

**ENGLISH DEPARTMENT**  
**FALL 2024 COURSE DESCRIPTIONS**  
**UNDERGRADUATE COURSES**

**ENGL 141                      Writing About Fashion**  
**CRN# 7066**  
**T/R                      11:30-12:45 PM**  
**Lori Snook**

We will focus on developing clothing and fashion knowledge (historical and current; American, European, and world style) and learning how fashion relates with sustainability in order to do the major work of the course: working on description, persuasion, and personal voice. Assignments will include 1 informational essay on course reading, 1 fieldwork essay, 2 researched essays, 2 personal essays, and an end-of-semester personal project you design yourself.

**ENGL 141                      Writing About Action Research**  
**CRN# 7067**  
**M/W                      12:00-1:15 PM**  
**Michael Barnes**

ENGL 141 is a one-unit/four credit WE (writing enhanced) course devoted to improving your overall writing skills; this emphasis on writing will include generating ideas, textual analysis, critical thinking, audience awareness, and revision. The workload expectations for this course are defined by Stetson here: <https://catalog.stetson.edu/undergraduate/student-policy/records-grades-registration/credit-hour-policy/>.

The subject matter of this course concentrates on describing, critiquing, and advocating change in a specific institutional or social setting. Traditional research is guided by the principle of objective disinterest. In contrast, action research welcomes the researcher's passionate association with a topic. In this class, we will pursue subjects that are relevant to your lives and interests. For example, students following this research paradigm have tested local water bodies for pollution, rebranded/marketed Daytona Beach as a tourist destination, and gathered examples of the rhetorical strategies mediums employ in readings. To facilitate your critical understanding and descriptive/ethnographic writing ability, we will explore the tropes (persuasive strategies) that create authenticity and audience appeal in a variety of social and institutional contexts. These contexts will be situated within meaningful historical environments that will provide you with the critical lens necessary to advocate for change convincingly. Your work will be compiled into a portfolio and submitted at the end of the semester. The portfolio, consisting of your best work (e.g. eight short papers chosen from a total of ten), and a final ethnographic project are required.

**ENGL 141                      Writing About Food and Drink**  
**CRN# 7068**  
**T/R                      8:30-9:45 AM**  
**Nancy Barber**

J.R.R. Tolkien once said, "If more of us valued food and cheer and song above hoarded gold, it would be a merrier world." This course will be a celebration of at least food, if not cheer and song, and will focus on the variety of ways that professionals write about food and drink. We will read exemplary essays as models for good writing, and you will get a chance to try out a number of modes of food and/or drink writing yourself: restaurant review, memoir, researched analysis, and immersion quest.

**ENGL 141**                      **Writing About Action Research**  
**CRN# 7069**  
**M/W**                      **12:00-1:15 PM**  
**Michael Barnes**

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**ENGL 142A**                      **Literature in the World: Transgression and Exile**  
**CRN# 7070**  
**M/W/F**                      **1:30-2:20 PM**  
**Hannah Markley**

In this introductory class, students will explore transgression and exile in various texts and genres. Students will analyze how texts simultaneously encode systems of belief and challenge these beliefs, producing ironic tensions between the social and political systems that the text represents and the actions of individual characters who can no longer live within these systems. In this way, students will study how literature reflects social, political, and historical contexts while simultaneously offering readers ways of resisting the very systems of power literary texts represent. In class discussion and assignments, students will deploy the critical frameworks of transgression and exile to analyze these tensions embedded in the multivocal qualities of the texts we encounter. Readings will include Sophocles' *Antigone*, Aphra Behn's *Oroonoko*, Emily Bronte's *Wuthering Heights*, Toni Morrison's *Sula*, and Jesmyn Ward's *Sing, Unburied Sing*.

