

ENGLISH DEPARTMENT
SPRING 2022 COURSE DESCRIPTION
Undergraduate Courses

ENGL 141-01 Writing About Action Research
CRN 7233
M/W/F 11:00 – 11:50 AM
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 141-02 Writing About Social Media
CRN 7236
T/R 10:00 – 11:15 AM
Chesya Burke

Over the last 20 years, social media has invaded how we communicate in ways that few other mass media inventions had before it. We use social media to connect to friends and family, keep up on local, national, and global news, connect with like-minded people, and share our own thoughts, feelings, and insights online. For the first time in history, we have the opportunity to connect to people around the world, without leaving our own homes. But with all this power, comes great responsibility. The amount of misinformation and vitriol has reached palpable levels. Experts say that “online hate speech has been increasingly spread in social network platforms and that studies confirm exposure to online hate speech has serious offline consequences.” Moreover, social media is driving the ever-widening ideological divide in the U.S. While kids and teens growing up in this digital age have learned how to use technology, they have not equally been versed in the responsibilities nor the pitfalls of negative social media use. This course will immerse you in the world of social media, using content analysis to critically engage in the way social media impacts our lives, often without us even realizing it.

Writing assignments for this course will include connecting responsibly on social media platforms, such as Twitter, Facebook and TikTok, short critical analysis essays, a group mid-term historical analysis paper and presentation, and a final. Students will address the role social media plays in literature and contemporary issues such as mass shooting, hate speech, and even Covid19.

ENGL 141-3 Writing About Race
CRN# 7230
M/W 2:30 – 3:45 PM
David Johnson

Race is simultaneously one of the most discussed and avoided subjects in public discourse in the United States. Our contemporary social, cultural, and political climates—against an ongoing history of racial stratification—demonstrate that race continues to hold deep significance as a configuration of identity. This class focuses on the rhetorics of race, in other words, the ways in which race has attained, changed, and maintained meaning through language. We will ground our writing, reading, and class discussions in history, critical theory, and our own lived experiences to analyze and reflect on the discourse surrounding race and the different ways that race affects us. We will also explore ways we can work toward racial justice and equity in and beyond our campus communities.

ENGL 141-04 Writing About Social Media

CRN 7231

T/R 11:30 – 12:45 PM

Chesya Burke

Over the last 20 years, social media has invaded how we communicate in ways that few other mass media inventions had before it. We use social media to connect to friends and family, keep up on local, national, and global news, connect with like-minded people, and share our own thoughts, feelings, and insights online. For the first time in history, we have the opportunity to connect to people around the world, without leaving our own homes. But with all this power, comes great responsibility. The amount of misinformation and vitriol has reached palpable levels. Experts say that “online hate speech has been increasingly spread in social network platforms and that studies confirm exposure to online hate speech has serious offline consequences.” Moreover, social media is driving the ever-widening ideological divide in the U.S. While kids and teens growing up in this digital age have learned how to use technology, they have not equally been versed in the responsibilities nor the pitfalls of negative social media use. This course will immerse you in the world of social media, using content analysis to critically engage in the way social media impacts our lives, often without us even realizing it.

Writing assignments for this course will include connecting responsibly on social media platforms, such as Twitter, Facebook and TikTok, short critical analysis essays, a group mid-term historical analysis paper and presentation, and a final. Students will address the role social media plays in literature and contemporary issues such as mass shooting, hate speech, and even Covid19.

ENGL 141-05 Writing About Food and Drink

CRN 7232

T/R 2:30 – 3:45 PM

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. The course will give you a chance to try out a number of modes of food and/or drink writing yourself: restaurant review, memoir, multi-media presentation, and a research paper about a specific trend in the food or drink world. ENGL 141 is a writing enhanced (WE course).

ENGL 141-06 Writing About Food and Drink

CRN 7234

T/R 1:00 – 2:15 PM

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. The course will give you a chance to try out a number of modes of food and/or drink writing yourself: restaurant review, memoir, multi-media presentation, and a research paper about a specific trend in the food or drink world. ENGL 141 is a writing enhanced (WE course).

