnerabilities, and 3) to understand how the assigned works represent new directions in American literature from World War II to the present. We ask the question, what allows us to call “postmodern” writers as distinctly different as Updike, Vonnegut, and Oates, and how does their orientation as postmodern writers influence their portrayal of the American Dream and the American character? Keep in mind that we must always look carefully at each individual work to determine the degree to which its world view and literary conventions are traditional or postmodern, and that post-modernity may be decided more by the reader’s predilections than by the text itself.
Course Requirements
Two major exams; two essays four to six pages in length; occasional unannounced quizzes
Students with more than two unexcused class absences will be dropped from class.

Course Texts
- John Updike, *Rabbit Angstrom: A Tetralogy*
- Kurt Vonnegut, *God Bless You, Mr. Rosewater, Slaughterhouse-Five*
  *Breakfast of Champions*
- Joyce Carol Oates, *Black Water, The Tattooed Girl*

CRW 3112-901 (CRN# 13218): FICTION I will meet on Tuesdays from 6:20pm to 9:05pm with Professor Karen Gonzalez.

Course Description
Fiction I will focus on the basic elements of narrative craft such as significant detail, dramatic structure, characterization, dialogue, voice, point of view, setting, and theme. The process of writing relies on reading, and a regular writing schedule, and this course will allow each student the opportunity to practice both. Through responses to stories, exercises, and critiques of each other’s work, students will practice reading fiction critically and actively, as a writer, and present drafts of stories in a workshop setting.

Course Requirements
TBA

Course Text (tentative)
- *The Best American Short Stories, 2012*, Tom Perrotta, Editor

CRW 3121-001 (CRN# 11552): FICTION II will meet on Mondays and Wednesdays from 4:45pm to 5:50pm with Professor Karen Gonzalez.

Course Description
Fiction II will focus on the writing of original fiction in any of its forms—short story, flash fiction, novella, novel. We will continue the discussion of basic elements of narrative craft begun in Fiction I, such as significant detail, dramatic structure, characterization, dialogue, voice, point of view, setting, and theme, with attention paid to genre, and genre-bending work. The course will emphasize active, critical reading, and a regular writing schedule through the inclusion of weekly exercises and discussion of contemporary short stories. Students will present their writing in a workshop setting, and should complete drafts of 2-3 short stories.

Course Text (tentative)
- *The Best American Short Stories, 2012*, Tom Perrotta, Editor
CRW 3121-902 (CRN# 18519): FICTION II will meet on Tuesdays from 6:20pm to 9:05pm with Professor John Fleming.

Course Description
An advanced workshop in fiction writing.

Course Requirements
- Written responses to classmates’ stories.
- Analyses of published stories.
- Regular participation in class discussion.

Course Texts
- Browne and King, *Self-Editing for Fiction Writers*
- Oates, ed., *The Ecco Anthology of Contemporary American Short Fiction*

CRW 3321-001 (CRN# 10235): POETRY II will meet on Wednesdays from 2:00pm to 4:45pm with Professor Jay Hopler.

Course Description
Poetry II is a creative writing workshop/seminar in which both the original work of the course participants and the work of established poets and essayists will be read and discussed. Students will receive instruction in the composition and revision of original poems, in the craft of poetry, in the critique and analysis of poetry and in the art of close reading.

Course Requirements
Students will be required to participate fully in all workshops and seminars and complete weekly writing and reading assignments. When offered in the spring semester, attendance at several poetry readings and/or special poetry events also will be required (all poetry readings and special events will be free and open to the public). In addition to creative writing, critical and analytic writing are also required for this course.

Course Texts
- Jorie Graham, *Space*
- Ira Sukrungruang, *In Thailand It is Night*
- Katherine Riegel, *What the Mouth was Made For*
- Caroline Hembree, *Skinny*
- Stephen Kampa, *Cracks In the Invisible*
- Hunt Hawkins, *The Domestic Life*
- *The Course Packet* (poems, essays and translations assembled by the course instructor)
CRW 4930-902 (CRN# 11762): SELECTED TOPICS IN CREATIVE WRITING: WRITING APOCALYPtic FICTION will meet on Wednesdays from 6:20pm to 9:05pm with Professor Karen Gonzalez.

Course Description
In this writing and craft course we will focus on Apocalyptic and Post-Apocalyptic science fiction. This genre describes a world that eludes our control—one which has experienced plague, collision with asteroids, or invasion by alien species. One in which humans are done in by nuclear war or ecological catastrophe, where remaining members of civilization must struggle to survive in the face of an overwhelming threat. These scenarios present a fine setting for fiction writers to explore the relationship between science and society.

We will examine the structures and parameters of the genre’s traditions through close reading of selected short fiction by some of the genre’s acknowledged masters (Stephen King, George R.R. Martin, Cory Doctorow, Octavia E. Butler), but the focus of the course will be on the production of original fiction presented in a workshop setting.

All students will complete a final project, and make a presentation on a topic related to the genre.

Course Requirements
TBA

Course Texts (tentative)
- Wastelands: Stories of the Apocalypse, John Joseph Adams, Editor
- One novel (TBA)

ENC 3250-019 (CRN# 12168): PROFESSIONAL WRITING will meet on Tuesdays and Thursdays from 11:00am to 12:15pm

and

ENC 3250-906 (CRN# 12460): PROFESSIONAL WRITING will meet on Thursdays from 5:15pm to 8:00pm with Professor Jennifer Paquette.

Course Description
This course focuses on writing from a business perspective, establishing familiarity with the documents expected in the professional world. Students will prepare memos, emails, resumes, proposals, reports, and presentations while learning the formatting guidelines and grammatical and stylistic rules for writing.

Course Requirements
This course involves a variety of major and minor writing assignments, individual and group presentations, weekly quizzes, and class discussions.

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Course Text
- *Business Communication* by Schwom and Snyder (e-text acceptable, but online component is required)

ENC 3250-025 (CRN# 12421): PROFESSIONAL WRITING will meet on Tuesdays and Thursdays from 11:00am to 12:15pm with Angela Eward-Mangione.

Course Description
This course is designed to help strengthen skills of effective business and professional communication in written, oral, and digital modes. Some emphasis is placed on reviewing grammar and mechanics as students create successful written messages including e-mails, memos, letters, reports, presentations, résumés, and cover letters. This class primarily relies on collaborative strategies, including group discussions and workshops. Students will learn to negotiate personal and professional identity, adopting multiple professional points of view (e.g., employee, intern, manager) to write for both internal and external audiences. Students will also apply knowledge of workplace and industry concerns or trends to present and report on key data to decision makers. Finally, students will consider how to showcase and market their experience, skills, and work in both written and digital formats for twenty-first century hiring managers and recruiters.

