

**ENGLISH DEPARTMENT
SPRING 2027 COURSE DESCRIPTION
Undergraduate Courses**

ENGL 122A-1 Introduction to Film Studies
CRN 8944
MWF 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 134-1 Understanding Composition and Rhetoric
CRN 8945
MWF 11:00-11:50 AM
Michael Barnes

This course is an introduction to the research and rhetorical theories of composition studies. The course frame is historical. We begin by considering the classical debate between the sophists and Platonists concerning the social place of rhetoric: whether rhetoric is principally a means of discovering and communicating truth or a means of producing belief. 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. A complementary goal of the course is to foster a critical understanding of teaching from the student's perspective—not simply as a student, but as a researcher of writing and the processes by which it is taught.

ENGL 135A-1 Introduction to Shakespeare
CRN 8951
TR 10:00-11:15 AM
Joel Davis

Explore the worlds that catapulted the young Shakespeare to success and made him the center of the canon of English literature. This course introduces Shakespeare and the world he inhabited, expanding into the plays that launched his career: early comedies like *The Taming of the Shrew* to sophisticated comedies like *As You Like It*, gripping retellings of the rise and fall of *Julius Caesar* and famous English kings like *Richard III*. We will be acting scenes and, when possible, attending professional performances of Shakespeare's plays.

ENGL 187-1 Writing About: True Crime
CRN 8980
MWF 11:00-11:50 AM
Tinghan Xu

ENGL 187 introduces students to academic writing practices through reading, writing, and thinking about the topics related to true crimes through the lens of social justice. In this course, we explore the multiple and often competing truths surrounding social and ethical issues that have sparked intense debate in global contexts. Drawing on a range of genres, forms, and modes of writing, we will examine some of the most well-known and compelling cases in the history of crime and literature. Through these investigations, we will consider what social justice is, how it is defined and practiced, and how it might be more fully realized.

ENGL 218-1 Technical Writing
CRN 8952
MWF 2:30-3:20 PM
Michael Barnes

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. This course introduces the practical tradition of technical writing—user-manual validation, memo composition, document design, and the effective use of logos—alongside the aesthetically informed approach associated with companies such as Apple, one that foregrounds minimalism, usability, and the experience of the reader.

To contextualize these principles, the course is organized around two related scenarios, the first personal and the second professional. You begin by crafting a blueprint for your life that explains how you would survive in a difficult environment (urban or rustic), with what tools and by which methods; you conclude by developing a startup-business template based upon the priorities established in that survival plan. Along the way, you will produce a series of shorter technical documents and serve as an editorial review board for an online journal devoted to undergraduate research.

The course uses a portfolio system that permits revision and resubmission. This is particularly appropriate to the subject: technical writing is, arguably, the professional art of revision. Because much of our work will develop through debate, brainstorming, testing, and collaboration, active participation is expected and forms part of the course grade.

ENGL 221-1 Writing Tutor Training
CRN 8953
TR 11:30-12:45 PM
Leigh Ann Dunning

This course serves as a prerequisite to employment as a Writing Tutor. 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. Writing enhanced course.

ENGL 222-1 Global Englishes
CRN 8979
MWF 10:00-10:50 AM
Tinghan Xu

This course explores how and why historical, sociopolitical, and economic developments have led to the spread of English and emergence of global Englishes. It will begin by introducing foundational concepts, debates, and theories relevant to studying global Englishes. Then it investigates diverse perspectives from linguistics, sociolinguistics, and postcolonial studies, examining how the varieties of Englishes shape and are shaped by social, political, ideological and linguistic relations. A brief history of English and geographical varieties in terms of phonology, morphology, lexicon, and syntactic structure will also be discussed.

Presented with an inclusive and pluralistic concept of Englishes rather than a singular English, this course will help you develop explicit knowledge about how language works, and how people learn and use language 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 the NES/NNES dichotomy. Through these discussions, you will be better prepared to navigate cross-cultural communication situations both within and beyond the university.

