

# English

Each Stetson English major grows as a reader, writer, thinker, and communicator. Our core curriculum requires you to read in different literary genres and historical periods and to develop your aesthetic appreciation of literature and language. You also will explore how and why we do literary criticism and theory, and rhetorical theory and practice. In our upper-division classes you will go deeper into literary and writing studies, but you also may choose to write creatively, study the construction of texts in three-dimensional and digital space, develop your understanding of pedagogy and language, or investigate the intersections of ideas, texts, and worlds. Your independent senior project, which you will propose, research, write, and present, is your focus on what you find most challenging and appealing in English studies.

Stetson English majors have followed a variety of career paths: in no particular order, consider law, higher education, writing, teaching, public relations, marketing, business, journalism, editing, social media account management, and more. The English major pairs well with complementary minors, whether that's one with business, nonprofit, or governmental applicability like marketing or environmental studies, or one with congruent intellectual concerns like history, philosophy, or political science. You also may focus more on writing, creatively or professionally, for your minor.

More information can be found online at <http://www.stetson.edu/academics/programs/english.php> (<https://www.stetson.edu/other/academics/undergraduate/english.php>).

## Sullivan Creative Writing Program

The Sullivan Creative Writing Program (<http://www.stetson.edu/academics/programs/creative-writing.php>) supports the minor in Creative Writing. As a creative writing minor with a major in English, you can simply add additional credit hours from a variety of 100-400 level creative writing workshops. If you are majoring in other programs, you may also earn a creative writing minor by choosing credit hours from a menu of creative writing workshops and English courses. Students who have chosen to major in natural science, philosophy, physics, theatre arts, art, computer science and digital arts have all become wonderful creative writing minors.

## Learning Outcomes

Student learning outcomes describe what students know, understand and are able to do as a result of completing a degree program.

The learning outcomes for completion of the English major are:

1. Students will be introduced to a range of texts that reflect the diversity of artists, critics, and other writers working within Anglophone cultures.
2. Students will be able to situate their own arguments and productions in a larger critical conversation, which requires that they identify relevant secondary sources, interpret those sources convincingly, incorporate those sources into their own arguments, and cite them appropriately.
3. In their analysis of texts, students will demonstrate awareness of current theoretical concepts and the ideological interactions and tensions among those concepts.

4. Students will be able to compose thoughtful, original interpretations and arguments about literature, film, and other cultural productions.

## Majors

### Major in English

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

## Minors

### Minor in English - 5 units

Code	Title	Units
<b>Requirements</b>		
Select two units from the following:		2
ENGL 220	Understanding Composition and Rhetoric	
ENGL 240A	Reading Non-Fiction	
ENGL 241A	Reading Narrative	
ENGL 242A	Reading Lyric	
ENGL 243A	Understanding Drama	
One unit from ENGL numbered 425 or above		1
One unit from ENGL or ENCW numbered 200 or above		1
One unit from ENGL numbered 200 and above		1
<b>Total Units</b>		<b>5</b>

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

Code	Title	Units
<b>Requirements</b>		
One unit from the 100-, 200-, or 300-level <sup>1</sup>		1
ENCW 111A	Intro Writing Literary Nonfict	
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 <sup>1</sup>	
ENCW 319A	Major Project Workshop II <sup>1</sup>	
ENCW 320A	Writers Read	
ENCW 321A	Workshop in Literary Citizenship and Publishing	
Select two units at the 300-level from the following: <sup>2</sup>		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	

ENCW 321A	Workshop in Literary Citizenship and Publishing	
Select two units at the 400-level from the following:		2
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	
<b>At least four units of the minor must be in ENCW</b>		
<b>Total Units</b>		<b>5</b>

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

<sup>2</sup> 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

Code	Title	Units
<b>Requirements</b>		
One unit in ENGL numbered 300 or above		1
One unit in ENGL, ARTS, DIGA, THEA, or JOUR		1
Three units in ENCW from the following:		3
ENCW 111A	Intro Writing Literary Nonfict	
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 321A	Workshop in Literary Citizenship and Publishing	
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 *	
<b>Total Units</b>		<b>5</b>

\* May be repeated.