- Project 1: Communicating Effectively within Organizations (10%)
- Project 2: Communicating Effectively with External Audiences (20%)
- Project 3: Presenting and Reporting Data for the Workplace (30%)
- Project 4: Marketing Your Skills in the Job Market (25%)
- Aplia Assignments and Discussion Board (15%)

Course Requirements
TBA

Course Text (Bundle)
- *Guffey Essentials of Business Communication, 9e* + access codes to Aplia and MEGuffey.com website

Print Bundle
Bundle: USF Custom *Guffey Essentials of Business Communication, 9e* + Aplia w/eBook PAC
MEGuffey.com PAC
ISBN: 9781285477527

Digital Bundle
Bundle: Aplia w/eBook PAC (Guffey Essentials of Business Communication, 9e) + MEGuffey.com PAC
ISBN: 9781285569383
ENC 3416-001 (CRN# 18534): NEW MEDIA FOR TECHNICAL COMMUNICATION will meet on Tuesdays and Thursdays from 12:30pm to 1:45pm with Professor Meredith Zoetewey.

Course Description
We can approach new media as:
- writing for technology-driven industries (e.g., software development, health care, engineering)
- writing in technology-oriented positions (e.g., business or computer systems analyst, technical writer, information architect)
- writing with new technologies (e.g., Help authoring tools, Darwinian Information Typing Architecture/XML, HTML5/CSS3)
- writing to facilitate the creation and development of new technologies (e.g., use cases, wireframes, software requirements, usability testing and reporting, quality assurance, interface design)

We will adopt all four perspectives in this class. But no matter which perspective we take any given week, we will understand new media as modular (i.e., suited to existing as independent units); variable (i.e., suited to change, versioning, and multiple modifications); and automatable (i.e., suited to being created and updated automatically). ENC 3416 will introduce you to the types of writing you might be called on to do as a technical communicator supporting new media development and the new media tools you can expect to use and/or understand to do this work. This course is writing-, reading- and production-intensive.

Course Objectives
After completing this course, you’ll be able to:
- Understand the phases that govern new media development and the technical communicator’s role in those phases
- Write technical documents that undergird the new media development process
- Design appropriately modular, variable, and automatable new media objects that are competently executed and rhetorically effective

Course Texts (required)
- Jon Duckett’s HTML and CSS: Design and Build Websites
- Microsoft Manual of Style
- Ben Rinzler’s Telling Stories: A Short Path to Writing Better Software Requirements
- Bellamy, Carey, and Schlotfeldt’s DITA Best Practices: A Roadmap for Writing, Editing, and Architecting in DITA
ENC 4931-001 (CRN# 10321): WRITING ABOUT THE LAW will meet on Tuesdays and Thursdays from 12:30pm to 1:45pm with Professor Constance Holmes.

**Course Description**
In this course, we will understand how the American Court System operates, including the courts’ organization, functions, criminal and civil sides, procedure, and Appellate review. We will write about legal issues, legal cases and legal arguments, with an emphasis on the type of writing that is used to clearly explain the abstractions of the law, with an emphasis on correct grammar and error free expression.

**Course Requirements**
Three take home Quizzes will demonstrate the student’s knowledge of the American Court System. Several Writing Exercises will progress in demonstrating a grasp of the concepts of writing about the law. We finish with reading Supreme Court cases, and writing one summary and then a Final Project, including an oral presentation of an argument of the student’s choice. Independent work is required and a mastery of the English language is assumed. Prerequisites include ENC 1101 and1102 and another Writing course, preferably Expository Writing.

**Course Text**

ENG 4013-700 (CRN# 22442): LITERARY CRITICISM will meet online with Professor Regina Hewitt.

**Course Description**
Students in this course will read and analyze selected statements about literature and theorize about why they have been influential and controversial in Western history, especially in Britain, from ancient to present times. Controversies to be considered 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 considered range from Plato and Aristotle through Aphra Behn, Samuel Johnson, and William Wordsworth to Stephen Greenblatt and Lawrence Buell. Students will also investigate some techniques, tools, and genres (such as dialogues, letters, periodical essays, dictionaries, biographical inquiries) prominent in literary criticism at various times in history and practice adapting these modes in online scenarios.

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.

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Course Requirements
- Online communication (discussion posts, comments, blogs or journals) on assigned questions by specified deadlines (at least once and sometimes twice per week); most of this work will involve group collaboration
- Quizzes
- Two short research assignments

Course Text

Some additional readings will be assigned; files will be provided or directions for internet access (at no additional cost) will be provided.

ENG 4060-001 (CRN# 13841): HISTORY OF THE ENGLISH LANGUAGE will meet on Tuesdays and Thursdays from 11:00am to 12:15am with Professor Nicole Discenza.

Course Description
1500 years ago, English was a set of Germanic dialects spoken by a small number of people on the margins of what the West considered the known world. Today, it is spoken by hundreds of millions of people around the globe in many different varieties. How did English get from there to here? In this course, we’ll see the changes! We’ll start with the many forms of Modern or Present-Day English, comparing and contrasting them to learn about the many Englishes available in our own time. Then we will jump back to the beginnings and look at how English developed, from its pre-history until modern times. We’ll study the forms of the language, but we’ll also pay a lot of attention to the cultural setting: who speaks, reads, or writes English and why? Who can but chooses another language? How did other cultures and languages, from Greco-Roman to American Indian and African languages, influence English?

Course Objectives
This course is designed to help you:
- learn the basic concepts, methods, and terms necessary for the study of language;
- become acquainted with materials useful for studying language, including dictionaries, grammars, and bibliographies;
- gain an overview of the development of the English language from earliest times to the present, and from its origins in England to varieties of world English;
- reach an understanding of how social, cultural, and economic forces interact with language.

Course Requirements
- reading and preparation for discussion each class day
- written exercises (some specified on the syllabus, others to be added later)
- in-class quizzes

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- in-class midterm and a final during finals week
- a research project whose topic and form will be negotiated between each student and the instructor to fit the particular needs and interests of the student

**Course Texts**
- Coursepack from Pro-Copy

ENL 3015-901 (CRN# 22317): BRITISH LITERATURE TO 1616 will meet on Tuesdays from 6:20pm to 9:05pm with Professor Heather Meakin.