ENGL 238H-1 **Romantic Poetry and Philosophy**
CRN 8961
TR **10:00-11:15 AM**
Hannah Markley

This course introduces students to the poetry and philosophy of the Romantic era with a focus on the interconnections between the British poets and continental philosophy. Students will analyze poetry, situating the major poetic innovations of the early nineteenth-century in relation to historical contexts like the Enlightenment and French Revolution as well as how those contexts were bound to major shifts in the practice of philosophy which at that time included the natural sciences. In addition to analyzing poetry from Charlotte Smith, William Wordsworth, Samuel Taylor Coleridge, Lord Byron, Percy Shelley, and John Keats, students will situate the period's experimentation in poetic form and content by reading short selections from Spinoza, Kant, Schelling, and Hegel. By the end of the course, students will situate their literary historical knowledge about Romantic era poetry in relation to the intellectual history of ideas that underwrote poetic theory and practice.

ENGL 290-1 **Special Topics in Literary Study**
CRN 8578
TR **8:30-9:45 AM**
Cynthia Murillo

What happens when writers alter one part of reality and ask us to follow the consequences?

This course explores speculative fiction as a literary mode that uses imagined technologies, altered bodies, unfamiliar social systems, catastrophic events, and impossible situations to examine the world we already inhabit. Rather than focusing on fantasy world-building, we will study works that remain closely connected to recognizable social and historical realities while asking “what if?” questions about identity, race, migration, memory, technology, community, power, and what it means to be human.

Readings will include novels, novellas, and short fiction by writers such as Octavia E. Butler, Kazuo Ishiguro, Nnedi Okorafor, Mohsin Hamid, Ursula K. Le Guin, Ted Chiang, Jorge Luis Borges, Shirley Jackson, and others. Throughout the semester, we will pay particular attention to close reading: how speculative premises are introduced, how writers establish the rules of altered realities, how narrative form shapes our understanding of those worlds, and what becomes newly visible when ordinary reality is made strange.

ENGL 303-1 **Modern Literary Theory**
CRN 8954
TR **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 320-1 **Modern Rhetoric**
CRN 7026
MWF **1:30-2:20 PM**
Michael Barnes

Modern rhetoric begins with an old problem: if language does more than describe reality—if it shapes what we believe, value, and sometimes even perceive—then whoever controls the terms of discourse possesses a peculiar kind of authority. This course examines the Western rhetorical tradition from the revival of sophistic questions in modern thought through major figures such as Nietzsche, Burke, Weaver, Booth, and Foucault. Particular attention is given to the relationships among rhetoric, knowledge, ideology, language, persuasion, and authority, as well as to the problem of deciding where legitimate persuasion ends and manipulation begins.

Although the course is concerned with modern thinkers, its central argument is deliberately classical: modern rhetoric often looks remarkably like ancient sophism with refinements. Questions raised by Gorgias and the sophists—whether language represents reality or constructs it, whether truth can be separated from persuasion, and whether rhetorical skill is politically liberating or dangerous—reappear in modern discussions of propaganda, advertising, institutional authority, mass media, and public discourse. We will therefore treat modern rhetorical theory not simply as a sequence of thinkers but as a continuing argument about language and power, one whose origins are considerably older than the word *modern* suggests.

ENGL 327-30 **Faerie Before Fantasy**
CRN 8956
TR **8:30-9:45 AM**
Joel Davis

The Celtic “Otherworld” animates some of our most popular fantasy fictions, and the tradition extends backward through centuries of tales of King Arthur and the Round Table, into myth. Quarrying this rich vein likewise animated the beginnings of the study of English literature as a discipline. Both the myths and the discipline of English Literature arise from a “desire for origins” that brings out some of the best and worst of our human nature. In this seminar, we will attempt interpreting such texts from structuralist and post-colonialist perspectives, and we will consider our responsibilities as interpreters and perpetuators of literary culture. Please come prepared to read and discuss challenging theoretical and archaic texts and to write a great deal.

ENGL 341V4-JS **Not Your Hollywood Blockbuster**
CRN 7689
MWF **10:00-10:50 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 344V3-JS **Literature of Revenge: Inscribing Gender, and Forcing Honor**
CRN 7346
TR **2:30-3:45 PM**
Joel Davis

This course takes a structuralist approach to revenge as a social phenomenon of the literary imagination, influencing kinship structures and thus gender roles. We will examine its function at three historical moments in the West: the Ancient period, the Renaissance, and the (Post)Modern period. Typically we study Aeschylus' *Oresteia* trilogy, Seneca's *Medea*, Shakespeare's *Hamlet*, and modern works like Kubrick's *Dr. Strangelove* and Pynchon's *Crying of Lot 49*.