## Advising Course Plans

### Advising Course Plans

- English Major (<https://catalog.stetson.edu/undergraduate/arts-sciences/english/english-plan/>)

Plans for Transfer Students or Students Changing Their Major

- English Major - 3-Year Plan (<https://catalog.stetson.edu/undergraduate/arts-sciences/english/english-3yr-plan/>)
- English Major - 2-Year Plan (<https://catalog.stetson.edu/undergraduate/arts-sciences/english/english-2yr-plan/>)

## Faculty

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

Burke, Chesya  
*Assistant Professor of English, 2020*  
 Ph.D., University of Florida  
 M.A., Georgia State University  
 B.A., Agnes Scott College

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, 1984*  
*J. Ollie Edmunds Chair of English, 2014*  
*Interim Dean of the College of Arts and Sciences, 2018*  
 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

Randall, Michele  
*Sullivan Visiting Lecturer in English*  
M.F.A., New England College  
B.A., M.A., University of Central Florida

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

### English

#### **ENGL 100. Transitions to College Reading and Writing. 0.5 Units.**

Emphasizes strategies and practices for first-year students who need more support to succeed during their adjustment to Stetson University writing expectations. This 8-week course is an intensive workshop experience designed to help students build rhetorical range, reflective thinking, and confidence. If completed with a C or better, ENGL 100 will count as part of 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 180. English Elective. 0.75 to 1 Units.**

#### **ENGL 181. English Writing. 0.75 to 1 Units.**

#### **ENGL 185. Independent Study. 0.5 or 1 Units.**

#### **ENGL 189. English Writing. 0.75 to 1 Units.**

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

#### **ENGL 201. Intermediate Writing. 1 Unit.**

Providing 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.**

Technical writing is often characterized as a dull subject (e.g. artlessly explaining a tedious process). Yet, we all acknowledge that the world would be better with a better user manual. In this course, you will be introduced to the practical tradition of technical writing (for example, user manual validation) and to the aesthetically informed approach supported by companies like Apple. Your final project is to craft a blueprint for you life that explains how you will survive in the world, with what tools and which methods. Six shorts papers required and a significant semester project. Writing Enhanced course.

#### **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 210. Editing Workshop. 0.5 Units.**

Students in this course learn and practice editorial techniques in order to improve their own writing and the writing of others. The course may be taken for credit twice. Prerequisite: completion of at least one writing enhanced course.

#### **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 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 256H. Survey of British Literature I. 1 Unit.**

Surveys historical developments in the literature of the British Isles over the period from the fourth century CE to the Restoration late in the seventeenth century. Prepares students to undertake systematic inquiry into the development of literary forms, themes, tropes, works, authors, and institutions associated with the English language.

**ENGL 257H. Survey of British Literature II. 1 Unit.**

Surveys historical developments in the literature of the British Isles over the period from the early eighteenth century to the present. Prepares students to undertake systematic inquiry into the development of literary forms, themes, tropes, works, authors, and institutions associated with the English language.

**ENGL 258H. Survey of US Literature. 1 Unit.**

Surveys historical developments in the literature of the United States from pre-Colonial times to the present. Prepares students to undertake systematic inquiry into the development of literary forms, themes, tropes, works, authors, and institutions associated with the English language.

**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 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 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 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 be perceived as art and a study of human art - visual, musical, and literary - representing other species with whom we share the planet. Students engage in fieldwork, a variety of writing assignments, and academic study of art, music, and literature, with an emphasis on literature. Junior Seminar.