**Course Description**
In this course we will survey some of the poetry and prose that constitute the roots of our English—and our American—literary heritage. As we trace the formation of a “British” literature through the Anglo Saxon, Medieval, and Early Modern periods, one aim of the course will be to enable students to recognize the similarities and differences between authors which make such (national) labels meaningful as well as limiting or distracting. To what extent are our identities (indeed our imaginations) determined by place? By a shared (or imposed) cultural heritage? By a shared (or imposed) language?

The variety of material is also designed to help students determine which genre, period, author, or question(s) they want to continue investigating in subsequent English courses and/or a Minor or Major in English. We will also be keenly aware of issues concerning the notion of a “canon” or a body of literature considered worthy of preservation. Who decides which writers are major or minor or unworthy of either designation—the authors themselves? Their readers? Their critics? Other writers? Is it a Darwinian process of natural selection or are there ideological forces at work?

**Course Requirements**
- 3 unit tests
- short writing assignments

**Course Texts**
ENL 3017-901 (CRN# 22316): STUDIES IN 19TH-CENTURY BRITISH LITERATURE: READING CULTURE will meet on Wednesdays from 6:20pm to 9:05pm with Professor Marty Gould.

Course Description
This course takes a cultural studies approach to literary criticism, using primary sources to investigate Victorian fiction. At the core of the syllabus will be four or five novels (yet to be named, though likely to have been written by authors such as Dickens, Gaskell, Braddon, and Hardy). Following our discussion of each novel, the class will generate a series of research questions that students will individually “answer” by using the evidence provided by the period’s popular magazines. Students will write up their findings and present them in class. By the end of the semester, students will have a deeper understanding of the reading practices, literary issues, and social concerns of the nineteenth century.

Course Requirements
TBA

Course Texts
TBA

ENL 3026-001 (CRN# 22314): STUDIES IN 20TH-CENTURY LITERATURE: KEROUAC AND THE BEATS will meet on Mondays and Wednesdays from 4:35pm to 5:50pm with Professor John Lennon.

Course Description
This course is a cultural examination of the Beat Generation, a small cadre of artists in the mid twentieth century whose work is categorized as a literary protest against materialism, conservative notions of sexuality and social conformity. While there will be an emphasis on the works of Jack Kerouac, we will read a variety of Beat writers including Alan Ginsberg, William Burroughs, Diane di Prima, Gary Snyder, Gregory Corso and Anne Waldman.

Course Requirements
TBA

Course Texts
TBA

ENL 3230-700 (CRN# 22579): BRITISH LITERATURE 1616-1780 will meet online with Professor Regina Hewitt.

Course Description
Students in this course will read a selection of literary works from the 17th and 18th centuries, investigate how the social, political, and philosophical developments of the time shaped this imaginative writing, and consider how such contexts continue to affect the reception of these
texts. Works to be considered will include poetry, drama, fiction and non-fiction by authors ranging from John Donne through John Milton, Margaret Cavendish, Aphra Behn, and John Gay to Jonathan Swift, Alexander Pope, and Oliver Goldsmith. Contexts to be examined include the Commonwealth experiment, the Restoration of court culture, and the rise of the public sphere; Enlightenment (including Scottish Enlightenment) philosophy and religious sectarianism; advances in commerce, industry, and empire; expectations about gender and manners. The online class format will give students the opportunity to compare the formation of reading communities through the circulation of manuscript and printed materials during the 17th and 18th centuries with the formation of reading communities through electronic media at the present time.

This class will be conducted entirely online. There will be no synchronous meetings or teleconferences, but students will be expected to follow a given schedule for postings on and responses to assigned material. Information about the schedule and further particulars will be announced in Canvas and/or e-mailed to registered students on the day before the first day of classes.

**Course Requirements**

- Online communication (discussion posts, comments, blogs or journals) on assigned questions by specified deadlines (at least once and sometimes twice per week); most of this work will involve group collaboration
- Quizzes
- Two short research assignments

**Course Texts**

- *The Longman Anthology of British Literature*, 4th ed. (2010), vols. 1B and 1C, including access to Pearson-Longman’s “MyLiteratureKit” online supplement for these texts. VP ISBN 0321914341. Students must order with this ISBN number to get the right combination of materials. The package of print volumes and online access with the given ISBN is available only through the USF Bookstore; to order from a different vendor, use the standard ISBN numbers for each volume and order the online access kit at [www.myliteraturekit.com](http://www.myliteraturekit.com). Ordering separately will probably be less economical than ordering the package created for USF.

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ENL 3331-001 (CRN# 10335): EARLY SHAKESPEARE will meet on Tuesdays and Thursdays from 9:30am to 10:45am with Professor Sheila Diecidue.

**Course Description**

This course covers the early dramas of Shakespeare from *TITUS ANDRONICUS* to *HAMLET*. Other plays studied will include the following: *RICHARD II; HENRY IV, PARTS 1 AND 2; HENRY V; AS YOU LIKE IT; MIDSUMMER NIGHT'S DREAM; MERCHANT OF VENICE*. We will also read some earlier background plays: *OEDIPUS REX; THYESTES; SECOND SHEPHERDS' PLAY; MANKIND*. The objectives of the course: To enhance the student’s knowledge of the early plays of
Shakespeare in the context of Classical, Medieval, and Renaissance drama; to develop the student’s critical and analytical skills in thinking, discussing, and writing about these plays; to develop the student’s ability to read Shakespeare’s plays with understanding and enjoyment. The focus of this course is on close reading and intelligent discussion of the texts. Emphasis is on the primary works. Some reading of secondary critical material may be required. Although Norton’s edition of SHAKESPEARE’S EARLY PLAYS, edited by Stephen Greenblatt, will be available at the bookstore, you may use any scholarly copies of the plays you may already possess. Other required textbooks and materials: THREE LATE MEDIEVAL MORALITY PLAYS. Ed. G.A. Lester. Norton: New York, 2002. Available at USF bookstore and on Amazon. Required: Packet of plays and critical articles available at Pro-Copy.

ENL 3332-001 (CRN# 11764): LATE SHAKESPEARE will meet on Tuesdays and Thursdays from 11:00am to 12:15pm with Professor Sheila Diecidue.

