

**ENGLISH DEPARTMENT**  
**SPRING 2025 COURSE DESCRIPTION**  
**Undergraduate Courses**

**ENGL 141-1                      Writing About Action Research**  
**CRN 7233**  
**T/R        11:30 – 12:45 PM**  
**Michael Barnes**

ENGL 141 is a one-unit, four-credit WE (writing enhanced) course devoted to improving your overall writing skills. This course emphasizes generating ideas, textual analysis, critical thinking, audience awareness, and revision. The workload expectations for this course are defined by Stetson's policy, which can be found here:

<https://catalog.stetson.edu/undergraduate/student-policy/records-grades-registration/credit-hour-policy/>.

The course content focuses on describing, critiquing, and advocating for change within specific institutional or social settings. While traditional research is guided by the principle of objective disinterest, action research encourages the researcher's passionate engagement with the topic. In this class, you will explore subjects relevant to your lives and interests. For example, previous students have tested local water bodies for pollution, rebranded Daytona Beach as a tourist destination, and analyzed the rhetorical strategies mediums use during readings.

To enhance your critical understanding and descriptive/ethnographic writing skills, we will examine the tropes (persuasive strategies) that create authenticity and appeal to audiences within various social and institutional contexts. These contexts will be framed within meaningful historical environments, providing you with the critical perspective needed to effectively advocate for change. Your work will be compiled into a portfolio, which will be submitted at the end of the semester. The portfolio will consist of your best work (e.g., eight short papers chosen from a total of ten) and a final ethnographic project.

**ENGL 141-2                      Writing About World Englishes**  
**CRN 7236**  
**M/W/F        11:00 – 11:50 AM**  
**Yanhong Zuo**

Writing about World Englishes is a Writing Enhanced course that explores how and why historical, sociopolitical, and economic developments have led to the spread of English and emergence of world Englishes. Presented with an inclusive and pluralistic concept of Englishes rather than a singular English, this course aims to help students develop explicit knowledge about how languages work, and how people learn and use languages not only as a tool for communication but as a component of social and cultural identity. This course will challenge the traditional norms of Standard English and examine how the varieties of Englishes shape and are shaped by social, political, ideological and linguistic relations. Through these discussions, students will be better prepared to navigate cross-cultural communication situations both within and beyond the university settings.

**ENGL 141-3                      Writing About Action Research**  
**CRN 7230**  
**T/R        1:00 – 2:15 PM**  
**Michael Barnes**

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**ENGL 141-4                      Writing About American Linguistic Practices**  
**CRN 7231**  
**M/W/F                      1:30 – 2:20 PM**  
**Yanhong Zuo**

Writing about American Linguistic Practices is a Writing Enhanced course that discusses academic conventions in the U.S. higher education context, addresses the communication skills related to English-medium academic discourse, and provides guidance on effective strategies for academic success. Students will critically analyze linguistic practices in various American social and cultural contexts; conduct academic research on linguistic practices; and learn to develop clear, persuasive, and well-structured argument in writing. The overall goal of this course is to help students especially multilingual learners understand the academic conventions in U.S. higher education context, become effective communicators in English, and learn strategies to achieve academic success in college and beyond.

**ENGL 142A-1                      Literature in the World: How *The Purge* and Other Films Become Our Reality**  
**CRN 7240**  
**T/R                      2:30 – 3:45 PM**  
**Chesya Burke**

Within *The Purge* film series, the New Founding Fathers of America (NFFA) take over the country after economic collapse. Having instituted an annual day of “purge,” people mostly use this time to murder with impunity and without justification. Largely considered a day of “good” to release “the hate,” the NFFA are heralded as heroes, and a prayer is said in their name to the “reborn” America before each murder. In the fictionalized world of the series, purgers believe they are “doing their duty as Americans.” One of the questions that viewers of the series are left asking is how the fictional United States ever gets to the point where they believe the Purge is necessary, and more poignantly, if it is possible that the US could ever actually institute such drastic laws. This class will examine dystopia as a movement in which modern films, literature and even comics all influence our present-day reality. We will read works such as *1984* and *The Handmaid’s Tale*, and watch films such as *The Purge* and *The Girl with All the Gifts*.

