ENGLISH DEPARTMENT

SPRING 2015 COURSE DESCRIPTIONS
UNDERGRADUATE COURSES

(CRN# 5622) ENGL 207.01 – Nature Writing
T 2:30 – 5:30 PM
Mary Pollock

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# 6942) English 208.01 – The Personal Essay
MW 2:30 – 3:45 PM
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.

(CRN# 4866) English 220.01 – Understanding Composition & Rhetoric
TR 4:00 – 5:15 PM
Michael Barnes

This course introduces 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 (Burke, Weaver, Derrida, Foucault, Toulmin), we will explore how modern interpretations of dialectic and rhetoric cast the classical debate in a new light. Additionally, the pedagogical associations between rhetoric and Composition Studies will be considered, particularly in reference to Corbett’s reintroduction of the classical system.
Much of the visual language we take for granted developed as twentieth-century filmmakers perfected their largely commercial art. This course focuses on how that language works, especially 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.

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.

This seminar asks students to read and write analytically about poetry (from Alexander Pope’s “The Rape of the Lock” to Claudia Rankine’s “Citizen” and beyond) that queries social behavior. Approach papers, a longer, researched seminar paper, a poetic imitation and a poetic social action are among the course requirements.

This Junior Seminar, new in 2015, will consider some intersections between literature and medicine. Through novels, short stories, poems, television shows, and films as well as case studies, patient narratives, and essays by medical practitioners, we will examine uses of language by those experiencing illness or seeking to understand it or treat it. We will read a wide range of literary works as well as essays and reports by health professionals, thus gaining experience with both creative and professional uses of language. Works to be considered include essays by Lewis Thomas from the New England Journal of Medicine; short stories such as William Carlos Williams’ “Use of Force” or Alice Munro’s “The
Floating Bridge”; selections from Danielle Ofri’s *Incidental Findings: Lessons from My Patients in the Art of Medicine*; Samuel Shem’s (pen name of Stephen Bergman) *House of God*; poetry by Sharon Olds and John Updike, Susan Gubar’s *A Debulked Woman*, excerpts from Rebecca Sklar’s *The Immortal Life of Henrietta Lacks* and Tracy Kidder’s *Mountains Beyond Mountains* (Paul Farmer’s Partners in Health in Haiti), and episodes of *Marcus Welby M.D.* and *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 and human identity; 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. Writing projects include two short “position papers” on common readings; a response to an individually selected work from a list of titles about medicine and literature; a report on an interview with a patient, Stetson alumnus in training, or health-care professional; and a short researched essay on a medical topic approved by the instructor. 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 expectations for the Wellness focus 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.” It should be valuable to a wide range of majors beyond English, especially for students interested in becoming health care providers or considering careers in the health care industry. It should be noted, however, that some topics may be difficult for students who have recently experienced illness, either themselves or through a loved one.

(CRN# 6676) **ENGL 343D5.JS – Modern Jewish Literature**

**MW** 4:00 – 5:15 PM  
**David Houston**

This course examines texts by Philip Roth, Cynthia Ozick, Danilo Kiš, and others. It focuses on the topics of assimilation, feminism, aesthetics, and representation as they relate to the Jewish experience.