ENGL 141-08 Writing About Film
CRN 7340
M/W/F 8:00 – 8:50 AM
Nicole Denner

In this course, we will develop skills in critical and analytical thinking with film as our object. With that goal, we will focus our attention on identifying, synthesizing, and analyzing elements of a film's story, plot, and basic cinematic techniques, in order to think through how not only the obvious story, but also how stylistic choices affect the way you might interpret possible meanings of and nuanced responses to particular films. Additionally, we will approach how certain elements - historical, cultural, ideological, artistic, technological and/or commercial influences – open up additional or alternative interpretations. We will begin with the basics of film language/terminology. We will discuss the mechanics of and practice writing in various formats, but there will be a particular focus on the critical/analytical essay. While much of this class concerns itself with film studies, it is primarily a writing intensive course. Students should be prepared to devote time outside of class to film viewings and essay writing.

ENGL 142A-01 Literature in the World: The Western Film Law, Love, and the Limits of the American Frontier
CRN 7240
M/W/F 11:00 – 11:50 AM
Nicole Denner

In this course we examine the Western movie genre. Despite claims of its demise occurring over and over again throughout its history, the genre keeps being reborn and reformed. The Western's rise parallels the rise of popular media: from dime-store novels to cinema itself. The Western is one of the first movie genres, a Hollywood staple, and a first to be recognized as true art in the eyes of the world despite its pop culture status. The Western obsessively concerns itself with the viability of the American project- the hopes, conflicts, and failures of an American ideal. With their overt concern with masculinity, justice, and the margins of society, Western movies complicate conceptions of politics, gender, and race. This class will evaluate how those conceptions have evolved from the early Western to the modern allusions, remakes, and representations of today's frontier. This is a writing intensive course; students should be prepared to devote time outside of class to film viewings and essay writing.

ENGL 142A-02 Literature in the World: Fairy Tales and Fables
CRN 7239
M/W/F 9:00 – 9:50 AM
Michele Randall

“There must be possible a fiction which, leaving sociology and case histories to the scientists, can arrive at the truth about the human condition, here and now, with all the bright magic of the fairy tale.”

Ralph Ellison

Fairy Tales have been around for many generations and are still popular in modern writing, television, and film. This course explores the world of Fairy Tales and Fables by looking at some of the original stories and variations. We will read, discuss, analyze, and write about context, cultural adaptations, and modernization of older stories and take a closer look at gender issues like male and female voices in fairy tales, the use of sex & violence, Mother Goose vs. The Grimm Brothers, and the changing value of beauty. Assignments will respond to the stories and critical essays. Be prepared to have thoughtful conversations, substantive analysis, critical thought, & reflection. This course fulfills GS, WE, & A requirements.

ENGL 142A-03 Literature in the World: the Middle Ages
CRN 7237
T/R 8:30 – 9:45 AM
Tom Farrell

We will read a number of texts from the Middle Ages seeking to develop a more comprehensive understanding of the complexities of that remote but fascinating part of history. Possible readings include the *Lais* of Marie de France, Chretien's *Yvain*, the correspondence of Abelard and Heloise, the *Romance of Silence*, a selection of Old French fabliaux, Dante's *Inferno*, *Sir Gawain and the Green Knight*, the *Wife of Bath's Prologue and Tale*, part of Malory's (so-called) *Le Morte Darthur*, and selections of medieval drama—but no more than two-thirds of those. You will write three essays, revising two of them for a final portfolio.

