

ENGLISH DEPARTMENT

FALL 2026 COURSE DESCRIPTIONS UNDERGRADUATE COURSES

ENGL 122A **Introduction to Film Studies**
M/W/F **9:00-9:50 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 187 **Writing About: Action Research**
M/W/F **1:30-2:20 PM**
Michael Barnes

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 187 **Writing About the Gothic**
M/W **2:30-3:45 PM**
Cindy Murillo

Why do ghost stories endure? This course explores Gothic literature as a way of writing about haunting, memory, and the persistence of the past. Often set in decaying spaces and marked by secrecy, suspense, and the return of what has been buried, Gothic works linger on the edges of understanding. Through tales of eerie settings, mysterious figures, and unresolved histories, students will develop writing skills while analyzing how these texts give shape to what lingers. Assignments emphasize substantive analysis, critical thought, and reflection, with a focus on developing clear arguments, using textual evidence, and refining writing through revision.

ENGL 187 **Writing About the South**
M/W **4:00-5:15 PM**
Cindy Murillo

What does it mean to write about a place that continues to shape American culture and imagination? This course explores literature of the American South as a way of writing about memory, place, and identity. Long a source of powerful and often conflicting stories, the South has been imagined as a site of tradition and change, inequality and resistance, myth and lived experience. Through texts that engage these tensions, students will develop writing skills while analyzing how authors give form to the region's complex histories and cultural meanings. Assignments emphasize substantive analysis, critical thought, and reflection, with a focus on developing clear arguments, using textual evidence, and refining writing through revision.

ENGL 225 **Global Englishes**
M/W **12:00-1:15 PM**
Leigh Ann Dunning

This course examines how the global spread of English has been shaped by historical, social, political, and economic forces. Students develop explicit knowledge of how language works, how it is learned and used, and how linguistic variation influences communication and culture. Students gain a deeper understanding of global Englishes and the relationship between language, identity, community, and social relationships. This course prepares students for thoughtful cross-cultural communication within and beyond the university.

ENGL 226H **Monsters to Metropole: British Literature Before 1700**
T/R **10:00-11:15 AM**
Joel Davis

This course is designed to introduce you to the study of the artifacts and imaginative scope of British literary culture as it developed over roughly 1400 years, from its beginnings in the fifth century to the eighteenth century. I say the study of British literary culture because we will use some of our relatively new technology (digital catalogs, 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: Welsh myths, Anglo-Saxon heroic narrative, 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.

Learning Outcomes

By the end of the course, students will have made progress toward being able to locate texts in relevant historical frameworks, viz.

- political & economic globalization from a Western perspective,
- changes in psycho-social pressures on individuals in the West;
- development of textual technologies in Europe before 1700 and their effects on the production and circulation of texts and ideas;

understanding the development of narrative, lyric, dramatic, and other genres of prose in English before 1700;

being able to use digital humanities and other modern methods to study aspects of the pre-modern era in the West.

ENGL 252 **British Literature Since 1900: Murder and the Modernist Novel**
T/R **2:30-3:45 PM**
Chris Jimenez

This course examines British literature after 1900 within a broader transnational modernist context, exploring how murder, secrecy, and social transgression shape the formal and philosophical innovations of the modernist novel. In a period defined by world war, imperial crisis, racial tension, and rapid social transformation, writers across Britain, Ireland, and the United States turned to narratives of violence, including literal murder as well as social and psychological forms of erasure, to probe fractured consciousness, moral uncertainty, and unstable identities.

Reading British authors alongside international modernists such as Joseph Conrad, Virginia Woolf, Agatha Christie, Dorothy L. Sayers, James Joyce, Ernest Hemingway, and Nella Larsen, the course traces how modernist experimentation transforms the conventions of crime and detection. Modernist narrative techniques such as stream of consciousness, fragmentation, interior monologue, and shifting perspectives reconfigure the meaning of guilt, evidence, confession, and justice.

The course is informed by key theoretical and philosophical frameworks, including psychoanalysis (Sigmund Freud), theories of modernity and urban life (Walter Benjamin, Georg Simmel), existentialism (Friedrich Nietzsche, Jean-Paul Sartre), and critical approaches to race, gender, and power (W.E.B. Du Bois, Hannah Arendt, Michel Foucault). Scholarship on modernism and the detective genre may include work by Georg Lukács, Raymond Williams, Fredric Jameson, and contemporary critics of crime fiction and modernist form.

