English

Professionals in advertising, law, publishing, education, public relations, historical preservation and many other exciting and challenging fields have earned undergraduate or graduate degrees from Stetson’s Department of English. English majors strengthen their writing and critical thinking skills as they learn to appreciate the persuasive power and aesthetic pleasures of language. Our courses survey literature from the earliest works to the most recent, consider it within its social and cultural contexts, promote creative activities, and investigate the bases of writing and teaching. As seniors, all majors undertake significant research on topics of their own choosing.

More information can be found online at http://www.stetson.edu/academics/programs/english.php.

Sullivan Creative Writing Program

The Sullivan Creative Writing Program (http://www.stetson.edu/academics/programs/creative-writing.php) supports the English Department’s offerings in Fiction, Non-Fiction, Poetry, and Dramatic Writing, as well as scholarships, student prizes, visiting writers, and subventions. A minor in Creative Writing is available to all students through the Department of English. Course work applied to the Creative Writing minor cannot simultaneously be applied to the English major. The Sullivan Creative Writing Program is part of the University’s Off-Center for Creative Practice, an academic constellation designed to promote collaboration across all creative disciplines at Stetson.

Majors

Major in English

- Bachelor of Art in English (http://catalog.stetson.edu/undergraduate/arts-sciences/english/english-ba)

Minors

Minor in English - 5 units

Requirements

Select two of the following courses:

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENGL 220</td>
<td>Understanding Composition and Rhetoric</td>
</tr>
<tr>
<td>ENGL 240A</td>
<td>Reading Non-Fiction</td>
</tr>
<tr>
<td>ENGL 241A</td>
<td>Reading Narrative</td>
</tr>
<tr>
<td>ENGL 242A</td>
<td>Reading Lyric</td>
</tr>
<tr>
<td>ENGL 243A</td>
<td>Understanding Drama</td>
</tr>
</tbody>
</table>

One unit from ENGL numbered 425 or above

One unit from ENGL or ENCW numbered 200 or above

One unit from ENGL numbered 200 and above

Total Units: 5

Minor in Creative Writing for English Majors - 5 units

Requirements

1 unit from the 100-, 200-, or 300-level ¹

<table>
<thead>
<tr>
<th>Course</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>ENCW 111A</td>
<td>Intro Writing Literary Nonfic</td>
</tr>
<tr>
<td>ENCW 112A</td>
<td>Introduction to Writing Fiction</td>
</tr>
<tr>
<td>ENCW 113A</td>
<td>Introduction to Writing Poetry</td>
</tr>
<tr>
<td>ENCW 114A</td>
<td>Introduction to Dramatic Writing</td>
</tr>
<tr>
<td>ENCW 120A</td>
<td>Writers Write</td>
</tr>
<tr>
<td>ENCW 215A</td>
<td>Multi-Genre Creative Writing</td>
</tr>
<tr>
<td>ENCW 311A</td>
<td>Non-Fiction Workshop</td>
</tr>
<tr>
<td>ENCW 312A</td>
<td>Fiction Workshop</td>
</tr>
<tr>
<td>ENCW 313A</td>
<td>Poetry Workshop</td>
</tr>
<tr>
<td>ENCW 314A</td>
<td>Dramatic Writing</td>
</tr>
<tr>
<td>ENCW 318</td>
<td>Major Project Workshop I ¹</td>
</tr>
<tr>
<td>ENCW 319A</td>
<td>Major Project Workshop II ¹</td>
</tr>
<tr>
<td>ENCW 320A</td>
<td>Writers Read</td>
</tr>
</tbody>
</table>

Select 2 full units from the following 300-level courses: ²
ENCW 311A  Non-Fiction Workshop  
ENCW 312A  Fiction Workshop  
ENCW 313A  Poetry Workshop  
ENCW 314A  Dramatic Writing  
ENCW 318  Major Project Workshop I  
ENCW 319A  Major Project Workshop II  
ENCW 320A  Writers Read  

Select 2 full units from the following 400-level courses:  

ENCW 411  Advanced Non-Fiction Workshop  
ENCW 412  Advanced Fiction Workshop  
ENCW 413  Advanced Poetry Workshop  
ENCW 414  Advanced Drama Workshop  
ENCW 415  Advanced Open-Studio Workshop  
ENCW 418  Major Project Workshop I  
ENCW 419  Major Project Workshop II  
CREA 400  Advanced Interdisciplinary Studio  

At least 4 courses of the minor must be in ENCW  

Total Units 5  

May substitute with 1 unit at the 100-, 200-, or 300-level in ARTS, DIGA, THEA, or JOUR.  

If the first unit is in ENCW, may substitute one 300-level course in ARTS, DIGA, THEA, or JOUR.  

May be repeated. 

Minor in Creative Writing for Non-English Majors - 5 units  

Requirements  
1 unit in ENGL numbered 300 or above  
1 additional unit in ENGL, ARTS, DIGA, THEA, or JOUR  
3 units from ENCW courses:  

ENCW 111A  Intro Writing Literary Nonfic  
ENCW 112A  Introduction to Writing Fiction  
ENCW 113A  Introduction to Writing Poetry  
ENCW 114A  Introduction to Dramatic Writing  
ENCW 120A  Writers Write  
ENCW 215A  Multi-Genre Creative Writing  
ENCW 311A  Non-Fiction Workshop  
ENCW 312A  Fiction Workshop  
ENCW 313A  Poetry Workshop  
ENCW 314A  Dramatic Writing  
ENCW 318  Major Project Workshop I  
ENCW 319A  Major Project Workshop II  
ENCW 320A  Writers Read  
ENCW 411  Advanced Non-Fiction Workshop  
ENCW 412  Advanced Fiction Workshop  
ENCW 413  Advanced Poetry Workshop  
ENCW 414  Advanced Drama Workshop  
ENCW 415  Advanced Open-Studio Workshop  
ENCW 418  Major Project Workshop I  
ENCW 419  Major Project Workshop II  