ENGL 377-1 **Gender Seminar: Gender and Literature**
CRN 8971
TR **10:00-11:15 AM**
Cynthia Murillo

How do literary texts represent gender as something lived through the body, shaped by social expectations, and transformed by structures of power? This seminar examines how writers explore gender, sexuality, race, embodiment, desire, motherhood, violence, and identity across a range of historical and cultural contexts. We will pair literary works with major feminist, queer, and gender theorists in order to consider how literature both reflects and challenges the categories through which bodies and identities are understood.

Readings may include fiction by Margaret Atwood, Carmen Maria Machado, Rachel Yoder, Rivers Solomon, and other global and American writers, alongside theorists such as Judith Butler, Julia Kristeva, Barbara Creed, bell hooks, and Kimberlé Crenshaw. Particular attention will be given to questions of gender performance, bodily autonomy, abjection, intersectionality, sexuality, and the relationship between identity and institutions.

As a seminar, the course emphasizes close reading, theoretical engagement, discussion, and independent literary analysis. Rather than treating theory as a set of answers, we will ask how literary texts complicate, resist, or expose the limits of the theories we use to read them.

ENGL 386-30 **Love and Loss at the End of the World**
CRN 8955
MW **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 Virginia Woolf’s *Mrs. Dalloway*. 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, Mari Ruti, Saree Makdisi, and more!

ENGL 390-30 **Special Topics: The Literature of Black Culture**
CRN 6858
TR **2:30-3:45 PM**
Chesya Burke

This graduate-structured course will examine Black popular culture as a literary and intellectual tradition through which Black people have narrated, interpreted, challenged, and reimagined the world around them. Moving beyond traditional definitions of literature, the course will explore novels, short stories, poetry, essays, music, hip hop, film, and other forms of Black cultural production as texts worthy of literary analysis. These cultural forms have long provided spaces for Black communities to preserve history, express identity, challenge dominant narratives, and imagine new possibilities.

As such, this course offers a foray into key discussions surrounding Black literature and popular culture, paying particular attention to the ways Black creators use language, storytelling, music, humor, memory, and imagination to address race, identity, power, resistance, and community. Students will write literary analyses as well as creative responses—including poems, poetry, and, if desired, their own hip hop—in connection with course texts and will share their work with the class. This course seeks to answer the questions: How does Black popular culture function as literature? What can Black cultural production reveal about the Black experience and American society? How do Black artists transform lived experience into literature, music, and art? Texts will include fiction, poetry, essays, music, hip hop, and film.

ENGL 499-3 **Senior Project**
CRN 8957
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 499-2 **Senior Project**
CRN 5268
TBA
Michele Randall

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.

SPRING 2027 COURSE DESCRIPTIONS
UNDERGRADUATE CREATIVE WRITING COURSES

ENCW 112A-1 **Introduction to Writing Fiction**
CRN 7687
Morgan Christie
TR **1:00-2:15 PM**

An introductory course in the art of writing fiction. This course aims to deepen our understanding and spark our interests in fiction writing. Students will read and write in various genres of fiction with the intention of improving our craft through respectful and engaging discourse. Students will discuss their own writing, classmates', and an array of works from a variety of authors working in fiction. This is a writing enhanced course.

ENCW 113A-1 **Introduction to Writing Poetry**
CRN 7229
MW **12:00-1:15 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 do poems do? 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 190-1 Special Topics: Introduction to Screenwriting

CRN 8993

T 4:00-7:00 PM

Morgan Christie

An introductory course in the art of writing screenplays. This course aims to deepen our understanding and spark our interests in screenplay writing. Students will watch, read, and write their own screenplay with the intention of improving their craft through respectful and engaging discourse. Students will discuss their own writing, classmates', and an array of works from a variety of filmmakers and screenwriters working in the industry. This is a writing enhanced course.

ENCW 211A-30/ENCW 311-1 Creative Non-Fiction Workshop/Advanced Non-Fiction Workshop

CRN 8947/8950

TR 11:30-12:45 PM

Morgan Christie

A workshop in nonfiction writing. This course aims to broaden our understanding of nonfiction writing and develop an expansive portfolio. Students will predominantly write their own nonfiction, read each other's work, and assist in the revisionary process through workshop discussions, notes, and letters. This course seeks to offer writers real world workshop experience that will employ an understanding of the publishing and editorial world. Throughout this course students will also explore select works from external nonfiction writers and engage with the elements of nonfiction (form, ethics, various nonfictive genres, etc.). This is a writing enhanced course.