**ENGL 142A**                      **Literature in the World: Austen and Adaptation**  
**CRN# 7071**  
**T/R**                      **10:00-11:15 AM**  
**Lori Snook**

Jane Austen is one of the great novelists of the English tradition. More than two hundred years after their first appearances, her works still are read and enjoyed, and her works inspire others to create their own stories in conversation with hers. Our big questions for the class: What do we see in the original works? How does adaptation work as interpretation? Together we will read and analyze three of her six novels (*Pride and Prejudice*, *Emma*, and *Persuasion*); we also will read and analyze book

adaptations *Ayesha at Last* by Uzma Jalaluddin and *By the Book* by Julia Sonneborn, and watch and analyze excerpts from film, TV, and webseries adaptations like *Pride and Prejudice* (2005), *The Lizzie Bennet Diaries*, *Fire Island* 2022), *Clueless* (1995), *Emma* (2020), and *Emma Approved*. Students will keep a reading journal and three longer essays, research history and reception for Austen's novels and their adaptations, and create and present their own work in conversation with Austen's work.

**ENGL 206**                      **Technical Writing**  
**CRN# 7374**  
**M/W/F**                      **11:00-11:50 AM**  
**Yanhong Zuo**

Communication across various audiences and for multiple purposes continues to be a desired skill set in technical and professional fields. Technical writing is a WE (writing enhanced) course that involves writing, as well as design, data visualizations, media, and other communication skills. Through weekly readings, discussions, and hands-on writing activities, you will learn strategies for communication, particularly in networked workplaces. To achieve success in this course, you will develop a variety of informative and visually effective print and electronic documents. These skills are transferable and can be applied in the future career.

**ENGL 220**                      **Understanding Composition and Rhetoric**  
**CRN# 5636**  
**M/W/F**                      **9:00-9:50 AM**  
**Yanhong Zuo**

This is a WE (writing enhanced) course devoted to improving your understanding of the theories and applications of persuasive strategies, particularly in reference to writing. Through setting the context, modelling, deconstructing, and finally independently constructing texts, this course will guide you to get familiar with different genres that you will encounter in college writing and apply the knowledge to other rhetorical situations. While grounded in rhetorical theory, this course takes a practical genre-based approach with writing activities that help you enhance your writing proficiency to succeed in college and beyond.

**ENGL 235A**                      **Introduction to Film**  
**CRN# 5167**  
**M/W/F**                      **11:00-11:50 AM**  
**Nicole Denner**

This course introduces students to the "reading" and the comprehension of film as a language and to cinema as an institution. Students will learn the basics of film analysis to develop the skills to recognize, analyze, describe, and, hopefully, more fully enjoy film and its possibilities. Students will be introduced to the basic "building blocks" (narrative, mise-en-scene, cinematography, sound, and editing) of film, as well as the theories behind those formal elements. Topics may include the development and influence of technical and technological aspects of film; considerations of the relationships between the camera, the narrative, and the spectator; and the complexities of 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 241A**                      **Reading Narrative**  
**CRN# 4511**  
**T/R**                      **1:00-2:15 PM**  
**Chesya Burke**

The African American detective novel has roots all the way back to 1932 with Rudolph Fisher's little-known classic novel of the Harlem Renaissance, *The Conjure-Man Dies*. Since that time, there have been a myriad of Black detective authors from Chester Himes to Walter Mosley to Valerie Wilson Wesley and many more. For this course, we will exercise close reading and analytical skills to examine the narratives of Black detective literature and film, spanning a wide range of subject matter, from the early-20th century to the present. Students will study the vast array of prose, history and subject matter that make up the African American detective landscape, while uncovering the diverse nature of the genre. You will develop a deeper understanding of how narratives shift depending on genre, race, class and sexuality as you delve into the stories, films and podcast of the detective genre through the African American perspective.

Writing assignments for this course will include written and other narrative exercises, creative projects and a final.

**ENGL 242A                  Reading Lyric**  
**CRN# 4512**  
**M/W/F                  1:30-2:20 PM**  
**Michele Randall**

“...great lyric poetry can die, be reborn, die again, but will always remain one of the most outstanding creations of the human soul.” *Eugenio Montale*

This course introduces questions, concepts, and perspectives that inform the study of the lyric (including, but not limited to, poetry). Students will encounter a variety of lyric genres and consider lyrics produced in different eras and cultures. Be prepared to practice active and attentive critical reading and discuss interpretive choices and range of possibilities. This class meets WE and A attributes.