Total Units 5  

May be repeated.
# Advising Course Plans

## Advising Course Plan - English Major

### First Year

<table>
<thead>
<tr>
<th>Term</th>
<th>Course</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fall</td>
<td>FSEM 100, First Year Seminar</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>General Education Language 101-level course</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>General Education “S” course</td>
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</tr>
<tr>
<td></td>
<td>ENGL 100-level course or ENGL 200-level course</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Term Units</td>
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</tr>
<tr>
<td>Spring</td>
<td>General Education Language 102L-level course</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>ENGL 200-level course</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>General Education “B” or “P” course</td>
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</tr>
<tr>
<td></td>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Term Units</td>
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### Second Year

<table>
<thead>
<tr>
<th>Term</th>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>Fall</td>
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<tr>
<td></td>
<td>ENGL 200-level course</td>
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</tr>
<tr>
<td></td>
<td>ENGL 200-level or 300-level course</td>
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</tr>
<tr>
<td></td>
<td>General Education “Q” or “H” course</td>
<td>1</td>
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<td>Term Units</td>
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</tr>
<tr>
<td>Spring</td>
<td>Elective</td>
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</tr>
<tr>
<td></td>
<td>General Education “Q” or “H” course</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>General Education Values course</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>ENGL 300, Text-Criticism-Theory</td>
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</tr>
<tr>
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<td>Term Units</td>
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### Third Year

<table>
<thead>
<tr>
<th>Term</th>
<th>Course</th>
<th>Units</th>
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<tbody>
<tr>
<td>Fall</td>
<td>Elective</td>
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<tr>
<td></td>
<td>ENGL Elective</td>
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<tr>
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<td>ENGL 300-level course</td>
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<td>Junior Seminar</td>
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<td>Term Units</td>
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<td>Spring</td>
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<td>Elective</td>
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<tr>
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<td>ENGL 400-level course</td>
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<tr>
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### Fourth Year

<table>
<thead>
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<th>Term</th>
<th>Course</th>
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<tr>
<td>Fall</td>
<td>Elective</td>
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</tr>
<tr>
<td></td>
<td>Elective</td>
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<tr>
<td></td>
<td>ENGL 499, Senior Project</td>
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<tr>
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<td>ENGL 400-level course</td>
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<td>Term Units</td>
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<td>Spring</td>
<td>Elective</td>
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</tr>
<tr>
<td></td>
<td>Elective</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Elective</td>
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<tr>
<td></td>
<td>ENGL Elective</td>
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</tr>
<tr>
<td></td>
<td>Term Units</td>
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</tr>
</tbody>
</table>

**Total Unit:** 32

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**Faculty**

Ballenger, Grady

*Professor of English, 1998*
A.B., University of North Carolina at Chapel Hill
M.A., Columbia University
Ph.D., University of North Carolina at Chapel Hill

Barber, Nancy
Sullivan Visiting Lecturer in English, 1998
A.B., Davidson College
M.A., Stetson University
M.F.A., University of Florida

Barnes, Michael C.
Associate Professor of English, 2001
B.A., M.A., Clemson University
Ph.D., University of South Carolina

Campbell, Shawnrece D.
Associate Professor of English and
Director of the Adult Degree Completion Program, 2002
B.A., John Carroll University
M.A., Youngstown State University
Ph.D., Kent State University

Carmody, Teresa
Assistant Professor and Director of the MFA of the Americas, 2017
B.A., The Evergreen State College
M.F.A., Antioch University
Ph.D., University of Denver

Davis, Joel
Professor of English, 2002
Nell Carlton Chair of English, 2015
B.A., University of Puget Sound
M.A., University of Wyoming
Ph.D., University of Oregon

Denner, Nicole
Visiting Assistant Professor of English, 2011
B.A., M.A., Indiana University
Ph.D., Northwestern University

Farrell, Thomas J.
Professor of English and Chair, 1984
J. Ollie Edmunds Chair of English, 2014
B.A., M.A., Ph.D., University of Michigan

Jimenez, Chris D.
Assistant Professor, 2017
B.A., University of Washington
M.A., Ph.D., University of Pennsylvania

O’Neill, Megan
Associate Professor of English, 1999
Director of the University Writing Program
B.A., M.A., Eastern Washington University
Ph.D., University of New Mexico

Pollock, Mary R.
Professor of English, 1985
B.A., University of Tennessee
M.A., Texas A and I University
Ph.D., University of Texas at Austin

Snook, Lori
Associate Professor of English and Chair, 1992
B.A., M.A., University of Oklahoma
Ph.D., University of Arizona

Witek, Therese D.

Professor of English, 1989
Art and Melissa Sullivan Chair in Creative Writing, 2005
B.S., M.A., Ph.D., Vanderbilt University

Courses

ENCW 111A. Intro Writing Literary Nonfict. 1 Unit.
An introductory workshop in the art of writing literary non-fiction.

ENCW 112A. Introduction to Writing Fiction. 1 Unit.
An introductory workshop in the art of writing fiction.

ENCW 113A. Introduction to Writing Poetry. 1 Unit.
An introductory workshop in the art of writing poetry.

ENCW 114A. Introduction to Dramatic Writing. 1 Unit.
An introductory workshop in the art of writing for stage or screen.

ENCW 120A. Writers Write. 1 Unit.
An introductory theme-based workshop in which students build creative work around an idea or particular skill.