An advanced workshop in nonfiction writing. This course aims to broaden our understanding of nonfiction writing and develop an expansive portfolio. Students will predominantly write their own nonfiction, read each other's work, and assist in the revisionary process through workshop discussions, notes, and letters. This course seeks to offer writers real world workshop experience that will employ an understanding of the publishing and editorial world. Throughout this course students will also explore select works from external nonfiction writers and engage with the elements of nonfiction (form, ethics, various nonfictive genres, etc.). This is a writing enhanced course and students require instructor permission to join.

Permission of the instructor required for ENCW 311 – email mchristie1@stetson.edu

ENCW 213A-1/ENCW 313-30 Poetry Workshop/Advanced Poetry Workshop

CRN 8948/8959

MW 2:30-3:45 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 poetry (open form), each student will construct a portfolio of poems (13 poems for 213 students, 16 poems for 313 students) that experiment with various strategies of poetic technique. We will perform close readings of poetry, listen, and practice poetry.

No prerequisites for ENCW 213.

Permission of the instructor required for ENCW 313—email mrandall@stetson.edu

ENCW 220-1 Writer Read: Speculative Fiction
CRN 8992
W 4:00-7:00 PM
Brendan Bowles

This class is a hands-on introduction to reading and writing speculative fiction, an umbrella term that includes science fiction, fantasy and horror.

We'll be reading widely for inspiration and looking to borrow tricks from published authors—tricks like how to move time in stories, how to use fictional artifacts, the role of the noob and the concept of the novum, different ways of thinking about worldbuilding and magic systems, what we mean by revision as excavation, and how to bend the rules of genre. But we won't just be reading, we'll also be writing, including exercises, imitations, and original pieces for workshop.

AFRICANA STUDIES

SPRING 2027 COURSE DESCRIPTIONS UNDERGRADUATE COURSES

AFST 240A-1 Introduction to Africana Literature
CRN 8386
M/W 4:00-5:15 pm
Benjamin Ohwovoriole

This course focuses on the history, issues, and aesthetics of literature of one or more peoples of the African diaspora. Examples might include literature of Africans, African Americans, Afro-Caribbean Afro-Hispanics or Afro-Asians as indicated by the subtitle.

As a result, this course aims at interrogating issues associated with the lived experiences of people of African descent. Focus is on the stories the primary texts tell and the meaning of the stories with emphasis on the manifestation of norms and cultures in society prior to the contact with western civilization, and the impact of this contact on lived experiences of the people of African descent in the diaspora.

AFST 344V-JS Leading Diversity in the Workplace
CRN 8702
M/W 2:30-3:45 pm
Benjamin Ohwovoriole

This course examines the impact of a set of congruent behaviors, attitudes, and policies that come together in a system that enables effective work in cross-cultural situations. Thus, it will better prepare course participants to meet the challenge of creating diverse, inclusive, and equitable organizations. Therefore, the

course will introduce participants to the social construction of diversity in the workplace by examining how language, gender, race, tradition, education, economic structure, and organizational philosophy interact to create cultural norms (a set of rules for acceptable behaviors) and implicit assumptions (untested beliefs about members and other stakeholders) in complex organizations.

Consequently, through its content and its seminar format, the course would challenge social hierarchies and lived experiences in a universal context. In other words, course participants will attempt to navigate, negotiate, and articulate their individual truth as they confront contemporary social concerns.

AFST 390-1 Special Topics in Africana Studies: Race, Memory, and the Archive

CRN 8500

TR 1:00-2:15 PM

Chesya Burke

Who gets remembered? Who gets forgotten? Who has the power to decide what becomes part of the historical record? This upper-level course examines the relationship between race, memory, and the archive, with particular attention to how the histories and experiences of people of African descent have been documented, preserved, distorted, excluded, and recovered within a U.S. context. Students will explore the archive as a collection of historical materials shaped by colonial powers. How do institutions decide what is preserved, whose voices are recorded, how histories are categorized, and what future generations are able to remember?

As an upper-level course, a central component of the course is independent research. Students will learn how to locate, interpret, question, and construct archival materials while developing an individual research project. The course alternates between independent research days and seminar/laboratory days. On independent days, students work on research, archival investigation, reading, writing, and project development. On meeting days, the class engages in discussions, workshops, collaborative activities, source analysis, presentations, and other forms of hands-on archival inquiry.

The course culminates in a substantial research or creative archival project.