**ENGL 142A-2                      Literature in the World: The Western Film Law, Love, and the Limits of the American Frontier**  
**CRN 7239**  
**M/W                      12:00 – 1:15 PM**  
**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-3**                      **Literature in the World: Children's Literature/Young Adult Novels**  
**CRN 7237**  
**M/W/F**                      **11:00 – 11:50 AM**  
**Michele Randall**

*"Books were my pass to personal freedom. I learned to read  
at age three, and there discovered was a whole world to conquer  
that went beyond our farm in Mississippi."*  
Oprah Winfrey

This course explores the world of Children's Literature beginning with the history of the genre. From there we will read, discuss, analyze, and write about context, cultural adaptations, and modernization of young adult novels and take a closer look at character issues, the effects of banning books in schools, and what happens when books are only read prescriptively. Assignments will respond to the stories and critical essays. Be prepared to have thoughtful conversations, substantive analysis, critical thought, & reflection. This course fulfills the WE & A requirements.

**ENGL 224-1**                      **Peer Tutoring in Writing**  
**CRN 8632**  
**T/R**                      **10:00 – 11:15 AM**  
**Leigh Ann Dunning**

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 in the Writing Center. The course is required for continued employment in the Stetson Writing Center. Writing enhanced course.

**ENGL 235A-1**                      **Introduction to Film**  
**CRN 4867**  
**M/W/F**                      **10:00 – 10:50 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 243A-1**                      **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-1**                      **Survey of British Literature II**  
**CRN 8224**  
**T/R**                      **10:00 – 11:15 AM**  
**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 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-1**                      **Survey of US Literature: The Literature of American Monsters**  
**CRN 8225**  
**M/W**                      **2:30 – 3:45 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 hoards 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 U.S. 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? Text will include *The Crucible*, *Dracula*, and the writings of H.P. Lovecraft. Writing assignments for this course will include short blog posts, creative projects and a final.

**ENGL 300-1**                      **Text, Criticism, Theory**  
**CRN 7349**  
**T/R**                      **11:30 – 12:45 PM**  
**Joel Davis**

This course is focused on helping you to enter into the conversation of literary criticism. Literary critics interpret writing (or *texts*), and we debate with one another about which interpretations are better and why (this is *criticism*). Learning to understand literary criticism requires work, and we learn incrementally. Expect to finish this course with a *reliable process* for figuring out for yourself what a critic is saying, even if you don't master the entire art of literary criticism. Critics also have meta-conversations about the purpose of criticism, the social and cultural functions of all kinds of speculative writing, the limits of interpretation, the fixity or mutability of meaning (and what it means to make meaning in the first place), and all kinds of similarly heady topics: we call these kinds of activities *theorizing*. This course will introduce you to some writings that take up such questions and that we often call *theory*.

**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 366-1**                      **Shakespeare**  
**CRN 4874**  
**M/W**                      **12:00-1:15 PM**  
**Lori Snook**

Our course is an overview of Shakespearean comedies (and romances), tragedies, and histories; our readings will emphasize plays that may be less familiar to you, but you'll have a chance to read a greatest hit or two independently as well. To help us interpret our material, we'll be using selected criticism and performance history. Our course text will be an anthology of Shakespeare plays.

The goal of our course is to develop your understanding of this towering literary and theatrical figure. Assignments will include reading journals, four short papers, a group scene-study, a creative or research assignment, and a final longer researched essay.

**ENGL 450-30**                      **19<sup>th</sup> 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* and *The English Mail Coach*. 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 George Eliot's *Daniel Deronda* to Oscar Wilde's *De Profundis*. Some but not all of these texts will appear on the syllabus this year.

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, Jacques Lacan, Grace Lavery, Saree Makdisi, and more!

