

ENGLISH DEPARTMENT
SPRING 2024 COURSE DESCRIPTION
Undergraduate Courses

ENGL 141-01 Writing About Action Research
CRN 7233
T/R 10:00 AM – 11:15 AM
Michael Barnes

ENGL 141 is a one-unit/four credit WE (writing enhanced) course devoted to improving your overall writing skills; this emphasis on writing will include generating ideas, textual analysis, critical thinking, audience awareness, and revision. The workload expectations for this course are defined by Stetson here: <https://catalog.stetson.edu/undergraduate/student-policy/records-grades-registration/credit-hour-policy/>.

The subject matter of this course concentrates on describing, critiquing, and advocating change in a specific institutional or social setting. Traditional research is guided by the principle of objective disinterest. In contrast, action research welcomes the researcher's passionate association with a topic. In this class, we will pursue subjects that are relevant to your lives and interests. For example, students following this research paradigm have tested local water bodies for pollution, rebranded/marketed Daytona Beach as a tourist destination, and gathered examples of the rhetorical strategies mediums employ in readings. To facilitate your critical understanding and descriptive/ethnographic writing ability, we will explore the tropes (persuasive strategies) that create authenticity and audience appeal in a variety of social and institutional contexts. These contexts will be situated within meaningful historical environments that will provide you with the critical lens necessary to advocate for change convincingly. Your work will be compiled into a portfolio and submitted at the end of the semester. The portfolio, consisting of your best work (e.g. eight short papers chosen from a total of ten), and a final ethnographic project are required.

ENGL 141-05 Writing About Food and Drink
CRN 7232
T/R 2:30 PM – 3:45 PM
Nancy Barber

J.R.R. Tolkien once said, "If more of us valued food and cheer and song above hoarded gold, it would be a merrier world." This course will be a celebration of at least food, if not cheer and song, and will focus on the variety of ways

that professionals write about food and drink. The course will give you a chance to try out a number of modes of food and/or drink writing yourself: restaurant review, memoir, multi-media presentation, and a research paper about a specific trend in the food or drink world. ENGL 141 is a writing enhanced (WE course).

ENGL 141-06 Writing About Food and Drink

CRN 7234

T/R 8:30 AM – 9:45 AM

Nancy Barber

J.R.R. Tolkien once said, “If more of us valued food and cheer and song above hoarded gold, it would be a merrier world.” This course will be a celebration of at least food, if not cheer and song, and will focus on the variety of ways that professionals write about food and drink. The course will give you a chance to try out a number of modes of food and/or drink writing yourself: restaurant review, memoir, multi-media presentation, and a research paper about a specific trend in the food or drink world. ENGL 141 is a writing enhanced (WE course).

**ENGL 142A-01 Literature in the World: The Western Film Law, Love,
and the Limits of the American Frontier**

CRN 7240

M/W 2:30 PM – 3:45 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 208-01 The Personal Essay

CRN 6942

M/W/F 9:00 AM – 9:50 AM

Michele Randall

“You don’t start out writing good stuff. You start out writing crap and thinking it’s good stuff, and then you eventually get better at it...”

The personal essay is more expansive than memoir, its famous sub-genre. Scholars and writers have spent more time studying and developing the genre with good reason—it is versatile, brief, and intimate. We will read, discuss, and analyze personal essays, and we will spend time working on our own essays, developing voice, style, and craft. This course fulfills the WE requirement.

ENGL 209-01 Write for Your Life
CRN 7243
T/R 1:00 PM – 2:15 PM
Megan O’Neill

This course introduces you to writing for the real world by studying and then producing three or four kinds of writing that humans typically encounter over the course of life: writing to share your story with others; writing to prepare yourself for the future; and writing to navigate your present. Specifically, the course provides an individually tailored set of learning goals that include developing self-confidence, navigating differences, and preparing for your professional future. This is a very collaborative classroom experience, an excellent opportunity for students to learn with and from each other.

This is a writing course, so you should expect reading, writing, discussion, revision, contemplation, and preparation. Writing enhanced class.

ENGL 220-01 Understanding Composition and Rhetoric
CRN 4866
T/R 8:30 AM – 9:45 AM
Michael Barnes

ENGL 220 is a one-unit/four credit WE (writing enhanced) course devoted to improving your understanding of the history and application of persuasive strategies, particularly in reference to writing. As we consider rhetoric (persuasive technique) and pedagogy (teaching philosophy), your overall writing skills (e.g. generating ideas, textual analysis, critical thinking, audience awareness, and revision) should improve.