ENCW 190. Special Topics in Creative Writing. 1 Unit.

ENCW 215A. Multi-Genre Creative Writing. 1 Unit.
A workshop allowing students to develop their skills in such genre as poetry, fiction, and playwriting. Writing enhanced course.

ENCW 285. Independent Study. 0.5 or 1 Units.

ENCW 290. Special Topics in Creative Writing. 1 Unit.

ENCW 311A. Non-Fiction Workshop. 1 Unit.
A workshop helping students develop their skills in such fiction techniques as characterization, plot, setting, point of view, and style. Permission of the instructor required. Writing-Intensive course. Writing enhanced course.

ENCW 312A. Fiction Workshop. 1 Unit.
A workshop helping students develop their skills in such fiction techniques as characterization, plot, setting, point of view, and style. Permission of the instructor required. Writing enhanced course.

ENCW 313A. Poetry Workshop. 1 Unit.
A workshop in which students develop their skills in poetry. Permission of instructor required. Writing enhanced course.

ENCW 314A. Dramatic Writing. 1 Unit.
A writing workshop for introductory writers of plays and film scripts. Writing enhanced course.

ENCW 318. Major Project Workshop I. 0.5 Units.
Part one of a genre-specific year-long course in which students will begin and complete a major work. Permission of the instructor required.

ENCW 319A. Major Project Workshop II. 0.5 Units.
Part two of a genre-specific year-long course in which students will begin and complete a major work. Students must have already completed ENCW 318.

ENCW 320A. Writers Read. 1 Unit.
In this reading intensive course, students examine analytically and use as models for their own creative work the craft of contemporary writers. Rotating genres. Writing enhanced course.

ENCW 340V. The Art of Walking. 1 Unit.
This course focuses on Stetson's Health and Wellness Value. Writers, mystics, pilgrims, and political activists have long championed the power of walking and its link to personal, societal, and cultural transformation. From Wordsworth's nature walks to Benjamin's city ambles, walking has inspired a great literary tradition. Buddhist monks, Christian labyrinth meditators, and ancient and modern pilgrims have valued walking for its spiritual benefits. Political activists like King and Ghandi knew the power of marching to instigate political change. In this junior seminar, we will use the texts of great walkers/writers to inspire us in our own walking, writing, and wrangling as we explore how walking can transform our ethical, spiritual, and creative lives. The course will include extensive field work (real walking), intensive creative-nonfiction writing, individual presentations, and class discussions. Junior Seminar.

ENCW 385. Independent Study. 0.5 or 1 Units.

ENCW 390. Special Topics in Creative Writing. 1 Unit.

ENCW 395. Teaching Apprenticeship. 0.5 Units.
Pass/Fail only.
ENCW 411. Advanced Non-Fiction Workshop. 1 Unit.
A workshop in which students develop their skills in various modes of literary non-fiction. Requires credit for ENCW 311 and permission of instructor. This course may be repeated.

ENCW 412. Advanced Fiction Workshop. 1 Unit.
A workshop building on techniques introduced in ENCW 312A and helps students develop their skills in such fiction techniques as characterization, plot, setting, point of view, and style. Prerequisite: ENCW 312A or ENCW 319A and permission of instructor. This course may be repeated.

ENCW 413. Advanced Poetry Workshop. 1 Unit.
A workshop course helping students who have already completed ENCW 313A to develop their poetry further. Permission of instructor required. This course may be repeated.

ENCW 414. Advanced Drama Workshop. 1 Unit.
For students who have already completed one studio course in a genre and want to further their skills among writers and artists who challenge each other with cross-disciplinary prompts and techniques. We’ll work alone and collaboratively, work outside, work ephemerally, and challenge each other into creating sustained bodies of new work. For people already working across different media and for those single-genre specialists who’d like to make work using new strategies.

ENCW 417. Creative Outreach: Poetry. 1 Unit.

ENCW 418. Major Project Workshop I. 0.5 Units.
Part one of a genre-specific year-long course in which students will begin and complete a major work. Permission of the instructor and the appropriate course from ENCW 311A, ENCW 312A, ENCW 313A or ENCW 314A required.

ENCW 419. Major Project Workshop II. 0.5 Units.
Part two of a genre-specific year-long course in which students will begin and complete a major work. Prerequisite: ENCW 418 and permission of instructor.

ENCW 485. Independent Study. 0.5 or 1 Units.

ENCW 490. Special Topics in Creative Writing. 1 Unit.

ENGL 100. College Writing. 1 Unit.
Emphasizes facility with shorter units of composition, such as paragraphing, and includes significant attention to matters of mechanics, clarity, sentence order, and audience. Some students will be required to successfully complete ENG 100 as part of the Writing requirement.

ENGL 101. Writing and Rhetoric. 1 Unit.
Enhances the persuasive strategies and overall writing abilities of first-year students. It teaches techniques of writing and argument essential for the college-level thinker and writer: appropriate support and organization, revision to shape the argument to suit the needs and expectations of both audience and assignment, and building and sustaining an individual, engaging voice that works efficiently and effectively with other voices. Student work will include a final portfolio consisting of polished, revised work, facilitated by teacher/peer comments. To fulfill the Foundation Writing Requirement, students must complete ENGL 101 with a minimum grade of C.

ENGL 109. Stetson Writing Workshop. 1 Unit.
This course is by portfolio placement only for those students who bring external credit equivalent to ENGL 101 to Stetson. A writing practicum with limited enrollment, ENGL 109 helps students understand and meet the academic expectations of Stetson’s faculty. Through several writing projects, working closely with peers and the professor, students build on their skills at clarity, cohesion, style, and research; learn to analyze and respond effectively to the expectations of readers in different rhetorical situations; and submit a substantial portfolio of revised, edited, and polished writing at the conclusion of the course. Upon successful completion (i.e., “C” or above), this course fulfills the Writing requirement.