**ENGL 482-1                      Composition and Rhetoric Seminar: Exploring Writing Studies**  
**CRN 7348**  
**T/R                      1:00-2:15 PM**  
**Megan O'Neill**

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 in itself, a discipline that has grown from the twin disciplines of rhetoric and composition. As we read significant moments in the theory and practice of writing, we challenge our assumptions about what it means "to study writing" and our beliefs about how this discipline both overlaps and is distinct from comp/rhet and from literature, two disciplines with unquestioned standing in English Studies. Ultimately, the course offers a challenge to traditional understandings of what "an English major" looks like as we examine the case for the study of writing.

**ENGL 499-1                      Senior Project**  
**CRN 4880**  
**T/R                      2:30 – 3:45 pm**  
**Michael Barnes**

ENGL 499 is a one-unit, four-credit course focused on producing an advanced writing project that serves as the intellectual culmination of your undergraduate education. This is a process-oriented writing class, emphasizing the following practices and methods of composition: heuristics/invention, modeling, style, revision, audience analysis, close reading, theory, research, and adherence to MLA standards. Students enrolled in senior research will craft original analytical or creative research projects that culminate in substantial critical essays and formal presentations. The course is designed to provide guidance and support throughout the research and writing process. Class time will be dedicated to discussions on topic development, research methods, writing techniques, and presentation strategies. However, the majority of the work will be completed outside the classroom, where students will engage in library and internet research, critically evaluate the materials they find, collaborate with colleagues as both editors and writers, develop scholarly arguments, and ultimately refine their work to a polished, professional standard.

### **SPRING 2025 COURSE DESCRIPTIONS**

#### **UNDERGRADUATE CREATIVE WRITING COURSES**

**ENCW 113A-1                      Introduction to Writing Poetry**  
**CRN 7229**  
**M/W/F                      10:00 – 10:50 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. By the end of this course you will know how to closely read a poem, understand the workings of a poem, revise your work, and foster your creative process. This course fulfils the WE & A requirement.

**ENCW 312A-1                  Fiction Writing**

**CRN 6728**

**W                          6:00-9:00 PM**

**Brendan Bowles**

In this fiction/advanced fiction workshop we'll be looking at the mechanics of storytelling using short stories as models and then writing our own. As such, we'll be operating in two modes.

In the first mode, we'll be looking at authors and their works as two separate but interrelated things. We'll examine short stories alongside reflections by those writers on their own writing and processes, as well as how they see their work fitting into the constellation of writers who have come before them—something you will also be considering by the end. Paired with discussion of published writing will be generative exercises in flash fiction and questions to get you thinking about craft decisions.

In the second mode we will workshop short stories by students with an eye toward revision. At the end of our time together, students will write their own mini-craft essays about some element of the short story, and how they see that element operating in their own works, as well as in the work of one or more published authors we have studied. We will have moved, in short, from writing and reflections on writing by published author, to your own writing and your own reflections on that writing.

**ENCW 314A-1                  Dramatic Writing**

**CRN 4882**

**T/R                      2:30 – 3:45 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 412-30                  Advanced Fiction Workshop**

**CRN 5365**

**W                          6:00-9:00 PM**

**Brendan Bowles**

In this fiction/advanced fiction workshop we'll be looking at the mechanics of storytelling using short stories as models and then writing our own. As such, we'll be operating in two modes.

In the first mode, we'll be looking at authors and their works as two separate but interrelated things. We'll examine short stories alongside reflections by those writers on their own writing and processes, as well as how they see their work fitting into the constellation of writers who have come before them—something you will also be considering by the end. Paired with discussion of published writing will be generative exercises in flash fiction and questions to get you thinking about craft decisions.

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element operating in their own works, as well as in the work of one or more published authors we have studied. **We will** have moved, in short, from writing and reflections on writing by published author, to your own writing and your own reflections on that writing.

**ENCW 414-1                      Drama Workshop**  
**CRN 5158**  
**T/R                      2:30 – 3:45 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.