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

Bachelor of Arts in English

I. GENERAL EDUCATION REQUIREMENTS—10 units
   The student must complete the General Education requirements of the College of Arts & Sciences.

II. MAJOR REQUIREMENTS—11 units
   Three units from the following list: ENGL 220, ENGL 240A, ENGL 241A,
   ENGL 242A, ENGL 243A .............................................................. 3
   ENGL 381 .................................................................................. 1
   ENGL 499 .................................................................................. 1
   Two units numbered ENGL 450-482, or one unit numbered ENGL 450-482 and
   one unit numbered ENCW 411-419 ................................................. 2
   Four units in other ENGL or ENCW courses numbered 200 or above ........................................... 4

III. ELECTIVES
   Units to total a minimum of 32.

Minor in English—5 units

REQUIREMENTS
   Two from the following list: ENGL 220, 240A, 241A, 242A, 243A ................................................. 2
   One course numbered ENGL 425 or above .............................................................................. 1
   One unit from ENGL or ENCW numbered 200 or above ......................................................... 1
   One unit from ENGL numbered 200 and above .................................................................... 1

English Course Offerings

ENGL 100 College Writing (1). Emphasizes facility with shorter units of composition, such as paragraphing, and includes significant attention to matters of mechanics, clarity, sentence order, and audience. Some students will be required to successfully complete ENG 100 prior to enrollment in ENG 101.

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

Students enrolling in courses numbered 201 and above must have credit for the Writing Requirement.

ENGL 201 Intermediate Writing (1). Amplifies the skills covered in ENGL 101 by providing further practice at the skills of drafting, revising, and editing effective academic, argumentative,
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 Journalism (1).** An introduction to the art of writing about the news, this course will focus on the specialized, core skills necessary for the practice of journalism in all mediums. It emphasizes the craft of news writing and principles of effective reporting.

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

**ENGL 207 Nature Writing (1).** 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.

**ENGL 208 The Personal Essay (1).** Introduces the craft and tradition of introspective, first-person, conversational writing that searches for understanding and meaning via prose.

**ENGL 220 Understanding Composition and Rhetoric (1).** 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-intensive course.

**ENGL 231A Literature and the Arts (1).** 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).** 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.

**ENGL 240A Reading Non-Fiction (1).** 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-intensive course.

**ENGL 241A Reading Narrative (1).** 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-intensive course.
ENGL 242A **Reading Lyric (1).** 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-intensive course.

ENGL 243A **Understanding Drama (1).** 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-intensive course.

ENGL 246A **Popular Literature (1).** 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).** 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 301 **Advanced Writing (1).** Builds on already established writing skills and enhances students' abilities at crafting clear, precise, elegant prose. Topics and approaches will vary with instructor. Students are strongly encouraged to have completed a sophomore-level writing course prior to enrollment in ENGL 301.

ENGL 305 **Special Topics in Journalism (1).** 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).** Focuses on Western rhetorical history and theory, moving from classical through Romantic to modern eras. Course examines contributions made by major figures (such as Plato, Coleridge, Nietzsche, and Cixous) and issues of authority in discourse.

ENGL 321 **Special Methods in Middle and High School English (1).** Emphasizes the skills, processes, and pedagogical strategies relevant to teaching English to children in grades 6-12.

ENGL 322 **Composition Pedagogy (1).** 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).** 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 Linguistics (1).** Studies grammar in English, emphasizing analysis of syntax and semantics, touching on elements of linguistics and language acquisition, and incorporating as appropriate insights from structural and transformational grammars. Writing-intensive course.

ENGL 326H **History of the English Language (1).** 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. (This course fulfills the Historical Inquiry General Education Requirement.)

ENGL 331 Literature, Culture, and Society (1). 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). 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). 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 341E1/JS Dante's Commedia (1). 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.

ENGL 341E2/JS Poetry and The Ethical Object (1). 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.

ENGL 342W/JS Healing and Wholeness in Contemporary Literature (1). Focuses on how authors of various ethnic backgrounds approach the concepts of healing and wholeness within their texts and how those texts work upon the reader. Particular attention is paid to the ways various cultures think about health and wellness as well as to the cultural practices that are employed to achieve and maintain health and wellness.

ENGL 343D1/JS Soul Food Across the Color Lines (1). 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.