ENGL 132B. Shakespeare’s Great Characters and Their Worlds. 1 Unit.
Explores questions fundamental to the human condition in the West from the perspectives of Shakespeare’s greatest characters, e.g. what is love and how far may we go in pursuit of it, to what extent should we obey unjust authority, or to what extent are evil means justified in the pursuit of the good? Topics and works studied vary by semester, but the focus is always on how we experience, act on, and transform beliefs and cultural values. Writing enhanced course.

ENGL 141. Writing About -. 1 Unit.
Students will immerse themselves in a topic (such as “Writing About Food and Drink,” “Writing About Science,” “Writing About Music,” “Writing About Film”) chosen by the instructor. They will develop expertise in research and analysis for various kinds of writing on that topic. Writing enhanced course.

ENGL 142A. Literature in the World. 1 Unit.
Students will read, discuss, analyze and write about a variety of texts situated in a particular cultural moment such as “African American Poetry,” “The Irish Renaissance,” “The Sixties,” or “The Rise of the Individual,” identified by the instructor. Writing enhanced course.
ENGL 185. Independent Study. 0.5 or 1 Units.

ENGL 190. Special Topics in Literary Study. 1 Unit.

ENGL 201. Intermediate Writing. 1 Unit.
Amplifies the skills covered in ENGL 101 by providing further practice at the skills of drafting, revising, and editing effective academic, argumentative, and expository prose. It emphasizes academic standards for grammar, mechanics, and usage, the analysis of prose models according to outlook, style, purpose, audience, and organization, and the application of various rhetorical strategies to achieve specific written results.

ENGL 205. Writing for Media. 1 Unit.
Focuses on the skills and principles necessary for effective journalistic writing across different media and platforms.

ENGL 206. Technical Writing. 1 Unit.
Emphasizing a user-friendly and minimalistic style, introduces students to a spectrum of technical writing challenges, from resumes to user manuals; both individual and group writing processes will guide the construction of a final portfolio submission.

ENGL 207. Nature Writing. 1 Unit.
Combines field experience in local outdoor natural areas with classroom instruction and writing workshops. Students develop skills in writing non-fiction genres, including natural history, creative non-fiction, science writing, travel writing, and reportage. Writing enhanced course.

ENGL 208. The Personal Essay. 1 Unit.
Introduces the craft and tradition of introspective, first-person, conversational writing that searches for understanding and meaning via prose. Writing enhanced course.

ENGL 209. Write for Your Life. 1 Unit.
Write for Your Life introduces students to the advanced rhetorical, reading, and revision skills required for life long success by studying and understanding the features of an array of writing and literacy situations typically encountered in academic and professional life. Course includes a unit on professional communication and writing tasks typically expected in a given workplace. Writing enhanced class.

ENGL 220. Understanding Composition and Rhetoric. 1 Unit.
Reinforces concepts of rhetorical analysis and presents Composition Studies as the primary practical application of rhetoric. Its goal is to make students aware of the history of rhetoric and the teaching of composition, especially in light of recent changes in communication technology. Students should exit the course with an understanding of the range and breadth of rhetoric and composition, from history and theory to studies in pedagogy to studies of language and meaning. Writing enhanced course.

ENGL 231A. Literature and the Arts. 1 Unit.
Fosters an understanding of the relationships between literature and other art forms. It introduces students to ways in which different forms of creative expression interpret human experience and represent ways of understanding the world. The course might, in any given semester, approach these issues from cultural, historical, ideological, and/or aesthetic perspectives.

ENGL 235A. Introduction to Film. 1 Unit.
Focuses on learning to read film, especially to understand how it constructs stories, communicates ideas, and creates aesthetic experiences. Topics may include techniques specific to film (production design, costuming, lighting, cinematography, editing, and sound); considerations of the spatial and psychological relationships between the camera and the spectator; and cinematic, cultural, and historical contexts. Students will be expected to master a fundamental vocabulary for film criticism, and to attend screenings as required. Writing enhanced course.

ENGL 235A. Introduction to Film. 1 Unit.
Focuses on learning to read film, especially to understand how it constructs stories, communicates ideas, and creates aesthetic experiences. Topics may include techniques specific to film (production design, costuming, lighting, cinematography, editing, and sound); considerations of the spatial and psychological relationships between the camera and the spectator; and cinematic, cultural, and historical contexts. Students will be expected to master a fundamental vocabulary for film criticism, and to attend screenings as required. Writing enhanced course.

ENGL 240A. Reading Non-Fiction. 1 Unit.
Introduces students to questions, concepts, and perspectives that inform the study of non-fiction. The course emphasizes close, attentive, critical reading as well as various perspectives underpinning the interpretation and rhetorical analysis of non-fiction texts, especially but not limited to literary non-fiction. It introduces students to non-fiction texts of many different eras, cultures, and subgenres; it also introduces critical terms, conventions, and discourses appropriate to the study of non-fiction. Writing enhanced course.

ENGL 241A. Reading Narrative. 1 Unit.
Introduces students to questions, concepts, and perspectives that inform the study of narrative. It emphasizes close, attentive, critical reading as well as different interpretive approaches to narrative texts. It examines texts of many different eras, cultures, and genres; it introduces critical terms, conventions, and discourses appropriate to the study of narrative. Writing enhanced course.

