

ENGLISH DEPARTMENT
FALL 2025 COURSE DESCRIPTIONS
UNDERGRADUATE COURSES

ENGL 141 Writing About Film
CRN# 7065
M/W/F 9:00-9:50 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 141 Writing About Fashion
CRN# 7066
T/R 1:00-2:15 PM
Lori Snook

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

ENGL 141 Writing About Action Research
CRN# 7067
M/W/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 Writing About Action Research
CRN# 7069
M/W/F 11:00-11:50 AM
Michael Barnes

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ENGL 141 Writing About Food and Drink
CRN# 8340
T/R 10:00-11:15 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 writing-enhanced (WE) course will be a celebration of at least food, if not cheer and song, and will focus on the variety of ways that professionals write about food and drink. We will read exemplary essays as models for good writing, and you will get a chance to try out a number of modes of food and/or drink writing yourself: restaurant review, memoir, researched analysis, and immersion quest.

ENGL 142A Literature in the World: Transgression and Exile
CRN# 7070
M/W 10:30-11:45 aM
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 may 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 **Literature in the World: Austen and Adaptation**
CRN# 7071
M/W **2:30-3:45 AM**
Lori Snook

Jane Austen is one of the great novelists of the English tradition. More than two hundred years after their first appearances, her works still are read and enjoyed, and her works inspire others to create their own stories in conversation with hers. Our big questions for the class: What do we see in the original works? How does adaptation work as interpretation? Together we will read and analyze three of her six novels (*Pride and Prejudice*, *Emma*, and *Persuasion*); we also will read and analyze book adaptations *Ayesha at Last* by Uzma Jalaluddin and *By the Book* by Julia Sonneborn, and watch and analyze excerpts from film, TV, and webseries adaptations like *Pride and Prejudice* (2005), *The Lizzie Bennet Diaries*, *Fire Island* (2022), *Clueless* (1995), *Emma* (2020), and *Emma Approved*. Students will keep a reading journal and three longer essays, research history and reception for Austen's novels and their adaptations, and create and present their own work in conversation with Austen's work. This class meets the Gen Ed A and WE requirements.

ENGL 220 **Understanding Composition and Rhetoric**
CRN# 5636
T/H **10:00-11:15 AM**
Leigh Ann Dunning

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

ENGL 235A **Introduction to Film**
CRN# 5167
M/W/F **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 242A **Reading Lyric**
CRN# 4512
M/W/F **1:30-2:20 PM**
Michele Randall

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

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

ENGL 256H **Survey of British Literature I: Monsters to Metropole**
CRN# 7832
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 ten centuries, from its beginnings in the eighth century to the eighteenth century. I say *the study of* British literary culture because we will use some of our relatively new technology (digital catalogues, archives, and images) to examine artifacts of much older technologies (parchment, quill pens, codices, and early printed books). Thus, you will learn some crucial resources and techniques for studying pre-modern art. We will also dip into a smorgasbord of great writing: the Old English riddles and elegies, Fairy Stories, Chaucer's witty Satire, Heroic and Courtly Love stories and Poetry, and the most finely wrought Epic in the English language, among other works. 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, but also expect to spend 9-12 hours per week doing the reading and responding to study questions: our challenge is to imagine artifacts, technologies, belief systems, societies, and worlds very different from our own in language very different from our own.

ENGL 300 **Text-Criticism-Theory**
CRN# 7330
T/R **1:00-2:15 PM**
Hannah Markley

This course introduces students to the relationships among literary theory, literary criticism, and textual interpretation, asking students to explore the ways that theoretical elaborations of race, gender, sexuality, signification, psychology, and feeling shape and reshape interpretive practice in literary studies. By tracking major movements in literary theory and criticism, students will explore how various theoretical lenses allow us to understand the texts we read differently, connecting the work of literary interpretation to politics, identity, history, and the ways we make meaning together in

the world. This course is required for English majors, but may be instructive for students interested in learning about the intersections of philosophy, critical theory, gender and sexuality studies, affect studies, and literary studies. The course will empower students to enter into critical conversations by practicing close textual analysis through a variety of theoretical frames. At the same time, students will learn how different theoretical conversations intersect, build on, and contest one another as they develop their own theoretical and critical commitments. In addition to theoretical texts, students will encounter a variety of short stories, practicing theoretically informed interpretations on these texts.