ENGL 264 **Global Modernism (Course is going to be approved. Please talk to your advisor)**
T/R **4:00-5:15 PM**
Alwin Franke

Modernity is often characterized as the epoch of constant change where “all that is solid melts into air, all that is holy is profaned ...” In this course, we explore how the experience of this radical transformation has been expressed in literary form. After learning about traditional theories of modernity, modernization, and modernism, we will explore how our understanding of these phenomena is being contested, transformed, and redefined when we adopt a truly global lens. Understanding modernization as a global and ongoing process, this course will focus on the problem of literary form in relation to political, social, and economic contradictions. To truly understand this problem, we will trace the meanings of modernity, modernization, and modernism across a variety of global literatures, from the Americas to Africa, Europe, and Asia.

ENGL 275A **Western Movies and Masculinity**
M/W/F **10:00-10:50 AM**
Nicole Denner

What does it mean to be a “real man”? Few film genres have shaped that idea more powerfully than the Western. From lone gunslingers and stoic sheriffs to troubled antiheroes and broken cowboys, Westerns have built—and rebuilt—the image of American masculinity for over a century.

These films construct ideas about men, women, domesticity, sexuality, and violence, alongside their myths of rugged individualism. We’ll examine how Westerns create, glorify, question, and sometimes dismantle the American frontier myth, while noting how ideas about masculinity and femininity intersect with race, violence, justice, and community. As the genre changes and develops, so do its assumptions about gender and power.

You'll learn how to analyze films closely, paying attention not just to story but to cinematic technique and how style shapes meaning. This is a writing-intensive course: expect to watch films outside of class and develop clear, well-supported arguments. If you're interested in film, American culture, or how popular stories shape our ideas about gender and identity, this course offers a direct and engaging way in.

ENGL 304 **Queer Theory**
T/R **11:30-12:45 PM**
Hannah Markley

This course offers an introduction to Queer Theory as a method for engaging complex questions about gender and sexuality, including how they are experienced, how they are constructed and deconstructed, how they inform and complicate embodiment, and the ways in which they are inextricable from questions of pleasure, power, and, quite often, pain. As a point of departure, students will engage the two philosophical precursors that underwrite queer theory's emergence in the last decades of the twentieth century: Freud's *Three Essays on Sexuality* (1905) and Michel Foucault's *The History of Sexuality Vol. I*. These critical texts set the stage for students' engagement with selections from Judith Butler, Eve Sedgwick, Leo Bersani, Lee Edelman, Jose Esteban Munoz, Jasbir Puar, Jack Halberstam, Heather Love, Grace Lavery, and Avgi Saketopoulou. Key questions for the course include: How do we define gender? Sexuality? What is pleasure? What are the relationships among gender, sexuality, power, and pleasure? The goal of the class is to equip students to engage in contemporary conversations about theories of gender and sexuality at the same time they learn the ways that such theories inform their own interpretive practices.

ENGL 319 **Classical Rhetoric:**
M/W/F **11:00-11:50 AM**
Michael Barnes

This seminar explores speech as power in Greek literature. From Achilles' defiance to Odysseus' eloquence, words shape destiny. Readings include Homer, Aesop, Plato's *Phaedrus* and *Gorgias*, and works by Isocrates, Gorgias, and Protagoras. Students analyze how poets and philosophers debate truth, persuasion, and moral agency. Discussions trace how myth, epic, dialogue, and fable dramatize rhetoric's ethical and imaginative force. Assignments include analytical responses, a major research paper with presentation, and a cumulative final exam. Rigorous participation and sustained close reading are expected.

ENGL 344 **George Eliot and the Panoramic Novel**
M/W **12:00-1:15 PM**
Hannah Markley

George Eliot's fifth novel, *Middlemarch*, was published serially in eight by-monthly installments between 1871-72. The novel totals 86 chapters and remains one of the most revered panoramic novels of the age. At the time of the novel's release in the Victorian period, Eliot was considered England's most prominent novelist. To this day, literary critics still consider *Middlemarch* one of the "greatest novels in English," and regard George Eliot as "the greatest writer in the English language ever." The critical esteem for Eliot's most popular work reflects the enduring importance of this text for our understanding of literary realism and the novel as a genre. In this class, we will take our lead from J. Hillis Miller, who argues that "good reading is slow reading," making our way through this famously long novel with attention to its aesthetic specificity by close reading the force and quality of language, considering how it develops new structural conventions for narrative, analyzing the ways it expands what is meant by "realism," and mapping how Eliot uses the novel form to explore questions about sympathy, ethics, politics, and religion by representing the inner workings of the human mind as it responds to the social world in which it is always enmeshed. By the end of class, students will have read

Middlemarch, analyzed the language of the text closely, developed critical vocabulary about the novel as a form, learned to situate their own arguments in relation to literary critical conversations, and reflected on the value of “slow reading” that aims to deepen understanding through careful attention to language, literature, and its unforgettable aesthetic effects.