ENGL 242A. Reading Lyric. 1 Unit.
Introduces students to questions, concepts, and perspectives that inform the study of the lyric, including but not limited to poetry. It also introduces students to a variety of lyric genres, and to lyrics produced within many different eras and cultures. The course emphasizes attentive critical reading, as well as thought about individual readers’ interpretive choices. Writing enhanced course.

ENGL 243A. Understanding Drama. 1 Unit.
Introduces students to questions, concepts, and perspectives that inform the study of drama. The course emphasizes close, attentive, critical reading as well as a grasp of performance contexts and choices. It introduces students to plays of many different eras, cultures, and subgenres; it also introduces critical terms, conventions, and discourses appropriate to the study of drama. Writing enhanced course.

ENGL 246A. Popular Literature. 1 Unit.
Focuses on one or more forms of popular literature, including science fiction, crime fiction, vampire lit, and fantasy. It engages students with the cultural origins of such literature, the specific forms it has taken, and the work those forms do in the world.
ENGL 247A. Global Literature. 1 Unit.
Introduces students to the study of representative works of world literature, both Western and non-Western, in English and in translation. The course emphasizes close, attentive, critical reading as well as different interpretive approaches to global literature within a framework of cultural diversity. It examines texts of many different eras, cultures, and genres within their cultural, social, historical, and literary contexts, and introduces critical terms, conventions, and discourses appropriate to the study of global literature.

ENGL 256. Survey of British Literature I. 1 Unit.
Surveys major authors and representative works in British Literature from the seventh to the eighteenth century.

ENGL 257. Survey of British Literature II. 1 Unit.
Surveys major authors and representative works in British Literature from the eighteenth century to the present.

ENGL 258. Survey of U.S. Literatures. 1 Unit.
Surveys United States literatures from pre-Colonial times to the present.

ENGL 285. Independent Study. 0.5 or 1 Units.

ENGL 290. Special Topics in Literary Study. 1 Unit.

ENGL 300. Text-Criticism-Theory. 1 Unit.
Delineates differences among the disciplinary practices of reading, interpretation, and theorizing by attending to a limited number of texts, critical interpretations of those texts, and theoretical arguments arising from or repositioning those texts. Required for the English major.

ENGL 301. Advanced Writing. 1 Unit.
Builds on already established writing skills and enhances students' abilities at crafting clear, precise, elegant prose. Topics and approaches will vary with instructor. Students are strongly encouraged to have completed a sophomore-level writing course prior to enrollment in this course.

ENGL 305. Topics in Literary Journalism. 1 Unit.
Develops skills in various sub-genres of journalistic writing, such as literary journalism, magazine writing, or gonzo journalism.

ENGL 320. History & Theory of Rhetoric. 1 Unit.
Focuses on Western rhetorical history and theory, moving from classical through Romantic to modern eras. Course examines contributions made by major figures (such as Plato, Coleridge, Nietzsche, and Cixous) and issues of authority in discourse.

ENGL 321. Methods in Secondary English. 1 Unit.
Emphasizes the skills, processes, and pedagogical strategies relevant to teaching English to children in grades 6-12.

ENGL 322. Composition Pedagogy. 1 Unit.
Balancing an overview of the research and theories of Composition Studies with teaching experiences, this course provides a firm foundation in writing instruction and the epistemologies that govern varied pedagogical approaches.

ENGL 323. Ethnography in Composition Studies. 1 Unit.
After a review of ethnographic research methodology and macro-ethnographies in Composition Studies, students pursue their own qualitative projects, including phases of research design, data collection, analysis, and a final descriptive presentation of results.

ENGL 324. Peer Tutoring in Writing. 1 Unit.
This course serves as a prerequisite to employment as a Writing Fellow. Students will study composition pedagogy, with a particular focus on reflective practice and response techniques, and will also engage in a practicum sequence involving both observation of tutoring and guided practice. Prerequisite: permission of instructor. Writing enhanced course.

ENGL 325. Grammar and Rhetoric. 1 Unit.
Course focuses on the rhetorical function of English grammar, analyzing and deploying strategies of syntax, punctuation, diction, and semantics as they enhance, shift, and redirect meaning and authorial intent. Designed for students wanting a college-level, contextualized experience with practical and rhetorical grammar. Starting with sentence structures and patterns and moving through paragraph structures and extensive editing, the course practices the fine art of writing and revision through the grammatical lens. Writing intensive course.

ENGL 326H. History of the English Language. 1 Unit.
Studies the ways in which Modern English arose, the linguistic and social forces that shaped it, and the nature of its current use throughout the world. Consistent attention is given to phonology, lexis, structure, variation, and language attitudes in the various historical periods.

ENGL 331. Literature, Culture, and Society. 1 Unit.
Considers relationships among literary texts, culture, and society. Emphasis varies. A course might examine literature through the lens of socio-cultural or political perspectives; investigate how texts represent the social, cultural, or political ideas of an era; or explore the relation of aesthetic form to socio-cultural movements or phenomena.

ENGL 332. Studies in Literature and the Arts. 1 Unit.
Provides an examination of a theme, period, movement, or topic of particular relevance to the interdisciplinary study of literature and such arts as painting, photography, architecture, or music.

ENGL 335. Film Studies. 1 Unit.
Focuses on one or more topics in the study of film (often but not exclusively defined by periods, genres, directors/schools, or theoretical approaches) as indicated by the subtitle.
ENGL 340V1. Art and Animals. 1 Unit.
This course focuses on Stetson's Environmental Responsibility Value. An interdisciplinary course about animals as the creators of patterns which can beperceived as art and a study of human art - visual, musical, and literary - representing otherspecies with whom we share the planet. Students engage in fieldwork, a variety of writingassignments, and academic study of art, music, and literature, with an emphasis onliterature. Junior Seminar.