ENGL 142A-04 Literature in the World: Red Summer-Global Writing Across Borders
CRN 7238
T/R 2:30 – 3:45 PM
Chris Jimenez

What does contemporary English literature look like today? Who's writing it? Where do they come from? Who's in—and who's out? In this course, we will examine texts by contemporary multicultural writers whose literary work transcends borders—national, temporal, racial—to help us understand how English literature is becoming global in scope. Guided by the literary texts listed below, our class will engage with contemporary issues surrounding race, identity, belonging, and (trans)nationalism. Students will gain insight into a variety of political and cultural formations around the world and learn to evaluate them using critical literary analysis. This course is Writing Enhanced, designed to help students improve their writing skills and capacity for critical thinking. One of the most effective ways to improve writing is *to write often*, so students will write regularly throughout the class—both formally via midterm and final papers as well as more casually with short critical reflections, brief discussion posts on Canvas, free writing, and so on. Students will improve their writing throughout the class by identifying their areas for improvement and refining their ideas through iterative revision. Students should leave the class feeling confident in their ability to write critically about literature and beyond.

ENGL 142A-07 Literature in the World: Red Summer-Global Writing Across Borders
CRN 7341
T/R 4:00 – 5:15 PM
Chris Jimenez

What does contemporary English literature look like today? Who's writing it? Where do they come from? Who's in—and who's out? In this course, we will examine texts by contemporary multicultural writers whose literary work transcends borders—national, temporal, racial—to help us understand how English literature is becoming global in scope. Guided by the literary texts listed below, our class will engage with contemporary issues surrounding race, identity, belonging, and (trans)nationalism. Students will gain insight into a variety of political and cultural formations around the world and learn to evaluate them using critical literary analysis. This course is Writing Enhanced, designed to help students improve their writing skills and capacity for critical thinking. One of the most effective ways to improve writing is *to write often*, so students will write regularly throughout the class—both formally via midterm and final papers as well as more casually with short critical reflections, brief discussion posts on Canvas, free writing, and so on. Students will improve their writing throughout the class by identifying their areas for improvement and refining their ideas through iterative revision. Students should leave the class feeling confident in their ability to write critically about literature and beyond.

ENGL 206-01 Technical Writing
CRN 4865
M/W/F 1:30 – 2:20 PM
Michael Barnes

ENGL 206 is a one-unit/four credit WE (writing enhanced) course that focuses on the genre of technical writing and associated writing practices: heuristics/invention, modeling, style, revision, and audience analysis.

Technical writing is often characterized as a dull subject (e.g. artlessly explaining a tedious process). Yet, we all acknowledge that the world would be better with a better user manual. In this course, you will be introduced to the practical tradition of technical writing (i.e., user manual validation, memo composition, logos) and to the aesthetically

informed approach supported by companies like Apple, one that foregrounds a minimalist and user-friendly approach to documentation. To contextualize the application of technical writing principles and standards, the course incorporates two pedagogical scenarios; the first is personal and the second professional. You begin the course by crafting a blueprint for your life that explains how you will survive in a difficult environment (urban or rustic), with what tools and which methods, and conclude the course making a startup business template based upon your blueprint/survival priorities. By contextualizing course content and integrating personal philosophy, I hope to create the framework for an engaging class; as such, your active participation (in debates, brainstorming, collaboration) is expected and part of your grade. As part of the course, you will serve as the editorial review board for an online journal devoted to undergraduate research. The drafts and final papers for these two projects and eight additional short papers should be kept in a portfolio and at the end of the term. We are using a portfolio system because it allows for multiple submissions of papers, and technical writing is arguably the professional art of revision.

ENGL 210-01 Editing Workshop

CRN 8379

M/W 12:00 – 1:15 PM

Mary Pollock

In this course, you will learn about online and pencil-and-paper editing nonfiction prose. There will be lots of practice. . . on the writing of your classmates, your own writing, and the writing of published professionals. Classes are “workshops.” That means we will discuss editorial principles and then work with samples of writing. Your professor expects you to apply what you learn to your own writing, as well as the writing of others.

Editing skills include proofreading (or line-by-line editing), checking facts and identifying plagiarism, and reading for focus and content value. At the end of the course, we will discuss editing as a profession.