Course Description
This course covers the late drama of Shakespeare. Some of the plays studied include the following: MACBETH; KING LEAR; OTHELLO; ANTONY AND CLEOPATRA; THE WINTER’S TALE; MEASURE FOR MEASURE; TWELFTH NIGHT. We will also read some earlier background plays: OEDIPUS REX; THYESTES; SECOND SHEPHERDS’ PLAY; MANKIND. The objectives of the course: To enhance the student’s knowledge of the late plays of Shakespeare in the context of Classical, Medieval, and Renaissance drama; to develop the student’s critical and analytical skills in thinking, discussing, and writing about these plays; to develop the student’s ability to read Shakespeare's plays with understanding and enjoyment. The focus of this course is on close reading and intelligent discussion of the texts. Emphasis is on the primary works. Some reading of secondary critical material will be required. Although Norton's edition of SHAKESPEARE’S LATE PLAYS, edited by Stephen Greenblatt, will be available at the bookstore, you may use any scholarly copies of the plays you may already possess. Other required textbooks and materials: THREE LATE MEDIEVAL MORALITY PLAYS. Ed. G.A. Lester. Norton: New York, 2002. Available at USF bookstore and on Amazon. Required: Packet of plays and critical articles available at Pro-Copy.

ENL 3334-001 (CRN# 15633): SHAKESPEARE FROM A HISTORICAL PERSPECTIVE will meet on Tuesdays and Thursdays from 3:30pm to 4:45pm

and

ENL 3334-901 (CRN# 22318): SHAKESPEARE FROM A HISTORICAL PERSPECTIVE will meet on Wednesdays from 6:20pm to 9:05pm with Professor Ann Basso.

Course Description
In this course, students will study a representative selection of Shakespeare's most popular and influential plays and become familiar with a variety of genres: festive comedy, problem comedy, tragedy, and history play, as well as a representative group of the sonnets. We shall focus on the artistic strategies (structure, character development, imagery, theme, etc) and the concepts that have made Shakespeare’s plays significant and appealing to scholars and
audiences for the past 400 years. Class time will be spent discussing individual plays, placing these works in their historical contexts, exploring critical perspectives, and considering Shakespeare in performance.

Shakespeare from an Historical Perspective is part of the University of South Florida’s Foundation of Knowledge and Learning Core Curriculum. It is certified as a Humanities core area fulfilling the following dimensions: Critical Thinking, Inquiry-based Learning, Historical Context and Process, and Human and Cultural Diversity. This course also meets the writing requirements of a Gordon Rule 6A Communications course.

**Course Requirements**
- quizzes on readings
- class participation
- one short paper
- one research paper
- midterm
- final

**Course Texts**

LIT 2000-004 (CRN# 13062): INTRODUCTION TO LITERATURE: RELOCATION AND RENEWAL will meet on Wednesdays from 3:05pm to 5:50pm with Dana Rine.

**Course Description**
In this challenging course, we will examine 20th and 21st century narratives concerning the relocation and renewal of the self in the midst or shadow of war. Our course texts often feature characters whose geographical locations have changed, either for their own dreams and aspirations (Ellen moves to New York in *The Age of Innocence*, for example) or for their own physical safety (Regina finds refuge from Nazi-controlled Germany in Kenya in *Nowhere in Africa*). In other cases, characters find themselves in new roles (“Bertie,” the second in line to the British throne, unexpectedly becomes the King of England in *The King’s Speech* while C.S. Lewis assumes the unfamiliar roles of husband and father in *Shadowlands*). Conflicts, crises, and re-evaluations of the self tend to accompany these uprootings as characters (attempt to) adjust to life in a new place, whether geographically and/or emotionally. Part of our task will be to discuss and analyze the nature of this adjustment process and the characters’ reactions to the various changes in their lives. The hard-working students who take this course will consider the extent to which characters find their niches in new places as well as the forces that alternatively may be hindering their movement forward. We will consider what role literature and literary criticism can/does/should play in the process of healing after traumatic events.

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Course Requirements (tentative)

- Active Class Participation
- Discussion Questions
- Directed Free-Write Quizzes
- Presentation (may be completed individually or in groups of two)
- In-class Mid-Term Exam
- Take-home Final Exam
- One Paper

Course Texts

Required:
The required texts will be available at the USF bookstore; they are all also available from online booksellers (for instance, Amazon) at reduced prices. We will discuss the texts in the order listed below. Additional reading material (several short stories, poems, and scholarly articles) will be posted on Blackboard or available online. We will screen the following films in class (purchasing them is not required): The King’s Speech, Shadowlands, and Invictus.

- Edith Wharton, The Age of Innocence, Penguin
  ISBN-10: 014018970X
  (Alternatively, you may read a free version of The Age of Innocence on Googlebooks.)
- Stefanie Zwieg, Nowhere in Africa. University of Wisconsin Press
  ISBN-10: 0299199649
- Edward Albee, Who’s Afraid of Virginia Woolf, NAL Trade (Reprint 2006)
  ISBN-10: 0451218590
- Jonathan Safran Foer. Extremely Loud and Incredibly Close. Mariner Books
  ISBN-10: 0547735022

Recommended Texts on Writing:

- How to Write, Alastair Fowler (excellent advice on how to plan and organize an essay)
- The Elements of Style, William Strunk and E.B. White (excellent advice on grammar/writing style)

(These two recommended texts are available for free as ebooks through the USF library and at reduced prices from online booksellers.)
LIT 2020-004 (CRN# 20451): INTRODUCTION TO THE SHORT STORY: SHORT STORIES OF THE TRANSATLANTIC COMMUNITY will meet on Monday, Wednesdays, and Fridays from 10:45am to 11:35am with Meghan O’Neill.

Course Description
Course Manifesto
In studying short stories of the transatlantic community, we will consider the ways in which these short stories contribute to the dynamic nature of cultures. Ideas, values, and cultural practices are always in motion, just like the waters of the Atlantic Ocean. We will read our assigned texts with this image of multidirectional motion in mind. All of our writers question the notion of a fixed and stable culture in some fashion. Our texts all pose questions about the problems associated with change. Keeping one’s head above water and staying afloat in powerful cultural currents are major preoccupations of some of our writers. Some of our writers embrace fluxes in cultural currents as the opportunity to turn the tide in the name of “progress.” We will examine these purposeful movements of transatlantic literary texts as they approach the cross currents of cultural exchange.

Course Requirements (tentative)
- Active class participation, including consistent and regular attendance
- Discussion leading
- Reading log/journal
- Literary analysis paper
- Cultural/historical context presentation

Course Texts (tentative)
Required
- other required texts to be provided by the instructor

Recommended Texts
- World Map (National Geographic offers a World Atlas app for $1.99)

Required Materials
- loose-leaf binder for your reading log

LIT 2040-001 (CRN# 10340): INTRODUCTION TO DRAMA will meet on Mondays and Wednesdays from 3:05pm to 4:20pm with Cassie Childs.