ENGL 343D2/JS Feeling Global (1). 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.

ENGL 344J1/JS
**Reading Modernity: Politics and Poetics** (1). 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.

**ENGL 344J2/JS**

**Gender, Tradition, and Human Rights** (1). 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.

**ENGL 344J3/JS**

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

**ENGL 346**

**Survey of British Literature I** (1). Surveys major authors and representative works in British Literature from the seventh to the eighteenth century.

**ENGL 347**

**Survey of British Literature II** (1). Surveys major authors and representative works in British Literature from the eighteenth century to the present.

**ENGL 348**

**Survey of U.S. Literatures** (1). Surveys United States literatures from pre-Colonial times to the present.

*Students enrolling in courses numbered 350 and above must have credit for ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, or ENGL 243.*

**ENGL 350**

**Medieval Literature** (1). Considers the literature of England between 700 and 1500, with attention to textual, social, cultural, and formal issues.

**ENGL 351**

**Renaissance Literature** (1). 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 & 18th Century Literature** (1). 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.
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Description</th>
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</thead>
<tbody>
<tr>
<td>ENGL 353</td>
<td>19th Century British Literature (1)</td>
<td>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.</td>
</tr>
<tr>
<td>ENGL 354</td>
<td>19th Century Literature in the U. S. (1)</td>
<td>Addresses major themes and movements in U.S. literature of the 1800s, covering both canonical works and authors and influential lesser-known authors.</td>
</tr>
<tr>
<td>ENGL 355</td>
<td>British Literature since 1900 (1)</td>
<td>Considers a theme, period, movement, or topic of particular relevance to British literature of the 20-21st centuries.</td>
</tr>
<tr>
<td>ENGL 356</td>
<td>U. S. Literature since 1900 (1)</td>
<td>Focuses on writers in the United States since 1900.</td>
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<tr>
<td>ENGL 357</td>
<td>Contemporary Literature (1)</td>
<td>Examines emerging developments, forms, themes, and ideas in literatures of our time.</td>
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<tr>
<td>ENGL 358</td>
<td>Studies in Non-Fiction (1)</td>
<td>Offers advanced study of one or more forms non-fiction, such as autobiography, the personal essay, creative non-fiction, or spiritual texts.</td>
</tr>
<tr>
<td>ENGL 359</td>
<td>Studies in Narrative (1)</td>
<td>Offers advanced study of one or more narrative forms such as the novel, the long poem, epic, saga, or romance.</td>
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<tr>
<td>ENGL 360</td>
<td>Studies in Lyric (1)</td>
<td>Focuses on a genre, period, movement, or critical issue in lyric.</td>
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<tr>
<td>ENGL 361</td>
<td>Studies in Drama (1)</td>
<td>Focuses on a genre, period, movement, or critical issue in drama.</td>
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<tr>
<td>ENGL 362</td>
<td>Author Studies (1)</td>
<td>This course will focus on the work of a single author or a small group of associated authors.</td>
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<tr>
<td>ENGL 363</td>
<td>Shakespeare (1)</td>
<td>Introduces students to a broad selection of Shakespeare’s plays and may also include attention to non-dramatic works.</td>
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<tr>
<td>ENGL 364</td>
<td>Austen (1)</td>
<td>Examines Austen’s work, focusing on issues of style and form as well as social and political context. It may consider recent film adaptations of Austen’s novels, as well.</td>
</tr>
<tr>
<td>ENGL 365</td>
<td>Ethnic American Literature (1)</td>
<td>Focuses on the issues, history, and aesthetics of one or more Ethnic American literature of the U.S. Examples might include African American, Asian American, or Native American literature.</td>
</tr>
<tr>
<td>ENGL 366</td>
<td>Africana Literature (1)</td>
<td>Focuses on the literature of one or more African populations throughout the African diaspora (the forced or voluntary dispersal of Africans throughout the world).</td>
</tr>
<tr>
<td>ENGL 367</td>
<td>Gender in Literature (1)</td>
<td>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.”</td>
</tr>
<tr>
<td>ENGL 368</td>
<td>Studies in Global Literature (1)</td>
<td>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.</td>
</tr>
<tr>
<td>ENGL 369</td>
<td>Popular Culture (1)</td>
<td>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.</td>
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</tbody>
</table>
ENGL 375  **Comics (1).** Examines comic strips, comic books, bande dessinée, manga, and other texts that combine words and images. It may consider historical, formal, aesthetic, and cultural aspects of the topic.