This course is an introduction to the research and rhetorical theories in composition studies. The course frame is historical. We will begin by considering the classical debate between the sophists and platonists concerning the social

place of rhetoric. This dichotomy (sophist/platonist) will inform our conversations as we move from the classical period to the present and address such topics as college writing pedagogy, theories of language and epistemology, propaganda, and undergraduate research on writing. Students will consider research from varied methodological perspectives (both quantitative and qualitative) related to the composing process and to literacy in our society. To prepare students to conduct their own primary research, we will explore the methodology of RAD (repeatable, aggregable, data-driven) guerrilla research. Students will have the opportunity to act as researchers by conducting a semester-long project that concentrates on writing pedagogy or the persuasive use of language. A complementary goal of this course is to foster a critical understanding of teaching, from the student's perspective (as researcher).

ENGL 235A-01 Introduction to Film
CRN 4867
M/W/F 11:00 AM – 11:50 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 241A-01 Reading Narrative: The Black Detective
CRN 4868
T/R 11:30 AM – 12:45 PM
Chesya Burke

The African American detective novel has roots all the way back to 1932 with Rudolph Fisher's little-known classic novel of the Harlem Renaissance, *The Conjure-Man Dies*. Since that time, there have been a myriad of Black detective authors from Chester Himes to Walter Mosley to Valerie Wilson Wesley and many more. For this course, we will exercise close reading and analytical skills to examine the narratives of Black detective literature, spanning a wide range of subject matter, from the early-20th century to the present. Students will study

the vast array of prose, history and subject matter that make up the African American detective landscape, while uncovering the diverse nature of the genre. You will develop a deeper understanding of how narratives shift depending on genre, race, class and sexuality as you delve into the stories, films and podcast of the detective genre through the African American perspective. Writing assignments for this course will include written and other narrative exercises, creative projects and a final.

ENGL 242A-01 Reading Lyric
CRN 4869
M/W/F 1:30 PM – 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, contextual analysis, and discuss interpretive choices and range of possibilities. This class meets WE and A attributes.

ENGL 257H-01 Survey of British Literature II
CRN 8224
M/W/F 11:00 AM – 11:50 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-01 Survey of U.S. Literature: American Monsters
CRN 8225
T/R 2:30 PM – 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 290-01 Black Romanticism Sentiment and the Politics of Freedom
CRN 8578
M/W 12:00 PM – 1:15 PM
Hannah Markley

This course explores the ways that Romantic literature and culture depend on what Paul Gilroy calls the Black Atlantic, or the transatlantic traffic in which black bodies were shipped from Africa to the Americas to as a source of free labor, working to extract raw materials that were then shipped back to Britain, enriching the British merchant classes and making consumer goods such as sugar, rum, and tobacco available to the British public. Black Romanticism takes as its point of departure the Black Atlantic as a framework that allows students to decenter major Romantic authors in order to emphasize how texts such as Olaudah Equiano's *Interesting Narrative*, *The Woman of Colour*, Harriet Jacobs's *Incidents in the Life of a Slave Girl*, and *The Narrative of the Life of Fredrick Douglass* offer new perspectives on Romantic self-reflexivity, sympathy, and imagination. By focusing on the role of feeling and sentiment in these texts, students will analyze the ways sentimentality becomes central to abolitionist projects. At the same time, by considering the role of sentiment in constructions of both enslavement and freedom, students will track how the politics of freedom arise in relation to narratives about slavery. Students will consider how these Black Romantic texts speak back to and alongside Mary Wollstonecraft's feminist writings, William Blake's revolutionary prophecies, Samuel Taylor Coleridge's lectures on the slave trade, and Percy Bysshe Shelley's radical poetics, studying the ways in which these political texts define freedom in relation to tropes of enslavement. In this respect, students learn to understand Romanticism as a response to the exigencies of a revolutionary historical moment in which sentimental expression and political freedom were entangled with the transatlantic slave trade, engendering a radical Black politics that survives to this day.

ENGL 300-01 Text, Criticism, Theory
CRN 7349
M/W 2:30 PM – 3:45 PM
Chris Jimenez

This course is designed to help students gain fluency in the disciplinary practice of literary theory by learning about major movements in the comparative history of ideas, exploring critical interpretations of the texts informing said history, and examining the theoretical arguments arising from said texts. Students will learn a number of critical approaches to literary study and interpretation, including ideology critique and postcolonial and feminist theory. This course is required for the English major but has been designed to be useful for any student interested in learning about and practicing critical-theoretical traditions in the comparative history of ideas and the philosophy of language. Students should leave the class with a deep understanding of the history and development of contemporary

literary theory including the ability to put theorists in conversation with each other in a close reading of texts and other media.

