This course explores questions fundamental to the human condition in the West from the perspectives of some of Shakespeare’s most striking characters, in the process opening up to our inquiry the working of western culture around 1600. The perennial issue of the constitution of authority,—social and domestic, just and unjust, imposed or embraced—will be central to our work. Our own 21st century American instincts on those questions will be the matrix against which we come to understand the culturally distinct responses of Shakespeare’s characters (and perhaps their creator).

We will read 6-8 plays—comedies, histories, tragedies—with lots of time to discuss and even (occasionally) perform them. In this Writing Intensive course, students will write to consolidate their knowledge of the plays, to explore their personal responses, and to tackle a single larger issue. It would also be good to go together to see *The Tempest* during its run at the Orlando Shakespeare Theater (February - March).

One of the goals of this course is to put to rest the notion that academic writing needs to be stiff, convoluted, and stuffed with multisyllabic words. Instead, we will aim for writing that is clear, graceful, and powerful, even when dealing with complex ideas. This will be approached through editing practice, multiple revisions, and study of successful models. We will look at sentence level issues as well as larger issues such as organization and audience. This course picks up where ENGL 101 left off in terms of honing academic writing skills.

Writing about nature from first-hand experience is the focus of this course. Every other week, the class meets at a natural site in our area—Blue Spring, Lyonia Reserve, and Smyrna Dunes Park are some of these locations. In between the site visits, we meet in the classroom for writing workshops and peer editing. Assignments include edited field notes, essays, a collaborative project, and a portfolio. Texts include a field guide and a guide to writing about nature.

If you like walking, being outdoors, and writing, this is your course. ENGL 207 meets a requirement for WI, English, and Environmental Science.
CRN# 4868
ENGL 241A – Reading Narrative
M/W 2:30 – 3:45 PM
Mark Powell

An introduction to questions, concepts, and perspectives that inform the study of narrative. It emphasizes close, attentive critical reading as well as interpretative approaches to narrative texts. It examines texts of many eras, cultures, and genres; it introduces critical terms, conventions, and traditions of discourse appropriate to the study of narrative. We will read from the ancient (The Epic of Gilgamesh) to the brand new (the illustrated novel Trampoline), and in between encounter a play (Top Dog / Under Dog), a collection of stories (Drinking Coffee Elsewhere), a giant of world literature (The Brothers Karamazov), and some mind-boggling films.

CRN# 4869
ENGL 242A – Reading Lyric
M/W 12:00 – 1:15 PM
Mary Pollock

“Reading Lyric,” as the title suggests, includes reading a lot of poetry (including a book by Terri Witek our resident poet); we will study traditional and contemporary poetic forms. “Lyric” also suggests an attitude toward language, which shows up sometimes in drama and stories—so the course will include some fiction and drama, as well. Work for the course includes written essays and reading poetry aloud. The main textbooks are An Exaltation of Forms by Finch and Varnes and The Broadview Anthology of Poetry. We will also read Terri Witek’s latest volume.

The course meets requirements for the English major and the ENCW minor; it also fulfills the CA requirement and the WI requirement.

CRN# 5897
ENGL 243A – Understanding Drama
T/R 1:00 - 2:15 PM
Lori Snook

This course introduces you to the study of drama on the page and the stage. Because this is a literature course, we’ll read and analyze a variety of play-texts from Greek tragedy to English comedy to examples of classical Chinese and Japanese plays to Samuel Beckett, stopping by Shakespeare on the way. Those analyses will include discussion of form, language, structure, plot, and textual history (for example, whether a play’s breakdown into scenes is due to the writer or a later editor). Because this is a course about drama, we'll also discuss performance history and theory, and we'll do readers' theatre and occasional scene-study to help us understand the ways in which drama is embodied. Assignments will include a reading journal, one in-class essay, two papers requiring research and revision, a presentation on a work chosen independently, and a take-home final in which you explain your own dramatic aesthetic in terms of the course reading. This course can fulfill the A General Education requirement, or an English major or minor requirement; it is a Writing Intensive Class.
CRN# 5345
ENGL 305 – Topics in Literary Journalism: Magazine Writing
T/R  10:00 – 11:15 AM
Andy Dehnart

As forums for different interests, ideologies, and communities, magazines offer a space where ideas, reporting, and literature meet. In this class, we’ll read and discuss different types of magazine journalism, and report, write, and workshop full-length magazine features. From developing ideas to interviewing subjects, crafting scenes to selling finished articles, this course will immerse you in the world of magazine writing.