Course Description
This class will read eight texts that offer compelling perspectives on such issues as gender, sexuality, cancer, aging, politics and family including Agamemnon, Mourning Becomes Electra,
Othello, Goodnight Desdemona (Good Morning Juliet), The Glass Menagerie, Angels in America, W;t, and In the Next Room (or the Vibrator Play). These dramatic works will be examined as both written text and oral/visual performance, including the formal, historical, and cultural elements. We will read the texts in “pairs” in order to identify the ways in which the texts revise, update, and mash-up the “original” text. We will ask such questions as: What happens when the two texts are positioned together? What insights do they reveal when paired? We will specifically explore revisions and mash-ups of classic dramas, and film adaptations of modern and contemporary dramas. This course focuses heavily on the plays as performances, paying particular attention to stage directions, sets, costumes, etc. This semester we will have the opportunity to see the live performance of In the Next Room performed at USF. Finally, this course will have a heavy digital component and will require students to create and maintain a blog, and participate in a class wiki.

Course Requirements
- Weekly Blog
- Wiki Annotation Project
- Final Paper: Literary Analysis

Course Texts
- Agamemnon
- Mourning Becomes Electra
- Othello
- Goodnight Desdemona (Good Morning Juliet)
- The Glass Menagerie
- Angels in America
- W;t
- In the Next Room (or the Vibrator Play)

LIT 2040-002 (CRN# 14036): INTRODUCTION TO DRAMA: WORLD STAGES—CLASSICAL THROUGH POSTCOLONIAL will meet on Tuesdays and Thursdays from 9:30am to 10:45am with Angela Eward-Mangione.

Course Description
This Gordon Rule course introduces students to the literary genre of drama by reading dramatic criticism and texts that represent a wide range of historical periods and cultural contexts. The course will travel through five distinct historical “stages” of world drama. Excerpts and full-length dramatic texts from Classical Japan, Early Modern and Modern Europe, Postwar/Postcolonial America, and Postcolonial Africa will comprise the course’s primary texts. These texts will be analyzed primarily as written texts, but we will also view excerpts from Kenneth Branagh’s Hamlet (1996) and Anthony Harvey’s Dutchman (1967). Selections from the cornerstone of Western dramatic criticism will be supplemented by Early Modern, Modern, and Contemporary dramatic criticism. This course will also consider Biographical, New Historical, Reader-Response, Psychological, and Ethical approaches to reading dramatic texts.
Course Requirements

- Weekly Blog (25%)
- Short Interpretive Essay (25%)
- Peer Work and Participation (10%)
- Final Paper: Literary Analysis (40%)

Course Textbook


Course Texts (Primary)

- *Hamlet* (c. 1599-1601) by William Shakespeare (excerpts)
- *Life is a Dream* (1636) by Pedro Calderón de la Barca
- *Chūshingura: The Forty-Seven Samurai* (1703) adaptation (1979) by Nakamura Matagorô II and James R. Brandon
- *Mother Courage and Her Children* (1939) by Bertolt Brecht
- *Dutchman* (1964) by Amiri Baraka/Leroi Jones
- *Death and the King’s Horseman* (1976) by Wole Soyinka

All primary texts are printed in the course textbook (see above).

Dramatic Criticism:

- Excerpts from *The Poetics* (c. 335 BCE) by Aristotle; “A Mirror Held to the Flower” (1424) by Zeami Motokiyo; “Preface to Troilus and Cressida, Containing the Grounds of Criticism in Tragedy” (1679) by John Dryden; *The Birth of Tragedy* (1872) by Friedrich Nietzsche; “The Street Scene” (1935-1936) by Bertolt Brecht; “Revolutionary Theatre” (1966) by Amiri Baraka; and *Theatre of the Oppressed* (1974) by Augusto Boal.

All texts on dramatic criticism are also printed in the course textbook (see above).

LIT 2040-901 (CRN# 12648): INTRODUCTION TO DRAMA: VICTIMS AND VICTIMOLOGY / CRIMES AND CULPABILITY will meet on Wednesdays from 6:20pm to 9:05pm with Dorinda Davis.

Course Description

This Gordon Rule course introduces students to the literary art form of drama. Students read representative selections of dramatic literature by a wide range of authors from various historical periods and cultural contexts.

Beginning with an examination of Milgram Project, the Stanford Prison Experiment, and the BBC Prison Project, this course encourages students to think about why people do the things they do. We consider the themes of culpability and complicity in a number of famous (and infamous) dramatic characters. Using the long lost nineteenth century play *Woyzeck* (now often hailed as the first “modern” play) as our linchpin, we examine moral lapses, slips, and out-and-
out crimes, and the victims and perpetrators at their centers, with an eye toward personal responsibility and social and communal accountability. Concurrently, utilizing such tools and concepts as reception theory, feminism, New Historicism, and Marxism, we examine the interface between authorial intent and audience response; meanwhile, we explore the historical times that produced the plays and the social issues that keep them relevant today. Many of the plays in this course concern themselves with difficult, even offensive, subject matter. These plays utilize strong language and strong situations, including rape, murder, suicide, and casual cruelty; if a student feels that the subject matter will make him or her too uncomfortable to participate in class discussions, I encourage that student to select a different course.

Meets once a week.

Course Requirements
TBA

Course Texts
- *Death and the Maiden* by Ariel Dorfman. ISBN-10: 0140246843

LIT 3022-001 (CRN# 13063): MODERN SHORT PROSE will meet on Mondays and Wednesdays from 3:05pm to 4:20pm with Professor Ylce Irizarry.

Course Description
During the late 19th-century, U.S., the Modern Short Story and Novel developed as part of our national identity, so we will begin this course “at home” and read our nation’s short fiction in light of its forms, themes, and contexts. We will discuss how stories depict our relationships with history, technology, language, and our understanding of personal and national identity. Outside the U.S., many national boundaries shifted, due to various aspects of globalization: war, technological development, and immigration. Thus, once we establish an understanding of the nature and scope of modern short prose in the U.S., we will move outside of the U.S. and explore short stories of the world. We will discuss the short story’s form and function: what it looks like and what it explores in various nations. No single course can cover all Modern Short Prose in a semester; this course aims to take a broad survey of the Short Story to develop students’ understanding of Modern Short Prose here and abroad.

Course Requirements
- **Paragraphs (5, 10%)**: reflect careful reading and thinking.
- **Exams (3, 45%)**: include short answer, identify, paragraph, and term questions.
• **Quizzes (10, 20%)**: ask short theme-based questions.
• **Research Paper (1, 25%)**: requires critical sources and proper MLA documentation.