ENGL 324-01 Peer Tutoring in Writing
CRN 7245
M/W 10:30 AM – 11:45 AM
Leigh Ann Dunning

This course educates students to assist peers with writing in the Writing Center. Students will study composition pedagogy, with a particular focus on reflective practice and response techniques and will engage in a practicum sequence involving both observation of tutoring and guided practice.

ENGL 341V4-JS Not Your Hollywood Blockbuster
CRN 7689
M/W/F 9:00 AM – 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 342V2-JS Literature and Medicine Mind, Body, and Madness
CRN 7396
T/R 10:00 AM – 11:15 AM
Hannah Markely

This course explores nineteenth-century representations of mind and body, from the eighteenth-century cult of sensibility that prioritized external performances of strong feeling featured in Jane Austen's *Sense and Sensibility* to depictions of the "mad woman in the Attic" in Charlotte Brontë's *Jane Eyre*, postpartum depression in Charlotte Perkins Gilman's *The Yellow Wallpaper*, and the hysterical governess in Henry James's *The Turn of the Screw*. In addition to these texts, students will read excerpts from psychological case studies about the origins of physical and mental disorder as they were understood by nineteenth-century physicians as well as how "treatments" depended on disciplining, restraining, and often surgically altering the bodies of individuals deemed "mad." Specifically, by consider the relation of emancipation in Revolutionary France to the "moral management" systems of early British psychology as well as the work of Jean-Martin Charcot, Josef Breuer, Sigmund Freud, and S. Weir Mitchell, students will consider how the distinctions between mind and body became increasingly vexed by questions of gender, race, and sexuality, especially as women looking to claim rights, education, and spaces beyond the home became increasingly characterized as mentally ill, or "hysterical." By situating literary texts alongside nineteenth-century theories of mind and modern critiques and elaborations of nineteenth-century psychiatric medicine, students will analyze the relationships between literary culture and the development of psychology in the century with a focus on the relationships among gender, sexuality, and race as they structured understandings of the "healthy" individual.

ENGL 343V7-JS The Culture and Aesthetics of Japanese Animation

CRN 8455

M

6:00 PM – 9:00 PM

Chris Jimenez

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

ENGL 366-01 Shakespeare
CRN 4874
T/R 11:30 AM – 12:45 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 373-01 Studies in Global Literatures: Bravest Newest Worlds
CRN 7247
M/W 4:00 PM – 5:15 PM
Chris Jimenez

Given the world's hopelessly expanding scale and technological modernization, how are we possibly to brave it? At best, we look to create a dream society—Utopia—but the very origin of this term is at odds with itself, derived as a play on the Greek u-topos ("no place") and eutopos ("good place"). And if the good world of Utopia is nowhere to be found, we otherwise risk descending into the nightmare world of Dystopia—the "bad place." So, which will it be? To confront this question, our course will examine how both are represented in world literature within a variety of contexts, in English and in translation, and from Western and non-Western writers. Our method will be to forego the question of "good or bad" and instead focus on the more interesting question of place.

Rather than the timelessness of "space" or the spacelessness of "time", our focus on place will allow us to situate the particular spacetime location of our human-centered, language-defined world—Earth—and the "worlds" within it: social, cultural, historical, political, virtual, and literary. We will read about nuclear disaster and atomic energy, biogenetic mutation and transhuman enhancement, anthropogenic climate change and environmental conservation, and the looming crisis of artificial intelligence and the technological singularity. Placing these global developments will help us understand where exactly the world is and prepare for its ever-newest catastrophes. Finally, in our bravest readings of global

literature, we will aim to overturn the catastrophic future and imagine instead what J.R.R. Tolkien termed "eucatastrophe"—the good destruction of older worlds we need not mourn.

ENGL 476-01 Seminar: History Plays
CRN 5900
T/R 2:30 PM – 3:45 PM
Lori Snook

Our course centers on two questions: how do writers and productions turn history into theatre? What are the intersections of *history* and *play*? As we work on those questions, we'll also explore the ways historians define history and historiography, the ways theatre practitioners and scholars approach theatre and for whom, and the ways an author's distance from the subject (near or far, in time and place) affects the representation of history. These explorations will include thinking critically about sources for history plays.

The playwrights we study will include (but are not limited to) William Shakespeare, Caryl Churchill, Arthur Miller, Winsome Pinnock, Anna Deavere Smith, and David Hare, with an in-class viewing of Lin-Manuel Miranda's *Hamilton*. Assignments: reading journals, four short essays, a researched performance history paper and presentation, a presentation proposing a short season of history plays, and a researched seminar paper.