**ENGL 256H                  Survey of British Literature I**  
**CRN# 7832**  
**T/R                      2:30-3:45 PM**  
**Joel Davis**

This survey is designed to introduce you to the study of the artifacts and imaginative scope of British literary culture as it developed over roughly ten centuries, from its beginnings in the eighth century to the eighteenth century. I say *the study of* British literary culture because we will use some of our relatively new technology (digital catalogues, archives, and images) to examine artifacts of much older technologies (parchment, quill pens, codices, and early printed books). Thus, you will learn some crucial resources and techniques for studying pre-modern art. We will also dip into a smorgasbord of great writing: the Old English riddles and elegies, Fairy Stories, Chaucer's witty Satire, Heroic and Courtly Love stories and Poetry, and the most finely wrought Epic in the English language, among other works. This content varies from year to year. If you study well, you will take away a skeletal 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 30-50 pages of reading per week *on average*, and expect to spend 9-12 hours per week annotating texts and writing in response to them. Our challenge is to imagine artifacts, technologies, belief systems, societies, and worlds very different from our own in language very different from our own.

**ENGL 300**                      **Text-Criticism-Theory**  
**CRN# 7330**  
**M/W**                      **2:30-3:45 PM**  
**Chris Jimenez**

This course is designed to help students gain fluency in the disciplinary practice of literary theory by learning its major movements in the comparative history of ideas, exploring critical interpretations of the texts informing said history, and examining the theoretical arguments arising from said texts. Students will learn a number of critical approaches to literary study and interpretation, including ideology critique and postcolonial and feminist theory. This course is required for the English major but has been designed to be useful for any student interested in learning about and practicing critical-theoretical traditions in the comparative history of ideas and the philosophy of language. Students should leave the class with a deep understanding of the history and development of contemporary literary theory including the ability to put theorists in conversation with each other in a close reading of texts and other media.

**ENGL 325**                      **Grammar and Rhetoric**  
**CRN# 6767**  
**T/R**                      **1:00-2:15 PM**  
**Megan O'Neill**

Grammar is not just a set of rules. In this class, you learn why. The course will challenge, aggravate, and delight you as you take on the puzzles represented by English grammar and usage. We don't diagram sentences in this course—instead, we study the language of real life, learn the grammatical rules and where we can break them for effect, and adapt our choices of structure and diction to suit our needs.

We'll also look at the range of grammars that exist in English and analyze various discourses and when to use them. What creates "good" grammar and "bad" grammar? How is academic English described and valued, and why? How do the rules get established, and who benefits from these rules? Expect reading, writing, practicing, speaking, exams, discussion, revision, irritation, and a lot of laughter. Writing enhanced course.

**ENGL 353**                      **19<sup>th</sup> Century British Literature**  
**CRN# 6768**  
**M/W**                      **12:00-1:15 PM**  
**Hannah Markley**

This course provides students with an interdisciplinary framework for analyzing drugs and monsters in nineteenth-century British fiction as figures for transgressions of science, race, gender, sexuality, and ability. Students will explore narratives of addiction and otherness in relation to the ways British Empire policed race, gender, class, and sexuality, uncovering relationships between taxonomies of non-normative others and categories of disordered consumption such as *morphinomania*, alcoholism, anorexia, and novel reading. In unraveling the ways British colonialism informs constructions of "health" and "illness" in these texts, students learn how modern social inequities from the war on drugs and mass incarceration to anti-Asian hate and discrimination against queer and trans individuals have roots British imperialism and the substances that circulated through it, including tea, nicotine, and opium. We will read primary texts Samuel Taylor Coleridge "Kubla Khan," Mary Shelley (*Frankenstein*), Thomas De Quincey (*Confessions of an English Opium Eater*, *Suspiria de Profundis*), Charles Dickens (*The Mystery of Edwin Drood*), Oscar Wilde *The Picture of Dorian Gray*, and Arthur Conan Doyle (*The Sign of Four*). Secondary texts include selections from Barbara Johnson, Eve Sedgwick, Robert Morrison, Christopher Keep and Don Randall, and Susan Zeiger. This class will be

seminar-style with a lot of discussion. Other assignments will include collaborative writing activities, daily informal writing, weekly informal presentations, two formal essays based on drafting exercises, and a reflective final.

