

ENGLISH DEPARTMENT
SPRING 2023 COURSE DESCRIPTION
Undergraduate Courses

ENGL 141-01 Writing About Action Research
CRN 7233
M/W/F 1:30 – 2:20 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 141-05 Writing About Food and Drink
CRN 7232
M/W 4:00 – 5:15 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 141-06 Writing About Food and Drink
CRN 7234
M/W 9:00 – 10:15 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. 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 142A-01 Literature in the World: The Western Film Law, Love, and the Limits of the American Frontier
CRN 7240
M/W/F 10:00 – 10:50 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: Global Writing Across Borders**
CRN 7239
M/W **12:00 – 1:15 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 142A-03 **Literature in the World: Transgression and Exile**
CRN 7237
M/W **4:00 – 5:15 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*. The course fulfills a A Gen Ed requirement.

ENGL 142A-04 **Literature in the World: Fairy Tales**
CRN 7238
T/R **2:30 – 3:45 PM**
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 meets GS, WE, & A requirements.

ENGL 142A-05 Literature in the World: Austen and Adaptation
CRN 7241
T/R 4:00 – 5:15 PM
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 142A-06 Literature in the World: Austen and Adaptation
CRN 7242
M/W 2:30 – 3:45 PM
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 206-01 Technical Writing
CRN 4865
M/W/F 11:00 – 11:50 AM
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 220-01 Understanding Composition and Rhetoric
CRN 4866
M/W 2:30 – 3:45 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 2:30 – 3:45 PM
Nicole Denner

Reading Narrative introduces different forms, structures, modes, and media of narrative and provides students with the basic concepts to critically analyze a wide array of stories and how they make meaning. We will read and view a variety of narratives, including epic literature, short stories, novellas, novels, comics and films, in an attempt to uncover the strategies both common and unusual in acts of story-telling from different historical periods and contexts. We will also consider the way readers and viewers respond aesthetically, psychologically, and culturally to these various types of narratives. This course emphasizes close, attentive, critical reading as well as different interpretive approaches to texts of many different eras, cultures, and genres, while introducing literary study's critical terms and conventions. The ultimate aim is to provide students valuable tools to discuss and write about the analysis of texts in a more sophisticated and satisfying manner. This is a writing-intensive course.

ENGL 257H-01 Survey of British Literature II
CRN 8224
T/R 11:30 – 12:45 PM
Hannah Markley

What is British literature? How have our ideas about what constitutes a course in British literary history changed over the past twenty years? How do the social and political contexts of the 19th and 20th centuries inform our understanding

of British literary history and these critical interventions in the stories we tell about it? How might these contexts trouble the very idea of a national literature and literary history?

These questions about literature, history, and nation will animate our survey of British literature from 1789 to the contemporary, tracking the social, political, and economic revolutions that not only transformed literary culture but also remade ideas about authorship, citizenship, and subjectivity along the lines of race, gender, class, and ability. We will read selected works from the Romantic era, the Victorian period, British modernism, and the postcolonial contemporary, establishing a framework for understanding how British literary history has been understood. At the same time, we will encounter alternative narratives and histories, reading texts from authors outside the canon and beyond the nation to rethink how we as readers participate in the making of literary history. To this end, students will encounter canonical and non-canonical works side-by-side, learning the ways in which literary history is constructed as well as the ways it may be deconstructed, recontextualized, and retold in different voices.

This course emphasizes reading, following central themes and concerns of major authors as well as how non-canonical authors respond to these questions. At the same time, essays and writing assignments for this class will focus on two equally important skill sets: the ability to read closely and interpret literary works and the ability to compare different works in light of their historical contexts. In addition to these writing activities, you will be asked to develop a timeline that situates a work of your choice in relation to other works as well as social and political contexts. The course fulfills a H Gen Ed requirement; it fulfills one of the 200-level requirements for English majors and minors.

ENGL 258H-01 **Survey of US Literature: The Literature of American Monsters**
CRN 8225
T/R **1:00 – 2:15 PM**
Chesya Burke

This survey course will interrogate the construction of “the other” as American monsters. The fear of malicious witches, monstrous savages, and dark hordes of zombies have long dominated the imagination of the U.S., sparking public panic and the creation of laws which seek to control minority bodies. These constructions are part of oppressive ideologies that have shaped the emergence of American history, social relations, literature and culture through puritanical and religious philosophies. As such, this course offers a foray into key discussions that surround the creation of “the other” as a monster, paying particular attention to the monstrous minority and its influence on American policies of fear. We will examine the concept of “the other,” attempting to define it within black feminist theory. This course seeks to answer the questions: How does the fear of “the other” form early American views about people of color, women and children? How are monsters racialized and sexualized?

Texts will include *The Crucible* and the writings of Edgar Allan Poe, H.P. Lovecraft and other works. Writing assignments for this course will include short critical analysis essay, mid-term, group panel presentations and finals. Each week we will focus on a different horror film while reading supplementary text, stories and novels.