ENGL 498 **Research Prospectus**
T/H **1:00-2:15 PM**
Chris Jimenez

Provides a review of and further grounding in the methods, materials, and critical approaches appropriate for advanced research in the field of English, culminating in a research proposal suitable for a senior project. Students will learn how to develop research questions, conduct literature reviews, analyze primary and secondary sources, write abstracts, and present their findings clearly to multiple audiences. Through practical assignments, students will gain critical skills in research design and execution, preparing them for advanced scholarship.

ENGL 499 **Senior Project**
TBA
Hannah Markley

This senior project tutorial guides a maximum of four students through a semester-long research project in literary studies. The research project consists of 2-page proposal, a 10-15 source annotated bibliography, and a 20–35-page researched essay. Students should expect to meet every week to demonstrate progress on their work and receive one-on-one instructor feedback. Students may not register for this course without permission of the instructor. Permission will be given based on the department’s review of each student’s final academic reflection, which should outline a concept for senior research based on courses students have taken during their degree, including the concepts or ideas that have most shaped their experience. To the best of our ability, students will be paired with the instructor based on the instructor’s interest and expertise. Students hoping to enroll in senior project this semester will be informed by the department of their tutorial at which point they may enroll with permission of the instructor.

ENGL 499 **Senior Project**
TBA
Joel Davis

Drawing on your Academic Reflection and work in ENGL 498, you will complete a senior project under the mentorship of an instructor who will offer individualized guidance and constructive feedback. The course is offered in a tutorial format, so you will also be working with 1 - 4 other English majors; you will be reading and giving feedback on each other's work as well. Prerequisite: Permission of the Instructor and ENGL 498, or Permission of the Instructor and two 400-level ENCW courses for students pursuing a creative project within the ENCW minor.

ENGL 499 **Senior Project**
TBA
TBA

Drawing on your Academic Reflection and work in ENGL 498, you will complete a senior project under the mentorship of an instructor who will offer individualized guidance and constructive feedback. The course is offered in a tutorial format, so you will also be working with 1 - 4 other English majors; you will be reading and

giving feedback on each other's work as well. Prerequisite: Permission of the Instructor and ENGL 498, or Permission of the Instructor and two 400-level ENCW courses for students pursuing a creative project within the ENCW minor.

FALL 2026 COURSE DESCRIPTIONS CREATIVE WRITING COURSES

ENCW 111A **Introduction to Writing Literary Non-Fiction**
W **4:00-7:00 PM**
TBA

An introductory workshop in the art of writing literary non-fiction. Writing enhanced course.

ENCW 112A **Introduction to Writing Fiction**
M **4:00-7:00 PM**
TBA

An introductory workshop in the art of writing fiction. Writing enhanced course.

ENCW 113A **Introduction to Writing Poetry**
TR **11:30-12:45 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 focuses on the entire creative process from “spark” or genesis to the revised, finished poem. Through close 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 how poems work and your own creative process.

ENCW 116A **Writers Write:**
M/W/F **11:00 – 11:50 AM**
TBA

An introductory theme-based workshop in which students build creative work around an idea or particular skill. Writing enhanced course.

ENCW 116A **Writers Write**
M/W/F **1:30-2:20 PM**
TBA

An introductory theme-based workshop in which students build creative work around an idea or particular skill. Writing enhanced course.

ENCW 213A/313 **Poetry Workshop/Advanced Poetry Workshop**

T/R **1:00-2:15 PM**
Michele Randall

**“Poetry... is the revelation of a feeling that the poet believes
to be interior and personal which the reader recognizes as his own.”**
Salvatore Quasimodo

An intensive workshop in poetic forms, each student will construct a portfolio of poems (13 poems for 213 students, 16 poems for 313 students) that experiment with various strategies of formal poetry. We will perform close readings of poetry, listen, and practice a variety of forms (ie: sestina, sonnet, villanelle, burning haibun, golden shovel, etc.) No prerequisites for ENCW 313.

Permission of the instructor required—please email mrandall@stetson.edu

ENCW 215A **Multi-Genre Creative Writing**
T/R **8:30-9:45 PM**
Michele Randall

**“...when you experiment in your own writing. Ask: what if? Why not
blend the best of what you know about prose and poetry
and see what happens? Can you keep it short and go deep?”**
Hummel & Lenox

Short Form writing explores writing as compressed art, the advantages and limits of brevity, and the relationships between prose and verse. From Hemmingway’s six-word story about baby shoes to flash fiction, flash non-fiction, and prose poems, students will examine the freedom offered by short form writing and explore the liminal spaces between genres. After close reading, much writing, and workshop, students will produce a chapbook length work that includes multiple genres.

ENCW 216A **Workshop in Literary Citizenship and Publishing**
T **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