**Course Texts**
U.S. Authors studied include but are not limited to the following: Nathaniel Hawthorne, Charles Chesnutt, Charlotte Perkins Gilman, William Faulkner, Flannery O’Connor, John Barth, Toni Morrison, Phillip K. Dick, Ursula LeGuin, and Sherman Alexie. International authors studied include but are not limited to the following: Isabel Allende, Margaret Atwood, Chinua Achebe, Nadine Gordimer, Salman Rushdie, Angela Carter, and Bharati Mukerjee.

**REQUIRED TEXT:**

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LIT 3093-901 (CRN# 12141): CONTEMPORARY LITERATURE: CYBERSPACE AND THE CITY: TRAVEL, ADVENTURE, AND GLOBALIZATION will meet on Thursdays from 6:20pm to 9:05pm with Professor Koonyong Kim.

**Course Description**
This course examines contemporary literature and film that feature the city and/or cyberspace. Through various literary and filmic texts from USA, China, France, Hong Kong, Italy, and Japan, among others, we will travel cyberspace and cities, both real and imagined. By exploring urban space and cyberspace, we will seek to map the complex processes of globalization and transcultural formations in the contemporary world.

**Course Requirements**
• Reading and watching assigned texts and participation in discussion
• Mid-term and final papers
• Short oral presentation
• Short quizzes; NO exams

**Course Texts (tentative)**
• Michael Patrick King, *Sex and the City*
• Ridley Scott, *Blade Runner*
• The Wachowskis, *The Matrix*
• Italo Calvino, *Invisible Cities*
• Paul Auster, *The New York Trilogy*
• William Gibson, *Idoru*
• Murakami Haruki, *What I Talk about When I Talk about Running*
• Jia Zhangke, *The World*
• Sofia Coppola, *Lost in Translation*

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LIT 3103-003* (CRN# 10343): GREAT LITERATURE OF THE WORLD will meet on Tuesdays and Thursdays from 12:30pm to 1:45pm
GREAT LITERATURE OF THE WORLD will meet on Tuesdays and Thursdays from 3:30pm to 4:45pm with Professor Jennifer Paquette.

*Does not count toward the English major.*

**Course Description**
This course examines literature from around the world, focusing on the transformation of the hero in both the literary tradition and popular culture. Through a close reading of four works and discussions of ancillary classics, students receive a well-rounded view of terminology and genres, cultural mores, and literary relevance.

**Course Requirements**
This is a discussion based course, so class participation is required. Students will present a great work of literature, explain a scholarly article, compose thoughtful journal responses, complete weekly reading assignments, participate in a group presentation, and submit a well-written essay.

**Course Texts**
- Homer. *The Iliad.* (Translated by Robert Fagles)
- Homer. *The Odyssey.* (Translated by Robert Fagles)
- *Beowulf.* (Translated by Seamus Heaney)
- Sir Walter Scott. *Ivanhoe.*

**Course Texts (Tentative)**
- Franz Kafka, *The Trial.*

**LIT 3144-001 (CRN# 22341): MODERN EUROPEAN NOVEL: LITERATURE AND STATE-SPONSORED VIOLENCE** will meet on Tuesdays and Thursdays from 2:00pm to 3:25pm Professor Jennifer Gully.

**Course Description**
20th-century Europe was a place of both unprecedented violence and incomparable creativity. In this course, we will look at some of the era’s major novels for how they responded to the wars that racked the continent and to the totalitarian systems that emerged in their wake. Our critical attention will focus on how these texts depart from conventional realist depictions of violence to insert elements of the absurd and the surreal, and how they find innovative ways to write about dehumanizing state bureaucracies, the Cold War division of Europe, and the repercussions of the Holocaust that continue to this day.

**Course Requirements**
Course Requirements include active participation in discussion, quizzes, and two revised papers.

continued on next page
Mikhail Bulgakov, *Master and Margarita*.

Ivo Andric, *The Bridge over the Drina*.

W.G. Sebald, *Austerlitz*.

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LIT 3301-002* (CRN# 10353): CULTURAL STUDIES AND POPULAR ARTS: THE FANTASTIC AND UNFAMILIAR will meet on Mondays and Wednesdays from 4:35pm to 5:50pm with Professor Amy Clanton.

*Does not count toward the English major.*

**Course Description**

J.R.R. Tolkien, author of The Hobbit and The Lord of the Rings, defended the fantasy genre by arguing that good fantasy literature transports the reader into a state of “Secondary Belief,” an “enchanted” state of mind in which the reader is entirely immersed in the “Secondary Reality” created by the author. But the journey to and from this reality is no mere escapism, he asserts, for it allows the reader to “regain a clear view [...] so that the things seen clearly may be freed from the drab blur of triteness or familiarity.” Other scholars call this process “defamiliarization”: the artist’s method of giving the viewer a fresh perspective by presenting ordinary events in unordinary ways. Similarly, author Ursula K. Le Guin disputes the common assumption that the purpose of science-fiction is to predict the future; instead, science fiction uses science and technology as metaphors to describe the present: “All fiction is metaphor. Science fiction is metaphor. [...]Space travel is one of these metaphors; so is an alternative society, an alternative biology; the future is another. The future, in fiction, is a metaphor.”

This course looks at how the genres of fantasy and science-fiction reflect important cultural issues, such as definitions of personhood or humanity, racial and ethnic identity, cultural conflict, gender and sexuality, and ethical dilemmas. We will investigate short stories, novels, films, and other texts through theoretical perspectives, including feminist criticism, postcolonial criticism, and cultural criticism. Every student will conduct original research using the resources in the Science Fiction archive in the Special Collections department of the USF library.

**Course Requirements**

- Regular quizzes on assigned readings
- One 1800-word essay presenting an original analysis of two or more texts using the resources in the Special Collections archive
- A proposal, annotated bibliography, preliminary drafts, and peer reviews of the essay

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Course Texts (tentative)


Films: *The Lord of the Rings*, *Pan’s Labyrinth*, and *Brazil*

LIT 3301-004* (CRN# 14032): CULTURAL STUDIES AND POPULAR ARTS: THE ANIMAL: SELF OR OTHER? will meet on Tuesdays and Thursdays from 2:00pm to 3:15pm

and

LIT 3301-005* (CRN# 10354): CULTURAL STUDIES AND POPULAR ARTS: THE ANIMAL: SELF OR OTHER? will meet on Tuesdays and Thursdays from 3:30pm to 4:45pm with Professor Elizabeth Hirsh.