**ENGL 341V1. Dante's Commedia. 1 Unit.**

This course focuses on Stetson's Social Justice Value. A seminar progressing through the three cantiche of Dante's *Commedia* with particular attention to the various ethical systems invoked and the nature of the spiritual insight claimed. Students in Religious Studies, Philosophy, Political Science, History, and any branch 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 341V4. Not Your Hollywood Blockbuster. 1 Unit.**

This course focuses on Stetson's Human Diversity Value. What, in fact, is national about national cinemas? Is a film's nationality determined by its director, its actors, its language, its filming location, its funding sources, its audience, or the location of its debut? Is there a genuine "world" cinema that circulates internationally? This course will examine the relationship between national/regional film cultures and film's international presence. This course focuses on the study of cinematic language – the techniques and visual building blocks of film that reach beyond familiar narrative - alongside various political, cultural, and commercial circumstances of film production. Students will be introduced to concepts of film language - the formal and stylistic techniques in editing, mise-en-scene, cinematography, and sound. We will move to how that language interacts with and/or goes beyond national concerns, linking those formal features to historical, cultural, and commercial distinctions and changes in order to examine how film circulates (or fails to circulate) beyond Hollywood and Hollywood's dominance in particular cultural settings. 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 342V5. Writing as a Healing Art. 1 Unit.**

This course focuses on Stetson's Health and Wellness Value. This course offers students the opportunity to explore, define, and refine their lived experiences through writing. Compelling evidence exists that the writing process may enhance and expand personal development in a variety of contexts and that writing has therapeutic benefits. Thus, this course focuses on exploring these potentials, by engaging students in the writing process and by inviting them to review, study, discuss, and evaluate existing contexts where writing is being used for creativity, self-expression, and for research on the writing process. Junior Seminar.

**ENGL 343V1. Soul Food Across the Color Lines. 1 Unit.**

This course focuses on Stetson's Human Diversity Value. Focuses on examining 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 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 than 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 343V5. Literature and Mental Health (Neurodivergent Literature). 1 Unit.**

This course focuses on Stetson's Human Diversity Value. Narratives written by and about those living with mental illness drive public perceptions of mental illness, including stigma (historical and current), effects of the stories, and ethics when literature (and film) present ideas/imagery of neurodivergence. Students will take a critical look at a variety of narratives; discuss how and when literature/media created, increased, or solved problems in the mental health arena; and discover multiple communities within this diverse population. Junior Seminar. Writing Enhanced course.

**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, 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 343V7. The Culture and Aesthetics of Japanese Animation. 1 Unit.**

This course focuses on Stetson's Human Diversity Value. Students will learn about the history, culture, and aesthetics of Japanese animation ranging from its origins in the late 1950s to its relationship with other artistic forms such as film and literature. As a result, students in this course will develop skills in viewing, analyzing, interpreting, and evaluating the art of anime as well as its cultural impact in Japan and around the world. Japan enjoys a reputation as one of the most vibrant and distinctive cultures of our increasingly globalized world and is often relevant to discussions of technology and new media, aesthetics, disaster and nuclear war, historical imperialism and geopolitics. By engaging with Japanese anime, students will consider the interrelationships between culture, art, and literature in multiple cultures through writing and creative projects. Students will also learn about the technical production of animation as a digital art form. 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. Literature of Revenge. 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, Aeschylus'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 345V. Classics of Environmental Literature. 1 Unit.**

This course focuses on Stetson's Environmental Responsibility Value. This course traces the history of environmentalism, globally and historically, by reading and analysis of foundational texts, from eighteenth-century travel writing by William Bartram to twenty-first-century environmental activist writing by Wangari Maathai. The course consists of six parts, with approximately two weeks devoted to each part: (1) Basic terminology for ecology and literary study, with short exemplary texts, (2) Pollution, (3) Extraction and deforestation, (4) Climate change, (5) The sixth extinction and species protection, (6) Restoration and sustainability. Students will engage in reading, analysis, discussion, research, writing, and oral presentations. 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 Literature. 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 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 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 385. Independent Study. 0.5 or 1 Units.****ENGL 390. Special Topics in Literary Study. 1 Unit.**

May be repeated for credit.

**ENGL 391V4. Understanding the Eastern Mind: Readings in Literature and Philosophy. 1 Unit.**

This course focuses on Stetson's Ethical or Spiritual Inquiry Value. In this course, we will examine fictional representations of the world in seminal works by writers of Eastern origin, with special attention to literary form as well as the ways in which these fictional narratives endorse, question, or promote Eastern ideals and worldviews. Using philosophical concepts such as karma and dharma as critical lenses, we will examine the lived reality of major characters, their values, voices, visions, actions, and judgments. As we ask questions about who these characters are, how much importance do they accord to personal happiness, what conception of the world do they hold, and what confers meaning in their lives, we will explore meaningful connections between literature, life, and philosophy. Junior Seminar.