**ENGL 343D5.JS – Let Your Motto Be Enlightenment: Dispelling Black Myths**

**MWF** 9:00 – 9:50 AM  
**Shawnrece Campbell**

This 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. Students will learn that myths and stereotypes are created by politically defined dynamic processes whose goal is to make stereotypes appear inherently true. These stereotypes and myths are the products of global trade and global empire. Therefore students will also come to understand that one of the main reasons stereotypes are used to communicate messages about the class, racial/ethnic group identity, lifestyle affiliation, and other social positions of those of African descent is to help maintain the empire’s system of solidarity and separation of various groups. This interactive course requires students to lead and participate in discussions; critically engage primary class texts and scholarly literature; and write weekly blogs which will be the basis for their research projects. These research projects can be in the form of long research papers or a 25 minute creative multimedia project. Students will also be required to be a participate/observer in various experiential learning activities related to analyzing the "unconscious" perpetuation of stereotypes of those of African descent including visits to Disney’s Animal Kingdom and Epcot in Orlando, Busch Gardens in Tampa, FL, and the
Kingsley Plantation in Jacksonville. Students will also be required to visit venues offering a counter gaze such as: Hannibal Square in Winter Park, Zora Neale Hurston Festival in Eatonville, and the Jackie Robison Stadium in Daytona Beach.

(CRN# 6059) ENGL 350.01 – Medieval Literature
TR  1:00 – 2:15 PM
Thomas Farrell

In this introductory survey of medieval texts and medieval textuality, we will read several Old English poems (c. 700 - 1100), all in translation, and a larger number of Middle English works (c. 1300 - 1500), some in translation. (We will also learn why we read some in translation and not others). Students will learn how medieval texts were created and read—and the strikingly less pronounced distinction between those two activities during the Middle Ages—by creating a medieval book in a class project culminating in the "take-home" final exam (i.e. having sewn the quires together during the exam period, each student will leave with—"take home"—her or his hand-produced copy of a medieval text). All of this is great fun. Readings will include Beowulf, Malory's Morte D'Arthur, Chaucer, Sir Gawain and the Green Knight, Margery Kempe and Julian of Norwich, The Second Shepherds' Play, and others.

(CRN# 4875) ENGL 381.01 – Text-Criticism-Theory
TR  10:00 – 11:15 AM
Mary Pollock

The goal of this course is to explore the relationships among primary texts, the critical responses to it, and literary theories that help to explain the critics' reactions to it. Criticism and theory can, of course, deepen our own understanding and pleasure in reading. Here are the works we will study at the beginning of the course: (1) Shakespeare's Anthony and Cleopatra (a primary text), (2) Samuel Johnson's defense of Shakespeare as an artist who held "a mirror up to nature" (criticism), a twentieth-century critical essay by the Polish critic Ian Kott, and (3) relevant literary theories by Aristotle and the French neoclassical playwright Corneille. After exploring the relationships between Shakespeare's play, some critical responses to it, and some theory that underlies the criticism, we will examine several other important ways of reading texts. Formalism, gender criticism, and ecocriticism are some of the "ways of reading" we will study in this course. The foundational textbook is Lois Tyson's Using Critical Theory: How to Read and Write about Literature. Written work will include essays in several genres: the personal response essay, the short analytical essay, and the researched essay. This course, which is required for English majors, is also appropriate for anyone writing analytically in the humanities.

(CRN# 6858) ENGL 390.01 – Special Topics in Literary Study: American Lives
MW  2:30 – 3:45 PM
Grady Ballenger

In this survey of the literature of the United States, we will look at distinctively American approaches to shaping and recording life experiences. We'll begin with a few observations about Americans by international observers, such as Alexis de Toqueville, then look at colonial journals and spiritual autobiographies, culminating in Benjamin Franklin's Autobiography. Next we'll consider new approaches to presenting American lives in the nineteenth century, through autobiography, fiction, and poetry. We'll read, in whole or excerpt, such distinctive accounts of American lives as Horatio Alger's Ragged Dick, Thoreau's Walden, Whitman's Song of Myself, Emily Dickinson's poems, Frederick Douglass's Narrative, Tillie Olsen's Yonnondio, Gertrude Stein's Autobiography of Alice B. Toklas, Alice Walker's
Meridian, and Linda Hogan’s “Two Lives.” Finally, each student will select and report on an autobiography, biography, or novel presenting a contemporary American life (such as Maya Angelou’s I Know Why the Caged Bird Sings, Chang-Rae Lee’s Native Speaker, or Walter Isaacson’s Steve Jobs), and we will think about contemporary approaches to life stories in obituaries, family history, or celebrity memoirs. We’ll also consider a few classic film accounts of American lives, notably Citizen Kane and the shadow portrait of American ingenuity and initiative, the gangster film Public Enemy as well as a contemporary film selected by the class. This is a reading-intensive and discussion-intensive course. In addition to critical responses to works on the syllabus, each student will draft a life story, focusing either on a significant moment or event in her or his life or re-presenting the life story of another American (a resident of long-term care, a Vietnam veteran, a grandparent). This course should be of value to a wide range of students, from all majors and will fulfill requirements for students majoring or minoring in English or American Studies.