*Does not count toward the English major.*

Course Description

In this course we’ll examine the depiction of non-human animals and human/animal relationships in pop culture in order to explore a range of ethical, philosophical and political questions related to these depictions. Humans have always been fascinated by other animals and have conceived of relations with non-human animals in different ways, often depending on how we envision the natural world as a whole. Should we see ourselves as the divinely-appointed lords of nature and animal life, at liberty to use such “resources” as we see fit? Or are we essentially a part of nature, a species among species? Then again, are we, as some argue, the guardians or stewards of other life forms, with a special responsibility for their welfare? How have we relied on “animals” not only for things like food, entertainment and companionship, but for our very understanding of what it means to be “human”? And what happens to our collective identity when the human/animal opposition is called into question?

By the turn of the 20th century Charles Darwin’s theory of evolution had caused people to reevaluate their place in the creaturely world. Darwin’s ideas shattered the traditional image of a Great Chain of Being in which Man presided over animals; Darwin instead described a dynamic continuity of becoming in which human and non-human animals both participate. Around the same time the Darwinian intellectual revolution was playing out, the ongoing spread of industrialization distanced people from the organic world and extended human control over nature, even (quite recently) to the extent of enabling us to clone and genetically modify other animals. But this new power also tended to objectify *human* life, giving rise to cultural practices such as scientific racism and the assembly line. In a mechanized, rationalized, and post-Darwinian world—a world we still inhabit—reimagining human/animal relations has been a vital concern of ethicists, environmental thinkers, activists and, of course, artists.
We’ll explore the relationship between “the human” and “the animal” as portrayed in popular literary forms like science fiction, adventure writing, and graphic fiction, as well as fictional and documentary movies dating from the 1930s to the last decade. In the latter part of the course we’ll take up some of the ethical questions that have been raised throughout history—but with particular urgency in the last couple of decades—concerning the human relationship with other animals. Certain ideas we’ll discuss are controversial and may give offence to some; this is an unavoidable consequence of taking on challenging, contemporary issues. We will approach all issues in the spirit of learning and every member of the class will be free to express their views in an atmosphere of shared respect. Class format will combine lecture, discussion (small and large), quizzes, writing exercises, screenings and other fun stuff.

Cultural Studies and the Popular Arts is part of the University of South Florida’s Foundation of Knowledge and Learning (FKL) Core Curriculum and will address “values/ethics, race, ethnicity and gender,” as described in the USF Catalog. It is certified as a Writing Intensive Course fulfilling the following dimensions: Critical Thinking, Inquiry-based Learning, and Written Language Competency. It also meets the writing requirements of a Gordon Rule 6A Communications course; students will write at least 4,500 words. At least one assignment will include a revision. Students enrolled in this course will be asked to participate in the USF General Education Assessment effort. This might involve submitting copies of writing assignments for review, responding to surveys, or participating in other measurements designed to assess the FKL Core Curriculum Learning Outcomes.

Course Objectives
Students who successfully complete the course will learn how to:
1. understand key issues in the interdisciplinary field of Human-Animal Studies;
2. critically analyze pop cultural artifacts;
3. express themselves more effectively in spoken and written exchange.

Course Requirements (subject to change)
- Attendance, participation, quizzes
- Weekly blog of 150-200 words
- Essay 1 (draft), c. 1000 words (3-4 pp)
- Essay 1 (revised)
- Essay 2, c. 2000 words (6-8 pp)
- Two Peer Reviews

Course Texts
- H. G. Wells, The Island of Dr. Moreau (1896)
- Jack London, The Call of the Wild (1906)
- Virginia Woolf, Flush: a Biography (1933)
- Art Spiegelman, The Complete Maus (vols I & II)
• Online and hand-out readings selected from: the Bible, Aristotle, St Thomas Aquinas, René Descartes, Charles Darwin, Peter Singer, Tom Regan, R. G. Frey, and others.

VIDEOS (subject to change):
• Carol L. Fleisher (dir.) “Why Dogs Smile and Chimpanzees Cry” (1999) 100 mins.
• W. S. Van Dyke (dir.), “Tarzan, the Ape Man” (1932) 100 mins.
• Hugh Hudson (dir.) “Greystoke: The Legend of Tarzan” (1984) 143 mins.
• [Merian C. Cooper and Ernest B. Schoedsack] (dirs.) “King Kong” (1933) 100 mins.
• Peter Jackson (dir.), “King Kong” (2005) 187 mins.
• Alfred Hitchcock (dir.), “The Birds” (1963) 119 mins.
• Luc Jaquet (dir.) “The March of the Penguins” (2005) 80 mins.
• Werner Herzog (dir.), “Grizzly Man” (2005) 103 mins.
• Chris Noonan (dir.) “Babe” (1995) 89 mins
• Mick Jackson (dir.), “Temple Grandin” (HBO 2010) 107 mins.

LIT 3301-008* (CRN# 10356): CULTURAL STUDIES AND POPULAR ARTS: HARRY POTTER: MIRRORS, DOUBLES, AND TWINS will meet on Tuesdays and Thursdays from 11:00am to 12:15pm with Professor Ann Basso.

*Does not count toward the English major.

Course Description
The Harry Potter series has become a pop-culture phenomenon, spawning legions of fans, eight wildly successful films, and even a theme park. However, from his humble beginnings in a closet on a Muggle street, to his valiant defeat of the forces of evil, Harry Potter portrays an epic hero rooted in literary history. This course will examine J.K. Rowling’s series in terms of Joseph Campbell’s paradigm set forth in The Hero with a Thousand Faces. We shall also seek out HP’s other literary twins, such as Shakespeare’s Macbeth, Chaucer’s “Pardoner’s Tale,” and Tolkien’s The Lord of the Rings.

Cultural Studies and Pop Arts is a Writing Intensive course that fulfills the Gordon Rule for Communication, as well as the exit requirements for Literature/Writing and Major Works.

Course Requirements
• TBA

Course Texts
• All seven of the Harry Potter novels, as well as Joseph Campbell’s The Hero with a Thousand Faces.

LIT 3301-009* (CRN# 11427): CULTURAL STUDIES AND POPULAR ARTS: DETECTIVE FICTION will meet on Tuesdays and Thursdays from 11:00am to 12:15pm
and

LIT 3301-014* (CRN# 16570): CULTURAL STUDIES AND POPULAR ARTS: DETECTIVE FICTION will meet on Tuesdays and Thursdays from 9:30am to 10:45am with Professor Laura Head.

*Does not count toward the English major.

Course Description
This term we will be studying detective stories and films, both as literary works and as expressions of cultural values concerning class status, gender roles, and nationality/race/ethnicity. In the process, we will encounter some of the greatest and most influential writers of detective stories in Britain and the U.S. from the past 150 years and develop a better understanding of our culture.