ENGL 300-01 **Text, Criticism, Theory**
CRN 7349
T/R **10:00 – 11:15 AM**
Chris Jimenez

This course is designed to help students gain fluency in the disciplinary practice of literary theory by learning about 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 324-01 **Peer Tutoring in Writing**
CRN 7245
M/W **10:30 – 11:45 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 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 **9:00 – 10:15 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 343V7-JS **The Culture and Aesthetics of Japanese Animation**
CRN 8455
M **6:00 – 9:00 PM**
Chris Jimenez & Chaz Underriner

In this JSEM, students will learn about the history, culture, and aesthetics of Japanese animation ranging from its origins in the late 1950s to its relationship with other artistic forms such as film and literature. As a result, students in this course will develop skills in viewing, analyzing, interpreting, and evaluating the art of anime as well as its cultural impact in Japan and around the world. Japan enjoys a reputation as one of the most vibrant and distinctive cultures of our increasingly globalized world and is often relevant to discussions of technology and new media, aesthetics, disaster and nuclear war, historical imperialism and geopolitics. By engaging with Japanese anime, students will consider the interrelationships between culture, art, and literature in multiple cultures through writing and creative projects. Students will also learn about the technical production of animation as a digital art form.

ENGL 344V3-JS Literature of Revenge
CRN 7346
T/H 1:00 – 2:15 PM
Joel Davis

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

ENGL 397-01 Internship in English
CRN 6733
TBA
Joel Davis

Students interested in taking an internship for credit need to find the internship first, using Career and Professional Development: <https://www.stetson.edu/administration/career/internship-search.php>.

ENGL 397-02 Internship in English
CRN 6793
TBA
Joel Davis

Students interested in taking an internship for credit need to find the internship first, using Career and Professional Development: <https://www.stetson.edu/administration/career/internship-search.php>.

ENGL 450-30 19th Century British Literature: Romantic Disasters: Love and Loss at the End of the World
CRN 5625
M/W 12:00 – 1:15 PM
Hannah Markley

Literary historians have understood the Romantic period as erupting out of major social and political upheavals from the French, American, and Haitian Revolutions and Napoleonic Wars to the end of transatlantic slave trade (1807, 1833) and the growth of the British colonial project. More recently, scholars add to these critical contexts the effects of anthropogenic climate change, fueled by the rapid industrialization of Europe and the extraction imperatives of empire. In these contexts, Romantic authors began to imagine “the end of the world” from visions of apocalypse such as Lord Byron’s “Darkness” and Mary Shelley’s *The Last Man* to the stark realities of loss on both personal and national scales found in Jane Austen’s *Persuasion* and Thomas De Quincey’s *Suspiria de Profundis*. This course asks students to think Romantic Disasters and the “end of the world” through tropes of interpersonal love and loss, analyzing how these love stories and the love stories we tell double and refract anxieties about the natural and manmade “disasters” Romantic authors also lived through. At the same time, students will consider how love and loss as Romantic tropes survive the

period, extending to authors and works who reckoned with the same questions about life beyond disaster, from *The History of Mary Prince* and Oscar Wilde's *De Profundis* to M. NourbeSe Philip's *Zong!* By bringing attention to the intersections of love and loss, students will explore how this critical intersection animates the ways in which we imagine the "disasters" of our own times as well as the necessity of hope and survival beyond the ends of the world we conjure. Theoretical selections may include Sigmund Freud, Barbara Johnson, Saidiya Hartman, and Rebecca Solnit.

ENGL 465-30 **Author Study Seminar: Chaucer**
CRN 7027
T/R **2:30 – 3:45 PM**
Tom Farrell

We will conduct an in-depth study of nine or ten of the *Canterbury Tales*, chosen to reflect the ways in which Chaucer's poem resonates with current theoretical and critical concerns, including race, gender, identity, eco-criticism, deconstruction, and genre. Students will write 1-2 short essays, provide 1-2 scholarly reports to their classmates, participate actively in class discussions, and write a substantial seminar essay. Please note that this is your LAST CHANCE to study medieval literature at Stetson.

ENGL 499-01 **Senior Project**
CRN 4880
T/R **4:00 – 5:15 pm**
Chesya Burke

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: ENGL 300 and two units from ENGL 220, ENGL 240A, ENGL 241A, ENGL 242A, ENGL 243A, ENGL 256H, ENGL 257H, ENGL 258H and one 400-level course in ENGL or ENCW.

SPRING 2023 COURSE DESCRIPTIONS UNDERGRADUATE CREATIVE WRITING COURSES

ENCW 111A-01 **Introduction to Writing Literary Nonfiction**
CRN 8456
M/W **10:30-11:45 AM**
Nancy Barber

This course will give you an introduction to literary nonfiction, also known as creative nonfiction. Literary nonfiction is 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. Possibilities for creative nonfiction include memoir, travel writing, gastronomic essays, critiques, rants, literary journalism, and lyric essays. As you're reading about (and in) the various subgenres, you'll notice a lot of overlap. Literary nonfiction rarely fits neatly into just one category. That only makes it more fun. The objective of the class is to read, write, analyze, critique, and workshop literary nonfiction in order to hone your knowledge and skills in the genre. This course satisfies an A requirement and is Writing Enhanced.

ENCW 112A-01 **Introduction to Writing Fiction**
CRN 7687
T **6:00 – 9:00 PM**
Chesya Burke

An introductory workshop in the art of writing fiction, this is a writing enhanced course. Students will explore and practice three genres of creative writing: creative nonfiction, genre fictions, and screenwriting. The class will be devoted

to discussion and analysis of craft, peer critique of student work (“workshopping”), as well as close reading of published essays, stories, screenplays and films. There will be in class and weekly writing assignments, and students will submit a final portfolio of finished work

ENCW 113A-01 Introduction to Writing Poetry
CRN 7229
T/R 10:00 – 11:15 AM
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 the WE & A requirement.

ENCW 314A-01 Dramatic Writing
CRN 4882
T/R 1:00 – 2:15 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 filmscript; 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 1:00 – 2:15 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 415-01 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.

Team- taught with Matt Roberts and his DIGA 398 class.