CRN# 7026
ENGL 320 – History & Theory of Rhetoric
T/R  4:00-5:15 PM
Michael Barnes

This course will introduce students to one of the most historically and intellectually important topics in academia the fortunes of the study of rhetoric. Beginning with the classical period, we will define key issues related to the nature of rhetoric (most conspicuously, the apparent conflict between Platonic dialectic and sophistic persuasion). Carrying this theme of conflict forward, through the Renaissance, the Age of Reason, and finally, focusing on contemporary rhetorical theorists, we will consider how modern interpretations of dialectic and rhetoric cast the classical debate in a new light. This course meets the theory requirement for English majors. One significant paper, a class presentation, and a number of short responses to readings are required.

CRN# 7138
ENGL 324 - Peer Tutoring in Writing
T/R  10-11:15 PM
Leigh Ann Dunning

This course is a prerequisite to placement in a course as a Writing Fellow. Students will be introduced to composition theory/pedagogy and writing center studies, with particular focus on reading and response techniques, types of academic discourse, and the roles and responsibilities of peer writing tutors. Substantial writing assignments will include journals, observations, and critical analyses, as well as practice with revising written assignments. Students will engage in reflective practice—both as writers themselves and as Fellows-in-training. In addition to in-class meetings, students will also participate in a practicum sequence that involves observations of and interviews with current peer tutors/writing fellows, as well as guided practice tutoring.

CRN# 7092
ENGL 342W2 – Literature and Medicine
M/W  2:30 – 3:45 PM
Grady Ballenger

This Junior Seminar will consider some of the significant intersections between literature and medicine. We will explore uses of language, both creative and scientific, by those experiencing illness as well as those seeking to treat, even cure that illness.
Most titles on our reading list were recommended by patients or physicians, many of them Stetson alumni now in medicine. We'll encounter short stories by famous physician-writers Anton Chekhov and William Carlos Williams; patient stories by Nobel Laureate Alice Munro; and essays on medicine by practicing physicians Danielle Ofri (selections from *Incidental Findings: Lessons from My Patients in the Art of Medicine*), Pauline Chen (*Final Exam*), and Atul Gawande (*Better*). We'll also look at important essays by physicians Lewis Thomas, writing for the *New England Journal of Medicine*, and Oliver Sacks, writing on his own experience as patient in the *New York Review of Books*.

Through the satirical and (candidly) outrageous novel, *The House of God* by Samuel Shem (pen name of Harvard psychiatrist Stephen Bergman), we'll consider a kind of medical education and approach to patients that reformers have worked hard to overcome. An excerpt from Victoria Sweet’s work in America’s “last almshouse” *God’s Hotel*, a place for patients with nowhere else to go, will make a pointed contrast. And we’ll consider the patient’s perspective, or the perspective of the patient’s loved ones, even more directly in poetry by Sharon Olds, Jane Kenyon, Donald Hall, Robert Frost, and John Updike. To gain a larger perspective on the impacts of unequal access to medicine, we’ll break into groups reading critically acclaimed works of non-fiction, Rebecca Skloot’s *The Immortal Life of Henrietta Lacks* or Tracy Kidder’s *Mountains Beyond Mountains* (the story of Paul Farmer’s Partners in Health in Haiti). Finally, we’ll watch a masterwork about the education of a young physician by the great Japanese master of cinema Akira Kurosawa, as well as a few episodes from medical shows on TV (such as *Marcus Welby M.D.*, *House*, or *Nurse Jackie*).