**ENGL 460**                      **Genre Seminar: Faerie Before Fantasy**  
**CRN# 5139**  
**T/R**                      **11:30-12:45 PM**  
**Joel Davis**

The Celtic “Otherworld” is among the most alluring inventions of the British and European literary imagination. It animates some of our most popular fantasy fictions, and the tradition extends backward through centuries of tales of King Arthur and the Round Table, into myth. Quarrying this rich vein – especially the Grail legend – likewise animated the beginnings of the study of English literature as a discipline. Both the myths and the discipline of English Literature arise from a “desire for origins” that brings out some of the best and worst of our human nature. In this seminar, we will attempt interpreting such texts from structuralist and post-colonialist perspectives, and we will consider our responsibilities as interpreters and perpetuators of literary culture. Please come prepared to read and discuss challenging theoretical and archaic texts and to write a great deal.

**ENGL 465**                      **Author: Octavia Butler**  
**CRN# 5403**  
**T/R**                      **4:00-5:15 PM**  
**Chesya Burke**

This course examines the works of Octavia Butler through the lens of Afrofuturism. Afrofuturism is a cultural movement that seeks to reclaim black identity through art, literature, and political resistance. The first notable black woman science fiction writer, this course aims to situate Butler’s work within the popular culture movement of Afrofuturism, placing particular emphasis on how Butler’s groundbreaking work helped to form a whole new genre that would eventually find its way into the black literary canon. We will read various short stories, novels and essays by Octavia Butler, including *Wild Seed*, *Kindred*, *Blood Child* and *Fledgling*.

**ENGL 499**                      **Senior Project**  
**CRN# 6478**  
**M/W**                      **12:00-1:15 PM**  
**Lori Snook**

English 499 is the capstone experience for English majors: the goal is for the student to design, research, and produce a substantial written project on a topic in literature, rhetoric, composition studies, or creative writing. In order to do this, the course provides a schedule for writing and a community for reading; editing others' work is critical to the success of the course. 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. You'll be asked to come to the first class with a pitch for your project; Dr Snook will be available over the summer for consultation. Note: creative-writing projects, which must also include a researched critical component, are welcome for students who have taken an advanced course in the genre of choice. Second note: projects that draw on previous reading or research but aren't simply revisions of existing work are welcome. Third note: projects that draw on or contribute to a second major or a minor can also be arranged after consultation. For each student, the project will serve to demonstrate their skill in writing, research, and critical thinking to graduate and professional school admission committees, employers, agents, or editors.

**FALL 2024 COURSE DESCRIPTIONS  
CREATIVE WRITING COURSES**

**ENCW 311A /411                      Non-Fiction Workshop/Advanced Non-Fiction Workshop**  
**CRN# 8608/4743**  
**T/R                                      10:00-11:15 AM**  
**Nancy Barber**

ENCW 311A/ENCW 411 is, as its title suggests, a nonfiction workshop, specifically a creative nonfiction workshop devoted to memoir. Defining “creative nonfiction” is a bit of a quagmire, but to start with, let’s say that it’s based in truth and has a strong voice and style. It’s mostly prose, and more often than not, it has a first-person narrator. The objective of the class is to read, write, analyze, and critique nonfiction in order to hone your knowledge and skills. This course satisfies an A requirement and is Writing Enhanced.

Permission of the instructor required—please email [nbarber@stetson.edu](mailto:nbarber@stetson.edu)

**ENCW 313A/413      Poetry Workshop/Advanced Poetry Workshop**  
**CRN# 4527/4582**  
**M/W                      2:30-3:45 PM**  
**Michele Randall**

An intensive workshop in poetry method. Each student will construct a portfolio of poems (8 poems for 313 students, 10 poems for 413 students) that experiment with various strategies of poetic making. We will read and examine books of contemporary poetry for examples, attending readings, and offer each other in-class poetic challenges.

No prerequisites for ENCW 313  
Permission of the instructor required—please email [mrandall@stetson.edu](mailto:mrandall@stetson.edu)

**ENCW 321A                      Workshop in Literary Citizenship and Publishing**  
**CRN# 8342**  
**W                                      6:00-9:00 PM**  
**Ryan Rivas**

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, generate new creative work, plan and complete a creative writing publishing project of their own, and develop skills as literary citizens.

Pre-req: one prior ENCW class and or/ one class ENGL 200 or above.  
Permission of instructor required – [rrivas@stetson.edu](mailto:rrivas@stetson.edu)