This course can count toward the English major or minor and toward hours needed for graduation. Although it is a half-unit course, it can combine with 2-hour or 3-hour courses for a full unit credit.

Texts include *Between You and Me* by Mary Norris--otherwise known as “the Comma Queen”--*The Editor’s Companion* by Steve Dunham, and handouts provided by the professor.

ENGL 220-01 Understanding Composition and Rhetoric

CRN 4866

M/W/F 2:30 – 3:20 PM

Michael Barnes

ENGL 220 is a one-unit/four credit WE (writing enhanced) course devoted to improving your understanding of the history and application of persuasive strategies, particularly in reference to writing. As we consider rhetoric (persuasive technique) and pedagogy (teaching philosophy), your overall writing skills (e.g. generating ideas, textual analysis, critical thinking, audience awareness, and revision) should improve.

This course is an introduction to the research and rhetorical theories in composition studies. The course frame is historical. We will begin by considering the classical debate between the sophists and platonists concerning the social place of rhetoric. This dichotomy (sophist/platonist) will inform our conversations as we move from the classical period to the present and address such topics as college writing pedagogy, theories of language and epistemology, propaganda, and undergraduate research on writing. 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 primary research, we will explore the methodology of RAD (repeatable, aggregable, data-driven) guerrilla research. Students will have the opportunity to act as researchers by conducting a semester-long project that concentrates on writing pedagogy or the persuasive use of language. A complementary goal of this course is to foster a critical understanding of teaching, from the student's perspective (as researcher).

ENGL 241A-01 Reading Narrative

CRN 4868

M/W 4:00 – 5:15 PM

Chris Jimenez

Using American crime fiction as our main object of inquiry, this class introduces students to literary approaches to questions, concepts, and perspectives that inform the study of narrative. We will explore historically specific examples of the crime fiction genre, including murder mysteries, true crime novels, police procedurals, and the detective story, tracing how authors use narrative techniques to represent law and order, violence, masculinity, history, sexuality, race, and city-space. In so doing, we will practice close, attentive, critical reading as well as different interpretive approaches to narrative texts—which will, in this course, include the examination of prose fiction, television, graphic novels, and film. You will be introduced to critical terms, conventions, and discourses appropriate to the study of narrative and crime narratives in particular. This course is Writing Enhanced, designed to help students improve their writing skills and capacity for critical thinking.

ENGL 243A Understanding Drama

CRN 5897

M/W 2:30 – 3:45 PM

Lori Snook

This course introduces you to the study of drama on the page and the stage. 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 contemporary tragedy, 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.

ENGL 257H-01 Survey of British Literature II

CRN 8224

M/W 12:00 – 1:15 PM

Lori Snook

How has British literature changed over the past 240-odd years? What are the conversations, the changes in audience and publication, and the cultural shifts we might see in poetry, prose, fiction, and drama? These are the core questions of our historically based survey of British literature from the late 18th-century through today – a span of time taking us through revolutions in economy, politics, gender, and form. We'll read together work from the Romantic era, the Victorians, the Modernists, and beyond; you'll also get a chance to develop your own interests through independent reading from the anthology and a curated list of selections. Texts will include the *Broadview Anthology of British Literature* Concise Volume B, Mary Shelley's novel *Frankenstein*, and Tom Stoppard's play *Arcadia*. Assignments will include a reading journal, leading class discussion, several short essays, and a final take-home exam in which you write a sample reading list of the period and explain how your choices speak to the core questions of our survey.

