ENGLISH DEPARTMENT

FALL 2016 COURSE DESCRIPTIONS
UNDERGRADUATE COURSES

ENGL 208 – The Personal Essay
CRN# 6476
M/W/F 10:00-10:50 AM
Gail Radley

This course will focus on creating personal essays of various types, with an emphasis on refining our language to create clear, lean, yet descriptive and engaging literary work. While personal experience will be our subject matter, the emphasis on language should be beneficial in other genres and for other audiences. Published personal essays will serve as models and inspiration.

ENGL 209 – Write for Your Life
CRN# 7072
M/W 2:30-3:45 PM
Megan O’Neill

We will write for the rest of our lives, as we apply for employment, keep a record of experiences in a memoir, or explain the significance of something that matters to us. In this course, we move past the essentials of “academic writing” into studying and practicing the writing that will sustain us in real life situations, whether personal or professional. Projects include a reflection on a significant life event and a substantial inquiry into the writing expected in an intended career. Writing enhanced course.

ENGL 220 – Understanding Composition and Rhetoric
CRN# 5636
T/R 4:00-5:15 PM
Michael Barnes

This course is an introduction to the research and rhetorical theories in composition studies. Students will consider research from varied methodological perspectives (both quantitative and qualitative) related to the composing process and to literacy in our society. To prepare students to conduct their own field research, we will focus on how qualitative research is carried out, especially ethnography. Students will have the opportunity to act as researchers by writing brief ethnographies that concentrate on classroom pedagogy. A secondary goal of this course is to foster a critical understanding of teaching, from the student’s perspective (as researcher).

ENGL 241A - Reading Narrative
CRN# 4511
T/H 10:00-11:15 AM
Shun Y. Kiang

What is narrative? Some say it is a written, oral, or visual account of a stretch of time in place, a story of events and lived experiences told in a chronological manner (or not) by a voice or multiple voices. Some say narrative is about plot, characterization, setting, theme, and a particular way of seeing and knowing. Throughout this course, we will engage with a series of dialogues about narrative—what it is and is not, what it does and does not do, and what assumptions readers hold about certain ideas, things, people but not others that are seen as “narratable” and “representable,” how to read narrative, etc., etc. We will read novels such as Toni Morrison’s The Bluest Eye and Albert Camus’s The Stranger, among other fiction and short fiction, to ground our discussions, and to learn the basics of appreciating, analyzing, and writing about narrative.
ENGL 242A – Reading Lyric  
CRN# 4512  
M/W 2:30-3:45 PM  
Mary Pollock

“Reading Lyric,” as the title suggests, includes reading a lot of poetry; 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.

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

ENGL 343D1 – Soul Food Across the Color Lines  
CRN# 6945  
T/H 1:00-2:15 PM  
Shawnrece Campbell

This course examines food and food-related practices from a variety of perspectives: historical, economic, political, religious, medicinal as related to peoples of various American ethnicities. The role of food in festivals and celebrations, sacred and secular, and medicinal remedies is discussed. Ethnic, regional, and occupational issues as they related to food are supplemented by case studies of food practices in the U.S. and throughout the Americas. Throughout the course we will look at the role of food in literature, folk narrative and in the media.

ENGL 344J3 – Vengeance and Paranoia  
CRN# 5138  
T/H 2:30-3:45 PM  
Joel Davis

This Junior Seminar explores the complicated tension between vengeance and justice by integrating perspectives from literature, philosophy, theology, and psychology. Specifically, we will investigate the extent of the relationship between the logic of revenge and the logic of paranoid thought. We will begin with a structuralist approach to revenge as a social phenomenon of the literary imagination, and we will examine its function at three historical moments: the Ancient period, the Renaissance, and the (Post)Modern period. Primarily we will use literary texts, including films, for our inquiry; secondarily, we will read some brief theoretical formulations of vengeance and paranoia.