ENGL 483-01 Exploring Writing Studies
CRN 7947
M/W 9:00 AM – 10:15 AM
Michael Barnes

After a brief overview of the history of rhetoric and composition studies—for those who did not take ENGL 220—the course will focus on modern, postmodern, and postprocess conceptions of writing theory, pedagogy, and rhetoric. As is customary in my courses, the important debates and conflicts that inform the modern academic world will provide a structure for this discussion-based class. For example, we will question whether men and women write in different modes, whether a social emphasis on literacy and basic writing is a positive one, whether theory plays a significant role in practice, and if AI is destined to be a negative influence on writing, teaching, and administration. The discussion portion of the class will be balanced with an ethnographic project exploring your writing processes and your perceptions of others' writing processes. Your grade will be assessed using the portfolio method, and there will be a final exam, which includes a presentation.

ENGL 499-01 Senior Project
CRN 4880
T/R 10:00 AM – 11:15 AM
Joel Davis

Provides a review of and further grounding in the methods, materials, and critical approaches appropriate for advanced literary research, culminating in a substantial written project. Students will pursue in-depth study of a literary topic, discuss typical problems in their writing and research, and participate in groups to read and discuss work in progress. It includes both written and oral presentation of projects. Seniors with advanced standing are encouraged to take the course in the fall. Prerequisite: [ENGL 300](#) and two units from [ENGL 220](#), [ENGL 240A](#), [ENGL 241A](#), [ENGL 242A](#), [ENGL 243A](#), [ENGL 256H](#), [ENGL 257H](#), [ENGL 258H](#) and one 400-level course in ENGL or ENCW.

SPRING 2024 COURSE DESCRIPTIONS

UNDERGRADUATE CREATIVE WRITING COURSES

ENCW 113A-01 Introduction to Writing Poetry
CRN 7229
M/W/F 8:00 AM – 8:50 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—then practice, practice, practice. By the end of this course you will have a strong understanding of the workings of a poem and your own creative process. This course fulfills the WE & A requirement.

ENCW 311A-30 & ENCW 411-01 Non-Fiction Workshop/Advanced Non-Fiction Workshop
CRN 4881 & 5505
T/R 10:00 AM – 11:15 AM
Nancy Barber

ENCW 311A/ENCW411 is, as its title suggests, a nonfiction workshop, specifically a creative nonfiction workshop devoted to memoir. Defining “creative nonfiction” is a bit of a quagmire, but to start with, let’s say that it’s based in truth and has a strong voice and style. It’s mostly prose, and more often than not, it has a first-person narrator. The objective of the class is to read, write, analyze, and critique nonfiction in order to hone your knowledge and skills. This course satisfies an A requirement and is Writing Enhanced.

ENCW 314A-01 Dramatic Writing
CRN 4882
M/W 12:00 PM – 1:15 PM
Lori Snook

This course introduces you to playwriting and screenwriting. The heart of the course will be your writing of a one-act play and either the first act of a full screenplay or a short filmscript; these projects will be workshopped extensively before your final drafts are submitted. To prepare you to write these projects, in class we’ll also work on the basics of the craft, read sample plays and scripts, and write and stage a reading of a class play. This course can fulfill an A General Education requirement and is a Writing Intensive class.

ENCW 320A-01 Writers Read: Speculative Fiction
CRN 7028
W 6:00 PM – 9:00 PM
Brendan Bowles

This class is a hands-on introduction to reading and writing speculative fiction, including 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 small group workshops—all with an eye towards improving our chops.

We’ll send heroes on journeys and bring strangers to town—including a few author visits.

It's going to be out of this world.

ENCW 414-01 Drama Workshop
CRN 5158
[date/time to be determined by participants]
Lori Snook

This course is only for those few, those happy few who've already taken ENCW 314A. 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 Registrar course schedule says, time and days agreeable to all will be determined in December before everyone leaves for winter break.

ENCW 415-OL & DIGA 398-OL Advanced Open-Studio Workshop
CR# 6063 & 4788
T 6:00 PM – 9:00 PM
Terri Witek & Matt Roberts

For students who have already completed any 300-level creative writing class and want to further their skills among writers and artists who challenge each other with cross-disciplinary prompts and techniques. We'll work alone and collaboratively, work ephemerally, and create sustained bodies of new material. For those already working across different media and for those single-genre specialists who'd like to learn new ways of making, the class is combined with Matt Roberts' CREA 398 course and features visits from guests who will demo their own work and offer new prompts from their fields.

Permission of Instructor required for ENCW 415 (twitek@stetson.edu)
Note: All 400 level ENCW courses may be repeated.