(CRN# 4877) ENGL 460.30 – Genre Study Seminar: Nature Poetry
M  6:00 – 9:00 PM
Mary Pollock

“Nature poetry” in English began with the Industrial Revolution, when people started to feel alienated from the natural world. Both poets and readers saw poetry as a way to heal this gap—and we still do. In chronological order, we will read (1) some exemplary classical poetry which served as a foundation for modern nature poets, (2) poetry by the English romantics, (3) poetry by Emily Dickinson and Walt Whitman, (3) twentieth-century nature poets such as Joy Harjo and Gary Snyder, and (4) some examples of contemporary nature poetry. Assignments include personal response essays, analytical and researched essays, and oral presentations/reading performances of some of the poetry we study.

(CRN# 6859) ENGL 472.01 – Gender Seminar: Power of the Red Dress
MWF  11:00 – 11:50 AM
Shawnece Campbell

U.S. American women are often unaware of the dynamic self-empowerment that becomes available to them when they participate in rituals of street rhyming, playing the dozens, and other childhood games. Such participation often results in womanish ways of knowing and being which bolster the confidence of a young girl’s sense of self. However, the indoctrination process into mainstream America’s contemporary model of the domestic saint, often buries this ingrained resilience deep into the psyche of women by the time they reach post-adolescence. This course will retrace that girlhood process of empowerment, with a particular focus on African American text, and posit various theoretical models for reclaiming it. Texts used in the course will include: “Bad Bitches” & Sassy Supermamas(Stephane Dunn), Outlaw Culture: Resisting Representations (bell hooks), Mama Day (Gloria Naylor), On Her Own Ground: The Life and Times of Madam C.J. Walker (A’Leia Bundles), Tar Baby (Toni Morrison), Sisters of the Yam (bell hooks), When Chickenheads Come Home to Roost: A Hip Hop Feminist Breaks It Down (Joan Morgan) and Can’t Buy Me Love: How Advertising Changes the Way We Think and Feel (Jean Kilbourne).
Students in this course craft original research projects that culminate in substantial critical essays and formal presentations. The course is designed to offer guidance and support through the research and writing process. Classes will be dedicated to discussions of topic development, research methods, writing, and presentation strategies. The lion’s share of work, however, will be done outside the classroom, where students will be doing library and internet research, reading and evaluating the materials they find, working with colleagues in the capacities of both editor and writer, developing a scholarly argument, and eventually polishing that argument to a brilliant finish.

SPRING 2015 COURSE DESCRIPTIONS
CREATIVE WRITING COURSES

(CRN# 5364) ENCW 311A.01 – Non-Fiction Workshop
TR 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.01 – Dramatic Writing
MW 4:00 – 5:15 PM
Lori Snook

This course is an introduction to playwriting and screenwriting. The heart of the course will be your writing 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, we’ll also work on the basics of the craft and read sample plays and scripts. This course can fulfill an A General Education requirement and is a Writing Intensive class

(CRN# 5505) ENCW 411.01 – Advanced Non-Fiction Workshop
TR 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.
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; time and days agreeable to all will be determined in January.

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 2015 edition will be team-taught by Terri Witek (ENCW) and Matt Roberts (DA). Permission of Instructors

Note: All 400 level ENCW courses may be repeated.