Topics of discussion will be far-ranging--from the patient’s dialogue with her or his individual body and fate; to the physician’s creation of professional identity and distance; to the impact of gender, class and nationality on health delivery and the uneven acceptance, in the U.S. and elsewhere, of medicine as a human right. We’ll confront again and again the central questions: how can I best understand my own mortality? We’ll explore the role of language in answering that big question or in caring for others whose fate requires them to ask it.

This seminar is designed to meet the goal of JS by “working within a discipline but incorporating perspectives outside that discipline” to increase “abilities in critical analysis, coherent reasoning, and effective expression.” It also address the Wellness focus (W) by giving students “both theoretical and practical knowledge to achieve and maintain healthy living” while also encouraging them “to think reflectively about their own understandings of health and wellness.” While it’s a powerful topic for exploring literature and writing, it can also be valuable to a wide range of majors beyond English, and especially for students interested in becoming health care providers or considering careers in the health care industry.

**CRN# 6060**  
**ENGL 460 – Genre Study Seminar: Comic Novels**  
**T/R 11:30 – 12:45 PM**  
**Grady Ballenger**

Nothing is more deadly than explaining a joke but that's roughly our challenge: to understand literary comedy, especially from the beginning of the novel to the contemporary moment and in a few remarkable films. We'll explore some theories of humor and comedy, from Aristotle on, and seek to understand some versions and modes of literary comedy, from wit, parody, and satire to dark or screwball comedy. Oscar Wilde’s *The Importance of Being Earnest* will be an entry point for developing the critical vocabulary we’ll need in considering varieties of comedy and humor. Novels to be
considered include such works as *The Adventures of Tom Jones, Foundling; The Life and Opinions of Tristram Shandy, Gentleman* (a daunting read you’ll never forget); *Cold Comfort Farm; The Confederacy of Dunces; Americanah; and The Sellout*. Films include Chaplin's *Easy Street* and *Modern Times*; Keaton's *Our Hospitality*; Howard Hawk's *Bringing Up Baby*, and Woody Allen's *Manhattan Story*. [A final list of books and films will be available soon.] This seminar will require extensive reading, active participation in seminar discussion, and frequent writing, including a longer researched essay. You should also be prepared to attend showings of films outside of class. As we delve into the pleasures of these texts, amusement, even laughter, will not be discouraged.

**CRN# 7027**
ENGL 465 – Author Study Seminar: Samuel Taylor Coleridge
M/W 2:30 - 3:45 PM
Megan O’Neill

Samuel Taylor Coleridge, British Romantic writer (1772-1834), offers us one of the most challenging and rewarding literary careers for study. From his early days as a liberal social critic, visionary poet, and inflammatory journalist to his final days as a conservative philosopher/statesman and man of letters, Coleridge managed to outrage, awe, inspire, and annoy all those around him. His legacy as a poet, however, is our primary (and misleading) perception of him. This course studies Coleridge's poetry and prose, in addition to his masterpiece *Biographia Literaria*, as the foundation of our critical approach to his life and work. Students should expect a substantial reading load, a linked research project and seminar essay, a mid-term and final exam, short presentations, and, if necessary, random reading quizzes.

**CRN# 4880**
ENGL 499.01 – Senior Project
T/R 1:00 - 2:15 PM
Mary Pollock

“Colloquium” means “speaking together.” Speaking together about the creative and scholarly processes is just as important as the end product! Students in the senior colloquium engage in a semester-long project on a topic of their choice appropriate for the discipline of English Studies. The colloquium begins with intensive study of the topic, followed by discussion of oral and written models presented by faculty members in the department and instruction in effective research methods.

Work for the class includes peer editing, informal and formal written proposals, a final written project (scholarly or, for those who qualify, creative framed within a written scholarly context) and a final oral presentation. The only required text is the *MLA Handbook, 7th* edition. This course satisfies a requirement for the English major.