ENGL 258H-01 Survey of US Literature: The Literature of Resistance: From Nat Turner to Black Panther

CRN 8225

T/R 2:30 – 3:45 PM

Chesya Burke

From the moment it hit theaters, *Black Panther* was a movement. Scholars and novices alike have speculated on how *Black Panther* can incite a revolution. But long before the glitz of the red carpet, the film and even the comic series, the literature of Black peoples has relied on resisting oppressive powers. From Slave Rebellions

to Suffrage, and from the Civil Rights Movement to Black Lives Matter, Black Americans have fought for freedoms denied them. This course will examine the literature that intends to invoke resistance, defy propaganda and create dissent, while examining the different types of resistance within Black feminist and Womanist theory. We will attempt to answer the question: Is resistance literature a useful tool for freedom? Our key figures and texts will include Nat Turner, Audre Lorde, James Baldwin and portions of the comic series *Black Panther*.

Writing assignments for this course will include short critical analysis essays, a historical analysis paper, a presentation, mid-term and final. Students will address the role resistance plays not only in literature, but also on contemporary issues such as Black Lives Matter and Black Girl Magic.

ENGL 300-01 Text, Criticism, Theory

CRN 7349

T/R 1:00 – 2:15 PM

Tom Farrell

By focusing on how to read literary criticism, we will develop a clearer sense of how that criticism relates to the texts we read, usually by the application of one or another form of theory. Several theoretical approaches and issues will shape the work that we do: questions about the nature of "text," about "otherness" and its role in the formation of identity, about the ways that power is both represented in and deployed through texts. But our primary concern day to day will be with the way that critics engage with theory in order to read texts.

ENGL 324-01 Peer Tutoring in Writing

CRN 7245

T/R 11:30 – 12:45 PM

Leigh Ann Dunning

This course serves as a prerequisite to employment as a Writing Fellow. Students will study composition pedagogy, with a particular focus on reflective practice and response techniques, and will also engage in a practicum sequence involving both observation of tutoring and guided practice.

ENGL 331-01 Literature, Culture & Society: Science in Literature and Art

CRN 7863

M/W 2:30 – 3:45 PM

Mary Pollock

In this course, we will discuss literature and about science and art in four genres: fiction, drama, poetry, and nonfiction prose. We begin with some of the classics, all of which examine the figure of the scientist: Mary Shelley's *Frankenstein*, Henrik Ibsen's *An Enemy of the People*, and *Twenty Thousand Leagues under the Sea* by Jules Verne. During the middle weeks of the course, readings will address how stereotypical representations of science have become more complex and often more positive. Texts will include fictional representations of scientists, as well as accounts by the scientists themselves. At the end of the course, we focus on the literature and art of climate change and animal extinction.

Writing will include (1) a film review, a music review, or a review of an art exhibit; (2) essays about the reading assignments, (3) a reading journal, and (4) one test (either a mid-term or a final exam).

The course meets a requirement for the English major and minor and a general education elective requirement. Although students at any level can register for this course, it is recommended for sophomores, juniors, and seniors.

ENGL 341V4-JS Not Your Hollywood Blockbuster

CRN 7689

M/W/F 9:00 – 9:50 AM

Nicole Denner

Outside of the classroom, students watch Hollywood blockbusters ALL THE TIME, but they are less accustomed to analyzing film language, and they are less exposed to non-Hollywood, non-contemporary film styles of international cinema. The course offers an ideal manner to think through art's relationship to history, nationality, and a broader sense of culture; many film movements do, in fact, develop nationally in reaction to specific historical and political events, but, in addition, those film movements develop in dialogue with one another. Integrating history, theory, and visual arts, this course will introduce students to the major international film movements in order to foster an awareness of both cinema's international language and the trajectory of individual national cinemas. Hollywood has long held a dominant place in global cinema; this course will help student recognize the power structures in place that created that dominance, and develop an appreciation for a greater variety of styles, dialogues, and approaches within the cinematic arts. Analyzing how successfully cinema has become global (or not) will involve understanding the dialogue and differences among film studios, national politics, and the individuals who make films happen. Expect loads of films with subtitles!