ENGL 341V1. Dante's Commedia. 1 Unit.
This course focuses on Stetson's Social Justice Value. A seminar progressing through the three canticles of Dante's Commedia with particularattention to the various ethical systems invoked and the nature of the spiritual insightclaimed. Students in Religious Studies, Philosophy, Political Science, History, and anybranch of Literary Studies will be well prepared for this class. Junior Seminar.

ENGL 341V2. Poetry-The Ethical Object. 1 Unit.
This course focuses on Stetson's Social Justice Value. Examines poetry of many different forms which all take contemporary social positions. Materials will include satires by Juvenal and Pope, WW I poetry, post-nuclear poetry, women's poetry beginning with Elizabeth I, Latin-American neo-concrete poetry, the mid-twentieth century poetry gardens of Ian Hamilton Finlay, the eco-based poems of the 21st century, poetry installation art (Roni Horn/ Emily Dickinson) and the ephemeral texts of poetry street interventions. Junior Seminar.

ENGL 342V. Healing and Wholeness in Contemporary Literature. 1 Unit.
This course focuses on Stetson's Health and Wellness Value. Examines poetry of many different forms which all take contemporary social positions. Materials will include satires by Juvenal and Pope, WW I poetry, post-nuclear poetry, women's poetry beginning with Elizabeth I, Latin-American neo-concrete poetry, the mid-twentieth century poetry gardens of Ian Hamilton Finlay, the eco-based poems of the 21st century, poetry installation art (Roni Horn/ Emily Dickinson) and the ephemeral texts of poetry street interventions. Junior Seminar.

ENGL 342V2. Literature and Medicine. 1 Unit.
This course focuses on Stetson's Health and Wellness Value. A Junior Seminar examining the intersections between literature and medicine. Through novels, short stories, poems, television, and films as well as case studies, patient narratives, and essays by medical practitioners, we will consider uses of language by those experiencing or treating illness. The aesthetic dimensions of these works will be emphasized, but our larger goal will be to strengthen understandings of wellness and of the art and science of medicine in maintaining it. Junior Seminar.

ENGL 342V3. Star Trek and American Ethics. 1 Unit.
This course focuses on Stetson's Ethical or Spiritual Inquiry Value. The television series Star Trek and its multiple sequels and films are predicated on a single, simple premise: humans are not the only species in the universe. As a result, our treatment of others is played out in myriad ways. The course focuses on the ethical questions faced, in one form or another, by humans. Students will write a series of short analytical papers focused on specific texts and issues relevant to the course. In addition, students will write longer essays that develop some of the ideas first presented in the shorter papers. Because this is a discussion-based class, students are expected to participate actively and thoughtfully. Junior Seminar.

ENGL 343V1. Soul Food Across the Color Lines. 1 Unit.
This course focuses on Stetson's Human Diversity Value. Examines the foodways of various cultures, that is, how food expresses one's racial, economic, religious, and political positions. A variety of texts will be analyzed to better understand how food communicates one's individuality and one's place in society. Particular attention is given to how the "Big Mamma" figure or the griot of tradition in each culture communicates through food literally by feeding the body and symbolically by feeding the soul. Junior Seminar.

ENGL 343V2. Feeling Global. 1 Unit.
This course focuses on Stetson's Human Diversity Value. Examines the ways in which globalization impacts the formation of identities in the world today as reflected in fiction, travel literature, political commentary, performance art, music, and film. The increasing movement of people, capital, political ideologies, technologies, and media from one place to another within the world economy today has affected how writers define their identities and negotiate their sense of belonging to local traditions, national discourses, and new international communities. Junior Seminar.

ENGL 343V3. The Cult of the Beautiful. 1 Unit.
This course focuses on Stetson's Human Diversity Value. What is beauty? Is it mainly physical? Spiritual? Moral? At best, we agree that we know it when we see it. Even then, we rarely agree on what we see. In this course we will consider various ideas and theories of beauty, including cultural norms and differences, as presented in literature and the other arts, in autobiography, and in essays from a number of disciplines. We will consider many long-standing questions, including whether beauty is a social construct or an innate sensibility, how concepts of beauty relate to social and political power, if beauty as a cultural standard resists efforts to diversify, and if beauty can be translated across cultures or is cross-culturally ineffable. The social, psychological, and commercial implications of our culture's cult of the beautiful will be central to our ongoing discussions. Junior Seminar.

ENGL 343V4. Re-Inventing Humanity in the Age of Discovery. 1 Unit.
This course focuses on Stetson's Human Diversity Value. In the age of Discovery, when maps had blank spaces labeled "terra incognita" the world knew races of people with no heads and faces in their chests, humanity hung suspended in the Great Chain of Being between the angels and the animals, yet every year news arrived of interaction with new peoples both more like Europeans and less like them then was imaginable. Did they have souls? Did they have magical powers? Did they know other Gods, did they have culture and beauty, fountains of youth, palaces of gold, slaves, morals? As Europeans explored these questions, they re-imagined humanity in the New World, Africa, and Asia in ways both noble and brutal, which we will recover in this course. Junior Seminar.