ENGL 346 – Survey of British Literature 1  
CRN# 5639  
M/W 4:00-5:15 PM  
Joel Davis

This course is designed to introduce you to ten centuries of the development of British literary culture, from its beginnings in the eighth century to the eighteenth century. It’s a smorgasbord of great stuff: Arthurian Romance, Beowulf, Shakespeare, Restoration Comedy, and some Chaucer among other works. If you study well, you will also take away a narrative of the development of British literature amid some of the political, social, and economic forces that have shaped our civilization. Reading, lecture, discussion, and critical writing are the primary means for learning in this course. Expect between 50 and 150 pages of reading per week, which means a minimum of six hours per week of homework.
In this course, we will read literary works from the “long twentieth century,” that is, the period between 1890 and the present. Cultural trends don’t stop and start with the turn of a century or a traditionally demarcated literary period. In this course, we will be looking for themes and continuities of the long twentieth century. What are some connections among the works of Oscar Wilde and Angela Carter? Or between Vera Britain and Ian McEwan? Hanif Kureishi and Rudyard Kipling? The burning questions—about art, war, sexuality, politics, money, and oppression—remain. In addition to studying the last volume of *The Norton Anthology of English Literature*, you will read a novel of your choice.

**ENGL 381 – Text – Criticism–Theory**  
CRN# 5392  
T/R  1-2:15 PM  
Thomas Farrell

In English, our thinking is at different times creative, critical, and theoretical. All of those concerns are addressed in the title of "Text—Criticism—Theory." ENGL 381 is required for the English major because it consistently emphasizes theory with a directness not to be found in our other courses. Our central goal in this course is to enable you to write about texts with more critical acumen by working more consciously and intentionally within theoretical models. The course is organized around various manifestations of three key theoretical issues: textuality, otherness, and power.

**ENGL 390 – Special Topics in Literary Study: American Lives**  
CRN# 6946  
T/H  10:00-11:15 AM  
Grady Ballenger

I’ve selected some important examples of American life-writing—autobiography, fiction, poetry, essay—to help us to consider several themes that have defined the literature of the United States from the colonial age into the early twenty-first century. We’ll start with foundational voices, including Benjamin Franklin’s *Autobiography*, Thoreau’s *Walden*, Whitman’s expansive *Leaves of Grass*, and a selection of Emily Dickinson’s poems. How do these quintessential American writers conceive of the possibilities for American lives? What forms of writing and what kinds of language do they use to tell their American stories? What do they have to say about such American ideals as optimism, or commitment to equality, or impatience with old ideas and conventions? What confidence do they—or their narrators or characters—have that they control their own fates? What comment do they make on “the American dream,” the belief that anything is possible in America with hard work and ingenuity? How do these writers measure success in living? Is it about amassing wealth, or about expressing individuality, one’s own singular voice or “imperial self”? Or does it have to do with entering into society to build a just, beloved community? To test our ideas about American lives and ideals, we’ll also look at two of the great tests of American ideals—slavery (*The Narrative of Frederick Douglass, An American Slave*) and the poverty of working families in the Depression (Tillie Olsen’s autobiographical *Yonnondio*). We’ll also consider several lives in film, such as the rags-to-riches story of *Citizen Kane* and the shadow portrait of American ingenuity and initiative in the classic gangster film, *Public Enemy*. Our last text, a recent well-received novel by Celeste Ng, *Everything I Never Told You*, tells the story of a Chinese-American family attempting to negotiate life in the contemporary Midwest. This rich enduring set of texts will help us to think about how literature will tell the new “songs of myself” for Americans of the twenty-first century.
Literary Ecologies introduces students to literature that represents and reflects upon various relations between humans, nonhumans, and the ecologies in which they find themselves. A broad range of texts past and contemporary—from Frances Hodgson Burnett’s *The Secret Garden* (1910), Edgar Rice Burroughs’ *Tarzan of the Apes* (1912) to Jon Krakauer’s *Into the Wild* (1996), Annie Proulx’s *Close Range: Wyoming Stories* (1997) and Cormac McCarthy’s *The Road* (2007), along with excerpts from nonfiction or theoretical works and films—will serve as the primary sources for students 1) to think critically about and discuss ideas concerning the interconnectedness between human and natural worlds, and 2) to write, informally and formally, about the various ways in which literature represents, supplies, confounds, and critiques expressions and understandings of that interconnectedness. In addition, this course takes up the idea that ecological thinking—thinking about ecologies, their own agency, and their meanings to and independent of us—carries with it imaginative, socio-cultural, and political significances. Finally, the course aims to be part of a larger and interdisciplinary endeavor to deepen students' personal and social responsibility regarding nature and our place in it, and to cultivate a perspective and way of life that more justly considers where and how we live, and the ecological and ethical ways in which our lives involve and affect those of others. Junior Seminar.