**ENGL 395. 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 397. 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. Co-requisite: ENGL 300. Prerequisite: One course from the following: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**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. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**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. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**ENGL 450. Seminar in a Literary Period. 1 Unit.**

Offers an advanced historical approach to the study of literature in a single period. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**ENGL 460. Genre Study Seminar. 1 Unit.**

Offers an advanced study of one or more genres in historically significant or typical examples. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**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. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**ENGL 470. Ethnic Literature Seminar. 1 Unit.**

Offers advanced study of the literature of ethnically diverse populations in the U.S or the world. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**ENGL 472. Gender Seminar. 1 Unit.**

Offers advanced analysis of gender or sexuality as a theme in literary or extra-literary texts. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**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. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**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. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**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. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**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. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**ENGL 481. Theory Seminar. 1 Unit.**

Offers advanced study of one or more theorists, theoretical movements, or theoretical questions. Co-requisite: ENGL 300. Prerequisite: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**ENGL 482. Composition and Rhetoric Seminar. 1 Unit.**

Offers advanced consideration of specific topics of interest to the interdisciplinary study of rhetoric and composition. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**ENGL 483. Exploring Writing Studies. 1 Unit.**

This course examines the field of writing studies--that is, the ways in which we study and analyze the conceptions and practices of writing as a discipline. Ultimately, the course offers a challenge to traditional understandings of what "an English major" looks like as we lay out the case for understanding "writing studies" as a path of inclusion. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.



**ENGL 485. Independent Study. 0.5 or 1 Units.**

Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**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. Co-requisite: ENGL 300. Prerequisite: One course from the following list: ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H.

**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: ENGL 300 and two units from ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H and one 400-level course in ENGL or ENCW.

## Creative Writing

**ENCW 111A. Intro Writing Literary Nonfict. 1 Unit.**

An introductory workshop in the art of writing literary non-fiction. Writing enhanced course.

**ENCW 112A. Introduction to Writing Fiction. 1 Unit.**

An introductory workshop in the art of writing fiction. Writing enhanced course.

**ENCW 113A. Introduction to Writing Poetry. 1 Unit.**

An introductory workshop in the art of writing poetry. Writing enhanced course.

**ENCW 114A. Introduction to Dramatic Writing. 1 Unit.**

An introductory workshop in the art of writing for stage or screen. Writing enhanced course.

**ENCW 120A. Writers Write. 1 Unit.**

An introductory theme-based workshop in which students build creative work around an idea or particular skill. Writing enhanced course.

**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. 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 321A. Workshop in Literary Citizenship and Publishing. 1 Unit.**

Combining reading, discussion, hands-on publishing projects and a DIY ethos, this experiential learning workshop provides students with a comprehensive overview of the literary publishing industry, how a book gets made, and how creative writers can engage with the larger literary community. Students will gain real-world literary publishing experience, work on the publication of an actual Burrow Press book, plan and complete a creative writing publishing project of their own and develop skills as literary citizens by editing creative writing, interviewing authors, reviewing books, event planning, and more. Open to writers in any genre. Prerequisite: one prior ENCW course (any level) and/or one ENGL course at 200 or above. Permission of instructor is required.

**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 Gandhi 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.**

A workshop for students who have already completed ENCW 314A. Permission of instructor required. This course may be repeated.

**ENCW 415. Advanced Open-Studio 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.****ENCW 511. Non-Fiction Workshop. 3 Credits.**

Focuses on various non-fiction prose techniques using a variety of expressive, transactional, and poetic modes. This course may include the writing of an array of creative non-fiction genres such as memoirs, personal essays, literary journalism, cultural criticism, or nature writing.

**ENCW 512. Fiction Workshop. 3 Credits.**

Develops student skills in such fiction techniques as characterization, plot, setting, point of view, and style.

**ENCW 513. Poetry Workshop. 3 Credits.**

Develops student skills in poetry. Permission of instructor required.