ENGL 343V6. Let Your Motto Be Your Resistance: Dispelling Black Stereotypes. 1 Unit.
This course focuses on Stetson's Human Diversity Value. The course examines the stereotyping of Africa and those of African descent. Entertainment culture, newspapers, magazines, enterprises, entrepreneurship and economics, documentaries, amusement parks, and numerous other sources where ideas about Africa and those of African descent appear will be explored to determine how black stereotypes in America were acquired, where they appear in culture, and why they persist. Junior Seminar.
ENGL 344V1. Politics and Poetics. 1 Unit.
This course focuses on Stetson’s Social Justice Value. Examines the relationship of imaginative creativity to modernity - understood here as the emergence of political ideals of freedom, equality, pluralism, and justice; to industrialism and global capitalism; to the growth of cosmopolitan urban centers. We will consider the impact of modernity on various forms of aesthetic practice, the representation of modernity, and various critiques of modernity (and its cultural practices). Of particular interest will be the art and politics of dissent, and work that reveals gaps between modernity’s stated ideals and the lived experience of people marginalized by gender, race/ethnicity, class, and/or sexuality. Junior Seminar.

ENGL 344V2. Gender, Tradition, and Human Rights. 1 Unit.
This course focuses on Stetson’s Social Justice Value. An interdisciplinary examination of how women’s traditional role in various cultures - roles often argued to have theological grounding or justification - makes women’s human rights (as understood within the West) especially difficult to achieve. The course considers claims for human rights, and the basis on which such claims are made; it considers, as well, the degree to which these claims and the understandings on which they are based grow out of the Western liberal political tradition. Drawing upon the work of Martha Nussbaum and others, we will examine specific instances of contemporary conflict that defy easy or simplistic solution. The course will include literary representations of women’s identity and experience in particular cultural contexts. Junior Seminar.

ENGL 344V3. Vengeance and Paranoia. 1 Unit.
This course focuses on Stetson’s Social Justice Value. How does the impulse toward revenge mediate between madness and reason? Why is vengeance such a prominent theme in both high and popular western culture? Vengeance and Paranoia investigates western civilization’s struggle with questions like these through the lens of cultural studies. From the beginnings of Western drama, Æschylus’s Oresteia, to Thomas Pynchon’s postmodern tale of paranoia, The Crying of Lot 49, and from cultural monuments like Hamlet to popular entertainments like Gladiator and Eric Cartman’s revenge in South Park, even into one of Sigmund Freud’s oddest and most influential case studies, we will explore our cultural constructions of vengeance and justice. Junior Seminar.

ENGL 344V4. Performing Justice. 1 Unit.
This course focuses on Stetson’s Social Justice Value. The stage as a courtroom, the courtroom as a stage: this course explores the links between these dramatic spaces and investigates the personal and social repercussions of justice being enacted. Junior Seminar.

ENGL 350. Medieval Literature. 1 Unit.
Considers the literature of England between 700 and 1500, with attention to textual, social, cultural, and formal issues.

ENGL 351. Renaissance Literature. 1 Unit.
Surveys significant literary trends in their cultural context during the English Renaissance, c. 1509-1674. It may attend to questions of gender, race, class, and the division between popular and high cultures; may also include some works of Continental literature influential in Renaissance England.

ENGL 352. Restoration and 18th Century Literature. 1 Unit.
Presents selections from English drama, poetry, fiction, and non-fiction of the Restoration and 18th Century, with attention to form, language, publication/performance, and social-cultural contexts.

ENGL 353. 19th Century British Lit. 1 Unit.
Focuses on major themes and cultural movements of the period, giving attention to canonical works and authors, and to lesser known authors whose work was influential during the nineteenth century.

ENGL 354. 19th Century Literature in the U.S. 1 Unit.
Addresses major themes and movements in U.S. literature of the 1800s, covering both canonical works and authors and influential lesser-known authors.

ENGL 355. British Literature since 1900. 1 to 2 Unit.
Considers a theme, period, movement, or topic of particular relevance to British literature of the 20-21st centuries.

ENGL 356. U.S. Literature since 1900. 1 Unit.
Focuses on writers in the United States since 1900.

ENGL 357. Contemporary Literature. 1 Unit.
Examines emerging developments, forms, themes, and ideas in literatures of our time.

ENGL 360. Studies in Non-Fiction. 1 Unit.
Offers advanced study of one or more forms non-fiction, such as autobiography, the personal essay, creative non-fiction, or spiritual texts.

ENGL 361. Studies in Narrative. 1 Unit.
Offers advanced study of one or more narrative forms such as the novel, the long poem, epic, saga, or romance.

ENGL 362. Studies in Lyric. 1 Unit.
Focuses on a genre, period, movement, or critical issue in lyric.

ENGL 363. Studies in Drama. 1 Unit.
Focuses on a genre, period, movement, or critical issue in drama.

ENGL 365. Author Studies. 1 Unit.
This course will focus on the work of a single author or a small group of associated authors.

ENGL 366. Shakespeare. 1 Unit.
Introduces students to a broad selection of Shakespeare’s plays and may also include attention to non-dramatic works.
ENGL 367. Austen. 1 Unit.
Examines Austen’s work, focusing on issues of style and form as well as social and political context. It may consider recent film adaptations of Austen’s novels, as well.

ENGL 370. Ethnic American Literature. 1 Unit.
Focuses on the issues, history, and aesthetics of one or more Ethnic American literature of the US. Examples might include African American, Asian American, or Native American literature.

ENGL 371. Africana Literature. 1 Unit.
Focuses on the literature of one or more African populations throughout the African diaspora (the forced or voluntary dispersal of Africans throughout the world).

ENGL 372. Gender in Literature. 1 Unit.
Surveys major works and authors of special interest in terms of gender or sexuality. Examples may include “Survey of British and American Women Writers,” “Survey of LGBT Literature,” or “Women Writers of Africa and the African Diaspora.”

ENGL 373. Studies in Global Literature. 1 Unit.
Provides a broad survey of world literature, both Western and non-Western, in English and in translation, within its cultural, social, historical, and literary contexts.