**SPRING 2016 COURSE DESCRIPTIONS**
**CREATIVE WRITING COURSES**
CRN# 5364
ENCW 311A – Non-Fiction Workshop
T/R  11:30 – 12:45 PM
Andy Dehnart

Literary or creative nonfiction transforms the true stories of actual people, places, and things into engaging, insightful, artful literature. It is a genre that has deep roots in literary history, but is also constantly evolving. Besides examining new and classic pieces to learn about the fourth genre, we'll write short- and long-form pieces, and learn how to give each other constructive and critical feedback in workshop.

CRN# 4882
ENCW 314A – Dramatic Writing
M/W  4:00-5:15 PM
Lori Snook

This course introduces you to playwriting and screenwriting. The heart of the course will be your writing of a one-act play and either the first act of a full screenplay or a short filmscript; these projects will be workshopped extensively before your final drafts are submitted. To prepare you to write these projects, in class we'll also work on the basics of the craft, read sample plays and scripts, and write and stage a reading of a class play. This course can fulfill an A General Education requirement and is a Writing Intensive class.

CRN# 7028
ENCW 320A – Writers Read: Writing and Reading London
T/R  2:30-3:45 PM
Lori Snook

Samuel Johnson famously said, "when a man is tired of London, he is tired of life; for there is in London all that life affords." This special section of Writers Read is a chance for you to explore the truth of Johnson's epigram: in addition to reading poems, plays, and several novels about the great city on the Thames, you will spend Spring Break in London with the class, gathering material for your own creative works incorporating London settings and/or characters. Works to be read include Roy Williams' play Sing Yer Heart Out for the Lads, Virginia Woolf's novel Mrs Dalloway, Zadie Smith's novel White Teeth, Ben Aaronovitch's fantasy-mystery Rivers of London, and Robert Galbraith's (J.K.Rowling) mystery The Silkworm; we'll use Peter Ackroyd's London: The Biography as a foundation text. It satisfies an A requirement and is a Writing Intensive class in addition to fulfilling an ENCW requirement and serving as an ENGL elective.

To read fascinating books, to walk along the Thames, to explore the West End and Brixton Market, to take in the greenspace of the city from the Royal Parks to Hampstead Heath, to create, and to make memories, take this class.

Permission of instructor required; this is a travel course in addition to the regular semester class meetings.

CRN# 5505
ENCW 411 – Advanced Non-Fiction Workshop
T/R  11:30 – 12:45 PM
Andy Dehnart
Literary or creative nonfiction transforms the true stories of actual people, places, and things into engaging, insightful, artful literature. It is a genre that has deep roots in literary history, but is also constantly evolving. Besides examining new and classic pieces to learn about the fourth genre, we’ll write short- and long-form pieces, and learn how to give each other constructive and critical feedback in workshop.

CRN# 5365
ENCW 412 – Advanced Fiction Workshop
W 6-9 PM
Mark Powell

A workshop building on skills developed in the introductory course. Students will continue to develop their skills in such fiction techniques as characterization, plot, setting, point of view, and style.

Permission of the instructor required.

CRN# 5158
ENCW 414 – Advanced Drama Workshop
Days and time to be determined
Lori Snook

This course is only for those few, those happy few who’ve already taken the first drama workshop. The heart of the course will be your work on a full-length play or screenplay, or two one-acts of your choice; you’ll propose the project, workshop it in progress (using Blackboard as we go), and do outside research and reading appropriate to your project. IMPORTANT: The class meetings are small-group workshops in Dr. Snook’s office; despite what the course schedule says, time and days agreeable to all will be determined in January.

CRN# 6063
ENCW 415/CREA 401 - Advanced Open-Studio Workshop
T 6-9PM
Terri Witek

For students who have already completed one course in any studio art (Creative Writing, Art, Digital Art, Theater) 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 create sustained bodies of new work. For those already working across different media and for those single-genre specialists who’d like to make work using new strategies. The Spring 2016 edition will be team-taught by Terri Witek (ENCW) and Matt Roberts (DIGA) and cross-listed as CREA 401.

Permission of Instructor
Note: All 400 level ENCW courses may be repeated.