ENGL 376  **Literature and Ideas (1).** 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 381  **Text-Criticism-Theory (1).** 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 390, 490  **Seminar in a Literary Topic (1).** May be repeated for credit.

ENGL 395  **Teaching Apprenticeship (0.5). (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 421  **Old English (1).** Introduces students to the language written in England between 500 and 1100. Emphasis is placed on developing a basic reading knowledge of the language.

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

ENGL 427  **Modern Rhetoric (1).** 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.

*Students enrolling in courses numbered 450 and above must have credit for two from ENGL 220, ENGL 240, ENGL 241, ENGL 242, and ENGL 243A.*

ENGL 450  **Seminar in a Literary Period (1).** Offers an advanced historical approach to the study of literature in a single period.

ENGL 460  **Genre Study Seminar (1).** Offers an advanced study of one or more genres in historically significant or typical examples.

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

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

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

ENGL 473  **Global Literature Seminar (1).** Examines representative works of world literature, both Western and non-Western, in English and in translation, with consideration of their aesthetic, cultural, historical, and literary contexts.
ENGL 474  Postcolonial Literature Seminar (1). Examines literatures in English other than British or American that respond to a history of Western imperialism and the challenges of decolonization, nation-building, and globalization, with consideration of their aesthetic, cultural, historical, and theoretical contexts.

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

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

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

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

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

Sullivan Creative Writing Program

The Sullivan Creative Writing Program supports the English Department’s offerings in Fiction, Non-Fiction, Poetry, and Dramatic Writing, as well as scholarships, student prizes, visiting writers, and subventions. A minor in Creative Writing is available to all students through the Department of English. Course work applied to the Creative Writing Minor cannot simultaneously be applied to the English major.

Minor in Creative Writing for English Majors—5 units

REQUIREMENTS
Three units from the following list: ENCW 215A, ENCW 311A, ENCW 312A, ENCW 313A, ENCW 314A, ENCW 318, ENCW 319A (but 318/319 may not be counted alongside another unit in the same genre) ................................................................. 3
Two units from the following list: ENCW 411, ENCW 412, ENCW 413, ENCW 414, ENCW 415, ENCW 418, ENCW 419 ................................................................................................................... 2

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

REQUIREMENTS
One unit in ENGL numbered 300 or above ................................................................. 1
One additional unit in ENGL .......................................................................................... 1
Three units in creative writing (ENCW) courses .......................................................... 3

Creative Writing Course Offerings

Completion of the Foundation Writing Requirement is prerequisite to all Creative Writing courses.

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

ENCW 311A  Non-Fiction Workshop (1). A workshop in which students develop their skills in various modes of literary non-fiction. Permission of the instructor required.
**ENCW 312A**  
**Fiction Workshop (1).** 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.

**ENCW 313A**  
**Poetry Workshop (1).** A workshop in which students develop their skills in poetry. Permission of instructor required.

**ENCW 314A**  
**Drama Workshop (1).** A workshop in which students develop their skills in playwriting and screenwriting. Permission of instructor required.

**ENCW 318**  
**Major Project Workshop I (0.5).** 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).** 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 411**  
**Advanced Non-Fiction Workshop (1).** 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).** A workshop building on techniques introduced in ENCW 312 and helps students develop their skills in such fiction techniques as characterization, plot, setting, point of view, and style. Requires credit for ENCW 312 or ENCW 319 and permission of instructor. This course may be repeated.

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

**ENCW 414**  
**Advanced Drama Workshop (1).** A workshop for students who have already completed ENCW 314. Permission of instructor required. This course may be repeated.

**ENCW 415**  
**Advanced Open-Genre Workshop (1).** Designed to help advanced creative writers, who must already have completed two courses in a genre (for instance 311 and 411, 312 and 412, 313 and 413, 314 and 414) develop a sustained body of work and meet cross-genre challenges. Permission of instructor required. This course may be repeated.

**ENCW 418**  
**Major Project Workshop I (0.5).** 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 311-14 required.

**ENCW 419**  
**Major Project Workshop II (0.5).** Part two of a genre-specific year-long course in which students will begin and complete a major work. Students must have credit for ENCW 418 and permission of instructor.