**ENCW 518. Major Project Workshop I. 0 Credits.**

Part one of a genre-specific year-long course in which students will begin and complete a major work.

**ENCW 519. Major Project Workshop II. 3 Credits.**

Part two of a genre-specific year-long course in which students will begin and complete a major work. Prerequisite: ENCW 518.

**ENCW 612. Prose: Introductory Course. 11 Credits.**

Prose cohort meets for an introductory nine-day workshop and immersion experience. Students subsequently develop individual reading lists, choose exemplary models, and produce original work (short fiction/creative nonfiction or novel/manuscript chapters). 4 individual online packets (each the equivalent of 20-25 pages of prose) exchanged with the instructor over the 6-month session. Hours: 2 hr. onsite + 9 off-site = 11.

**ENCW 613. Poetry in the Expanded Field: Introductory Course. 11 Credits.**

PIA(E)F cohort meets for an introductory nine-day workshop and immersion experience. Students subsequently develop individual reading lists, choose exemplary models, and experiment with different ways of poetic making/writing. 4 individual online packets (each the equivalent of 8-10 pieces) exchanged with the instructor over the 6-month session. Hours: 2 hrs. onsite + 9 off-site = 11.

**ENCW 614. Prose: Intermediate Course. 11 Credits.**

Prose cohort meets for a nine-day workshop and immersion experience. Students subsequently add cross-cultural reading to their reading lists and continue to produce original prose. 4 individual online packet exchanges with the instructor over the 6-month session. Hours: 2 hrs. onsite + 9 off-site = 11.

**ENCW 615. Poetry in the Expanded Field: Intermediate Course. 11 Credits.**

PIA(E)F cohort meets abroad for a nine-day cross-cultural workshop and immersion experience. Students subsequently add cross-cultural reading to their reading lists and begin to choose and implement individual methods of poetic production. 4 individual online packet exchanges with the instructor over the 6-month session. Hours: 2 hrs. onsite + 9 off-site = 11.

**ENCW 616. Prose: Advanced Course. 11 Credits.**

Fiction cohort reconvenes for a nine-day workshop and immersion experience. Students subsequently add new reading in a chosen direction and begin to outline the final project - a collection of shorter works (stories, lyric essays, fictions, etc.), or one longer work (novella, novel, memoir, creative nonfiction, etc.). 4 individual online packet exchanges with the instructor over the 6-month session focus on refining skills and revision. Hours: 2 hrs. onsite + 9 off-site = 11.

**ENCW 617. Poetry in the Expanded Field: Advanced Course. 11 Credits.**

PIA(E)F cohort reconnoiters for a nine-day workshop and immersion experience. Students subsequently add new reading in a chosen direction and begin to outline final projects. 4 individual online packet exchanges with the instructor over the 6-month session focus on extending poetic skills and revision. Hours: 2 hrs. onsite + 9 off-site = 11.

**ENCW 618. Prose: Final Project Course. 11 Credits.**

Prose cohort meets for a final nine-day cross-cultural workshop and immersion experience. Students subsequently complete cross-cultural work and concentrate on moving their original material through revisions. 4 individual online packet exchanges with the instructor over the 6-month session, culminating in the equivalent of a collection of book-length manuscript presented at the next in country residency. Hours: 2 hrs. onsite + 9 off-site = 11.

**ENCW 619. Poetry in the Expanded Field: Final Project Course. 11 Credits.**

PIA(E)F cohort meets for a final nine-day cross-cultural workshop and immersion experience. Students subsequently complete cross-cultural work and concentrate on moving their original material through revisions. 4 individual online packet exchanges with the instructor over the 6-month session, culminating in the equivalent of a book-length poetic project presented at the next in country residency. Hours: 2 hrs. onsite + 9 off-site = 11.

**ENCW 620. Final Presentation. 0 Credits.**

In this student-directed course, graduating students present their Final Project/Thesis Craft Talk and Performance to an audience of their peers (MFA faculty and students), thus completing their final degree requirement. Prerequisite: ENCW 618 or ENCW 619.

**ENCW 685. Independent Study. 1 to 3 Credit.****ENCW 695. Independent Study. 1 to 3 Credit.**