ENGL 325 **Grammar and Rhetoric**
CRN# 6767
M/W **12:00-1:15 PM**
Megan O'Neill

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

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

ENGL 343 **Let Your Motto Be Your Resistance: Dispelling Black Stereotypes**
CRN 8734
T/R **2:30-3:45 PM**
Chesya Burke

While this course focuses on Stetson's long held values of Human Diversity, we are living within a political climate in which seeking "equity diversity and inclusion" for racialized bodies is considered discrimination against other groups. Centering the centuries long global impact of stereotyping people of African descent, this course focuses on historical and modern entertainment, culture, newspapers, magazines, literature, and numerous other sources where ideas about Africa and those of African descent appear. We will explore these means of cultural production to determine how Black stereotypes in America were acquired, where they appear in culture, how they impact Black people and why they persist over time. Junior Seminar.

ENGL 351 **Renaissance Literature: Gender, Sexuality, Power**
CRN 8735
T/R **2:30-3:45 PM**
Joel Davis

Gender fluidity became a prominent feature of Elizabethan literature and court life (1558 - 1603), just as the power of the State became increasingly concentrated in the hands of a single person. This course explores how the literary arts both reflected and shaped the gender politics of the English Renaissance. We will examine the poems and prose fictions that inspired Shakespeare's gender playfulness, and we will explore some of the dramatic literature for which the period is justly famous. Please expect challenging reading, and please bring an open mind, respect for other people's ideas, and a willingness to share your own responses.

ENGL 460 Genre Seminar: Contemporary British Drama
CRN# 5139
T/R 10:00-11:15 PM
Lori Snook

This course examines how contemporary British drama (defined here as 1990 onward) offers different formal and production choices to several ongoing thematic questions: how the current time intersects with history; how plays represent and engage with disaster; how diverse voices change the dramatic stories told; how Englishness is represented; how drama deals with time. We'll also engage with the material in terms of production as well as texts. Assignments will include reading journals, a researched seminar paper, and a final presentation where you will play an artistic director presenting your choice of plays for a season of British drama.

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

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

ENGL 499 Senior Project
CRN# 6478
T/R 11:30-12:45 PM
Chris Jimenez

In this senior colloquium, students will conceive of a novel project of their own design, develop it through critical research and literary analysis, write and revise it, and present it in written and oral form to others. As with any strong research project, this capstone essay will identify, examine, and evaluate a critical issue and contribute to critical and/or creative conversations in the field of your discipline. (Note: where applicable, students who have completed both a 300- AND 400-level ENCW course have the option of pursuing a creative project.)

FALL 2025 COURSE DESCRIPTIONS CREATIVE WRITING COURSES

ENCW 111A Introduction to Writing Literary Non-Fiction
CRN# 7255
T/H 1:00-2:15 PM
Nancy Barber

In this course, students will focus on the art and craft of literary nonfiction. We will analyze exemplary professional nonfiction and try to model some of its magic as students craft, critique, and workshop their own essays. The course will include three major pieces of creative nonfiction and many journal entries.

The goals of this writing-enhanced (WE) course include the following:

To strengthen existing writing skills,

To heighten understanding of literary nonfiction conventions,

To strengthen other life tools, including critical thinking, public speaking, and reading,

To increase information literacy and research abilities.

ENCW 313A/413 Poetry Workshop/Advanced Poetry Workshop

CRN# 4527/4582

M/W 2:30-3:45 PM

Michele Randall

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

No prerequisites for ENCW 313

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

ENCW 321A Workshop in Literary Citizenship and Publishing

CRN# 8342

W 6:00-9:00 PM

Ryan Rivas

Combining reading, discussion, hands-on publishing projects and a DIY ethos, this experiential learning workshop provides students with a comprehensive overview of the literary publishing industry, how a book gets made, and how creative writers can engage with the larger literary community. Students will gain real-world literary publishing experience, generate new creative work, plan and complete a creative writing publishing project of their own, and develop skills as literary citizens.

Pre-req: one prior ENCW class and or/ one class ENGL 200 or above.

Permission of instructor required – rrivas@stetson.edu