**ENGL 465 – Author Study Seminar: Stoppard, Hare, Churchill**

CRN# 5401  
M/W 2:30-3:45 PM  
Lori Snook

This author-studies course focuses on three contemporary British playwrights: Tom Stoppard, David Hare, and Caryl Churchill. Each has been writing for over forty years; each has been referred to at some time or another as the ‘greatest’ living British playwright. Stoppard began as an intellectual game-player and developed heart, whose plays on everything from chaos theory to rock and roll have received mainstream subsidized theatre and West End productions, from the absurdist comedy *Rosencrantz and Guildenstern Are Dead* to 2015’s *The Hard Problem*. David Hare, who began in 1970s agitprop, has written everything from mainstream realist drama (*Skylight*) to verbatim political theatre (*Stuff Happens*) and adaptations of nonfiction and fiction for the stage (2014's *Beyond the Beautiful Forever*). Caryl Churchill, like Hare, began in 1970s leftist and feminist theatre and has experimented with form and theme since then, from the early feminist work *Vinegar Tom* to 2016’s short experimental piece *Escaped Alone*. Together as a class we'll investigate how to define a playwright’s essential works and voice; we'll talk about the intersections of history and drama; we’ll also discuss how material concerns of production can affect a play's form. Each student will write several short papers on the plays we read together and will write and present a researched seminar project focusing on one writer and his or her work.

**ENGL 476 – Interdisciplinary Seminar: Art of Propaganda**

CRN# 6770  
T/H 11:30-12:45 PM  
Michael Barnes

This course will focus on the truth and trickery associated with symbol use. We will analyze sources from a variety of genres and use our analyses to build new symbols. Following the Aristotelian tradition of cataloguing schemes and tropes, you are expected to collect new visual and textual artifacts, ones that will serve as building blocks for your own creations. The course is organized according to the classical division of rhetoric: The past or forensic rhetoric: e.g. concerning what happened, especially in reference to crime; the present or ceremonial: e.g. concerning what we praise and why; and the future or deliberative: e.g. concerning what we should do. Specifically, in the first section, you will read two iconic American stories (*Moby Dick* and *Jaws*) and use your analysis to create a template for a Summer Blockbuster. In the second section, we will explore our country’s national monuments and you will create your own memorial. Finally,
the tarot's symbolic synthesis of the mankind's condition will provide you with the basis to craft your own tarot card, one that characterizes a new human experience/circumstance.

ENGL 499 – Senior Project
CRN# 6478
T/H 2:30-3:45 PM
Grady Ballenger

A review of and further grounding in the methods, materials, and critical approaches appropriate for advanced literary research, culminating in a substantial written project. (Catalog). English 499 is the capstone experience for English majors: its purpose is to offer a structure (deadlines!) and a community (students and instructor as readers and evaluators) to support each student in designing, researching, and writing a substantial written project on a topic in literature, rhetoric, or creative writing. There are some common assignments to help us think about what it means to study literature, or “major” in English, in the twenty-first century, but the emphasis will be on writing individual projects and editing drafts in small work-shop groups. Students should come to the first meeting of the class ready to present one or more worthy topics that they are eager and well-prepared to undertake for the Senior Project. Projects that draw on coursework in the major, but are not merely revisions of previous graded work, are encouraged. Creative projects, which must also include a researched critical component, are possible for students who have at least two Stetson creative-writing courses in the genre or genres of the project. Projects that draw on or contribute to a second major or a minor can also be arranged. At the end of the semester, in addition to submitting an archival copy, each student will make an oral presentation to the department and invited guests. For each student, the Senior Project will be a powerful credential to demonstrate writing skill and understandings of language and literature to graduate and professional school admission committees, employers, agents, or editors.

FALL 2016 COURSE DESCRIPTIONS
CREATIVE WRITING COURSES

ENCW 313A/413 – Poetry Workshop/Advanced Poetry Workshop
CRN# 4527/TBA
M 6-9 PM
Nancy Barber

ENCW 313/413 is a combined-level Creative Writing class designed as an intensive training ground in the craft of poetry writing. We will read and analyze exemplary poetic models, and you will be required to produce eight original poems—both in strict forms and in “open” form, at least half of which will be workshoped in class.

ENCW 320A – Writers Read
CRN# 6660
M/W 12:00-1:15 PM
Andy Dehnart

Our mission: read, read, and read more. Our goal: to become better writers. We'll read classic works by exceptional writers, and pieces that were just published and are trending on Facebook. We'll also read things you love and want to share with the class. Discussions will be vigorous and passionate, as we try to determine what works and what doesn't, and why we love some pieces and loathe others. At the end of the semester, we'll also write and workshop to see just how much we've grown as writers by absorbing what we've read.