ENGL 374. Popular Culture. 1 Unit.
Focuses on reading a substantial theme or themes in popular culture, drawing on popular literature, popular television and film, and other narrative or fictional representations. Topics will vary according to instructor.

ENGL 375. Comics. 1 Unit.
Examines comic strips, comic books, bande dessinée, manga, and other texts that combine words and images. It may consider historical, formal, aesthetic, and cultural aspects of the topic.

ENGL 376. Literature and Ideas. 1 Unit.
Explores a central idea, such as beauty, sexuality, and madness. Students will consider the ways in which the central idea shapes and is shaped by a variety of texts.

ENGL 377. Independent Study. 0.5 or 1 Units.
May be repeated for credit.

ENGL 378. Special Topics in Literary Study. 1 Unit.
May be repeated for credit.

ENGL 379V. Literary Ecologies. 1 Unit.
This course focuses on Stetson's Environmental Responsibility Value. This course starts with novels, nonfiction works, and film, such as Burrough's Tarzan of the Apes or Krakauer's Into the Wild, that represent and reflect upon various relations between humans, nonhumans, and the physical environments in which they find themselves: literary ecologies. This analysis of literature will lead to an interdisciplinary inquiry in which we ask ourselves where and how we live, and the ecological and ethical ways in which our lives involve and affect others. Junior Seminar.

ENGL 385. Teaching Apprenticeship. 0.5 Units.
Pass/Fail only. Students who are asked to be co-teachers for First-year Seminars or other courses will help to plan syllabi, present course material, and respond to written work. By permission of the instructor. May be repeated once.

ENGL 387. Internship in English. 0.5 or 1 Units.
An internship in a professional field related to English studies or a setting that calls upon the skills developed as a student of English language and literature, including but not limited to publishing, editing, media, government, non-profit management, writing center studies, and language and literacy education. Basic expectations include a journal, research paper (or alternative assignment approved by the instructor), and a letter of evaluation from the site supervisor. Pre-requisites: permission of department head, a major or minor in English or creative writing, and sophomore status or higher. May be repeated for credit, but a maximum of one unit may be applied to the English major, English minor, or creative writing minor. Enrollment in an internship course requires students to attend an orientation prior to beginning work at their internship site. For more information regarding internship orientations, please contact Career & Professional Development at career@stetson.edu or 386-822-7315.

ENGL 421. Old English. 1 Unit.
Introduces students to the language written in England between 500 and 1100. Emphasis is placed on developing a basic reading knowledge of the language.

ENGL 426. Classic Rhetoric. 1 Unit.
Applying the conflict between the sophists and platonists regarding the relationship between rhetoric, knowledge, and ethics as an informing debate, this course will survey the theories and historical context of important Greek and Roman rhetoricians.

ENGL 427. Modern Rhetoric. 1 Unit.
Focuses on significant developments in Western rhetoric’s treatment of ethics, truth, and power since approximately 1900. Beginning with Friedrich Nietzsche, whose work in the rhetoric of power marks the beginning of modern rhetoric, the course also includes study of Kenneth Burke, I. A. Richards, Stephen Toulmin, and other important figures in rhetorical theory.

ENGL 450. Seminar in a Literary Period. 1 Unit.
Offers an advanced historical approach to the study of literature in a single period.
ENGL 460. Genre Study Seminar. 1 Unit.
Offers an advanced study of one or more genres in historically significant or typical examples.

ENGL 465. Author Study Seminar. 1 Unit.
Offers advanced study of the works of a single author or a small group of associated authors, with consideration of biographical, historical, theoretical, and other relevant issues.

ENGL 470. Ethnic Literature Seminar. 1 Unit.
Offers advanced study of the literature of ethnically diverse populations in the U.S or the world.

ENGL 472. Gender Seminar. 1 Unit.
Offers advanced analysis of gender or sexuality as a theme in literary or extra-literary texts.

ENGL 473. Global Literature Seminar. 1 Unit.
Examines representative works of world literature, both Western and non-Western, in English and in translation, with consideration of their aesthetic, cultural, historical, and literary contexts.

ENGL 474. Postcolonial Literature Seminar. 1 Unit.
Examines literatures in English other than British or American that respond to a history of Western imperialism and the challenges of decolonization, nation-building, and globalization, with consideration of their aesthetic, cultural, historical, and theoretical contexts.

ENGL 475. Popular Culture Seminar. 1 Unit.
Offers advanced study of popular cultural forms, including popular literary genres (detective fiction, romance novels, fantasy and science fiction), film and television, and material culture.

ENGL 476. Interdisciplinary Seminar. 1 Unit.
Offers advanced topical, focused study of literature in the context of other disciplines or forms of expression in the arts, humanities, or sciences.

ENGL 481. Theory Seminar. 1 Unit.
Offers advanced study of one or more theorists, theoretical movements, or theoretical questions.

ENGL 482. Composition and Rhetoric Seminar. 1 Unit.
Offers advanced consideration of specific topics of interest to the interdisciplinary study of rhetoric and composition.

ENGL 485. Independent Study. 0.5 or 1 Units.

ENGL 490. Special Topics in Literary Study. 1 Unit.
Advanced study of literary works based on a common theme or issue. May be repeated for credit.

ENGL 499. Senior Project. 1 Unit.
Provides a review of and further grounding in the methods, materials, and critical approaches appropriate for advanced literary research, culminating in a substantial written project. Students will pursue in-depth study of a literary topic, discuss typical problems in their writing and research, and participate in groups to read and discuss work in progress. It includes both written and oral presentation of projects. Seniors with advanced standing are encouraged to take the course in the fall. (Prerequisite: three units from ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, and ENGL 243A, plus ENGL 381, and one course numbered 400 or above).