Course Objectives
- To understand the history and development of the detective story as a genre.
- To become familiar with the three primary types of detective fiction (one of the most popular genres of literature), including the criteria for each type and the major authors.
- To be able to evaluate any detective story according to the criteria for its type.
- To be able to analyze and describe, orally and in writing, the assumptions made by each author about gender roles, class roles, sexual orientation, nationality/ethnicity/race, the sources of and responsibility for crime, and the fairness and effectiveness of the justice system.

Course Requirements
- Several essay exams and a paper based on readings. Mandatory attendance policy.

Course Texts
TBA

LIT 3301-010* (CRN# 11957): CULTURAL STUDIES AND POPULAR ARTS: MURDERERS AND MURDERESSES will meet on Wednesdays from 2:00pm to 4:45pm

and

LIT 3301-011* (CRN# 12763): CULTURAL STUDIES AND POPULAR ARTS: MURDERERS AND MURDERESSES will meet on Mondays from 2:00pm to 4:45pm with Professor Constance Holmes.

*Does not count toward the English major.

Course Description
This course examines the popular American obsession with films that portray stories about crime, and especially Murders and Murderesses from a legal point of view. Students will acquire knowledge of film composition and film making, as well as working knowledge of legal concepts
such as Murder in the First Degree, intent, motive, evidence and testimony in the American and British trial systems; a Legal Supplement is provided.

**Course Requirements**

Students will view a selection of films where the legal ideas are portrayed, and will demonstrate their knowledge through Viewing quizzes of every film worth 26%, Take Home Exams worth 24%, a Short Paper with a reviewed Draft worth 15% and a Final Paper, worth 25%, as well as the text’s contents through take home Text Quizzes worth 10%.

**Course Texts**

**NOVEL:**
- Francis, Dick and Felix Francis, *Silks* (A novel) 2008; Putnam hardcover, 338 pp. or paperback is okay too.

**FILMS** (tentative):
- Scorsese, Martin, *Goodfellas* 146 min.
- Stevens, George, *A Place in the Sun* (1951) 122 min. BW
- Ulmer, Edgar, *Detour* (1945) 69 min. BW
- Wilder, Billy, *Double Indemnity* (1944) 106 min. BW
- Wilder, Billy, *Witness for the Prosecution* (1957) 114 min. BW

*LIT 3301-013* (CRN# 16568): CULTURAL STUDIES AND POPULAR ARTS: DIME NOVELS AND PENNY DREADFULS--THE ORIGINAL "PULP FICTION" will meet on Tuesdays from 3:05pm to 5:50pm with Professor Cynthia Patterson.

*Does not count toward the English major.*

**Course Description**

When Quentin Tarantino released *Pulp Fiction* in 1994, he was both continuing a long history of American sensationalized storytelling, and critiquing American films that had become-numbingly predictable. Utilizing characters like those typically found in the pulp fiction magazines and crime novels of the 1930s-50s, Tarantino’s film featured both graphic language and graphic violence. The “pulps” as they were known, had their roots, in turn, in the dime novels and penny dreadfuls popular from 1860 to 1920. Named for their sales price, dime
novels and penny dreadfuls sold at newsstands and targeted a youthful, largely working-class audience. This class will offer undergraduate research opportunities in the USF Libraries Special Collections of dime novels – one of the largest collections in the country – across several dime novel genres, including westerns, detective/crime, science fiction, travel, sports, and romance. Class will meet in hybrid format – sometimes face-to-face in a computer lab and in the library and sometimes online via Elluminate. Students will research, produce, and publish a digital exhibition using the open-source software, Omeka. This course fulfills the following USF requirements: Gordon Rule; Writing Intensive; Liberal Arts Exit for Major Works & Major Issues; Liberal Arts Exit for Literature & Writing.

Course Requirements
TBA

Course Texts
TBA

LIT 3301-903* (CRN# 10357): CULTURAL STUDIES AND POPULAR ARTS: WAR, TYRANNY, AND CONFLICT: PRODUCING HEROES IN POPULAR CULTURE will meet on Wednesdays from 6:20pm to 9:05pm with Professor Deborah Noonan.

*Does not count toward the English major.

Course Description
From Achilles and Hector to Luke Skywalker and Captain America, heroes and heroines emerge from the carnage of war, revolution, and resistance. Sophocles, Steven Spielberg and a host of writers and producers use the heroic to weave compelling stories about conquering obstacles and making meaning in our lives. In this course, explore the portrayal of heroes, heroines, and anti-heroes from antiquity to modernity. Learn how popular culture and historical context shapes interpretation of heroic deeds and people. Do heroes exist today? Who and what are they? Or are they—and values they represent—irrelevant? (Meets USF Exit Course requirements.)

Course Requirements
TBA

Course Texts
Reading and viewing list includes Aristotle’s Poetics, Joseph Campbell’s The Hero with a Thousand Faces, films such as Star Wars, Henry V, Antigone, Schindler’s List, Patriotism, Forrest Gump, The Big Lebowski and Captain America: The First Avenger. (Meets USF Exit Course requirements)

LIT 3451-001* (CRN# 10360): LITERATURE AND THE OCCULT
and
LIT 3451-002* (CRN# 10361): LITERATURE AND THE OCCULT
and
LIT 3451-003* (CRN# 10362): LITERATURE AND THE OCCULT will meet on Wednesdays from 2:00pm to 3:45pm with Professor Stephanie Moss.

*Does not count toward the English major.

Course Description

I shall not commit the fashionable stupidity of regarding everything I cannot explain as a fraud.
--C. G. Jung: “The structure and Dynamics of the Psyche”

The dictionary defines the “occult” as something not revealed, something dark and difficult to detect clinically. Sometimes the word refers to magic or dark powers reserved for the initiated. Sometimes it involves monstrous creatures who bode us ill, but in all cases the “occult” is mysterious.

From Plato’s philosophical concept of an invisible world to the recognition of the subconscious mind, this course will examine how writers have articulated this subject in fiction, philosophy, and science.

Course Requirements
TBA

Course Texts

- Plato’s *Phaedo*
- “Christabel” by Samuel Taylor Coleridge
- “The Fall of the House of Usher” by Edgar Allan Poe
- *Frankenstein*
- *Dracula*
- *Vampire Tapestry*
- 5 zombie stories
- “The Color Out of Space” by H. P. Lovecraft
- “Children of the Corn” by Stephen King
- Material about Carl Jung
- Comes Now the Power
- “The Ultimate Melody” and “Nine Billion Names of God” by Arthur C. Clarke