ENGL 343V5-JS Literature and Mental Health (Neurodivergent Literature)
CRN 8380
M/W/F 11:00 – 11:50 AM
Michele Randall

“The problem with the stigma around mental health
is really about the stories that we tell ourselves as a society.”
Matthew Quick

Literature & Mental Health (Neurodivergent Literature) takes a critical look at the prose and poetry written by and about those living with a mental illness. Students will study attributes and assumptions that drive public perceptions of mental illness, including stigma (historical and current); effects and ethics when literature (and film) present imagery and narratives of neurodivergence; and how and when literature/media created, increased, or solved problems in the mental health arena. Students will analyze and respond to a variety of texts and communities within this diverse population to solidify their own understanding. This class meets WE and D attributes.

ENGL 450 Seminar in a Literary Period: Renaissance Literature
CRN 8403
T/R 1:00 – 2:15 PM
Joel Davis

The period known as the Renaissance or the Early Modern period, spanning roughly 1500 - 1700 in Britain, used to be taught as a time of exploration and development in which the modern notion of humanity and civilization emerged. The past fifty years of scholarship have both challenged and reaffirmed these views of the Renaissance. This seminar introduces debates that have emerged recently as critics and scholars investigate how Renaissance writers re-invented Gender, Nation, Empire, and Race as constituent elements of human identity.

ENGL 483- 01 Exploring Writing Studies
CRN 7947
T/R 4:00 – 5:15 PM
David Johnson

This course examines the field of writing studies--that is, the ways in which we study and analyze the conceptions and practices of writing as a discipline. Ultimately, the course offers a challenge to traditional understandings of what "an English major" looks like as we lay out the case for understanding "writing studies" as a path of inclusion.

ENGL 499-01 Senior Project
CRN 4880
M/W 4:00 – 5:15 pm
Michael Barnes

Students enrolled in senior research craft original analytical or creative 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 2022 COURSE DESCRIPTIONS UNDERGRADUATE CREATIVE WRITING COURSES

ENCW 113A-01 Introduction to Writing Poetry
CRN 7229
M/W/F 1:30 – 2:20 PM
Michele Randall

“And by the way, everything in life is writable about if you have
the outgoing guts to do it and the imagination to improvise.
The worst enemy to creativity is self-doubt.”
Sylvia Plath

What makes a poem (work)? Introduction to Writing Poetry is a creative workshop, and we focus on the entire creative process from “spark” or genesis to the revised, finished poem. Through careful reading of poetry you will learn and discuss the elements of a poem—then practice, practice, practice. By the end of this course you will have a strong understanding of the workings of a poem and your own creative process. This course fulfills WE & A requirements.

ENCW 113A-02 Introduction to Writing Poetry
CRN 7686
T/R 8:30 - 9:45 AM
Nancy Barber

What makes a poem (work)? Introduction to Writing Poetry is a creative workshop, and we focus on the entire creative process from “spark” or genesis to the revised, finished poem. Through careful reading of poetry you will learn and discuss the elements of a poem—then practice, practice, practice writing them. By the end of this course, you will have a strong understanding of the workings of a poem and your own creative process. ENCW 111 is a writing enhanced (WE) course.

ENCW 311A-30 & 411-01 Non-Fiction Workshop /Advanced Non-Fiction Workshop
CRN 4881 & 5505
M/W 12:00 – 1:15 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.

ENCW 314A-01 Dramatic Writing
CRN 4882
T/R 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 film script; 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.

ENCW 414-01 Drama Workshop

CRN 5158

T/R 4:00 – 5:15 PM

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 Canvas 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 December before everyone leaves for winter break.**

ENCW 415-OL Advanced Open-Studio Workshop

CRN 6063

T 6:00 – 9:00 PM

Terri Witek

For students who have completed a 300-level course in any genre of Creative Writing and want to further their making among writers and artists who challenge each other with cross-disciplinary prompts and models. We'll work alone and collaboratively, work ephemerally, and create sustained bodies of new work. For both those already working across different media and for single-genre specialists who'd like to make new short-form work in unexpected ways.

Permission of Instructor

Note: All 400 level ENCW courses may be repeated.