

**ENGLISH DEPARTMENT  
SPRING 2026 COURSE DESCRIPTION  
Undergraduate Courses**

**ENGL 141-1                      Writing About Action Research**  
**CRN 7233**  
**M/W/F                      1:30-2:20 PM**  
**Michael Barnes**

ENGL 141 is a one-unit/four credit WE (writing enhanced) course devoted to strengthening writing through practice in invention, analysis, critical thinking, audience awareness, and revision. Workload expectations are defined by Stetson here: <https://catalog.stetson.edu/undergraduate/student-policy/records-grades-registration/credit-hour-policy/>.

The course frame is action research, which departs from the “objective disinterest” of traditional research by recognizing the writer’s investment in a subject. Students pursue topics of personal and social relevance, moving from description to critique to advocacy. Previous projects have included testing local water for pollution, rebranding Daytona Beach for tourism, and analyzing the rhetorical strategies of spiritual mediums. To guide such work, we will study tropes and other persuasive resources that generate authenticity, credibility, and audience appeal in social and institutional contexts. These inquiries will be situated historically, so that students can frame contemporary issues within broader cultural narratives.

Assessment will be portfolio-based: students will submit their best eight short papers (from ten assigned) along with a final ethnographic project. The portfolio demonstrates growth in rhetorical control, descriptive precision, and persuasive advocacy.

**ENGL 142A-3                      Literature in the World: Fairy Tales**  
**CRN 7237**  
**T/R                      8:30-9:45 AM**  
**Michele Randall**

**“There must be possible a fiction which, leaving sociology and case histories  
to the scientists, can arrive at the truth about the human condition,  
here and now, with all the bright magic of the fairy tale.”**  
*Ralph Ellison*

Around for many generations, Fairytales are still popular in modern writing, television, and film. This course explores the world of Fairytales by looking at some of the original stories and variations. We read, discuss, analyze, and write about context, cultural adaptations, and modernization of older stories and take a closer look at gender issues like male and female voices in fairy tales, the use of sex & violence, Mother Goose vs. The Grimm Brothers, and the changing value of beauty. Assignments will respond to the stories and critical essays. Be prepared to have thoughtful conversations, substantive analysis, critical thought, & reflection. This course meets GS, WE, & A requirements.

**ENGL 205-1                      Writing for Media**  
**CRN 4864**  
**M/W/F                      11:00-11:50 AM**  
**Michael Barnes**

This course develops skill in writing for contemporary media while grounding practice in the traditions of English Studies. Students study and apply classical rhetorical strategies—progymnasmata, schemes and tropes, and appeals to ethos, pathos, and logos—across modern genres such as open letters, letters to the editor, restaurant and film reviews, and educational scripts for platforms like YouTube. Writing is approached as rhetorical performance, with attention to invention, arrangement, and style.

In addition to shorter media pieces, students will undertake an extended journalistic study of a local site or issue—such as Blue Spring, the Speedway, Sky Dive DeLand, Cassadaga, or the history of dog racing—crafting a series of writings that embed argument in descriptive and narrative accounts. These projects emphasize grounded observation, rhetorical analysis, and the ability to shape local knowledge for broader audiences.

By combining media practice with classical rhetorical training, the course shows how English Studies equips writers to enter public discourse with clarity, judgment, and persuasive force. Students will leave the course prepared to compose across diverse media forms while recognizing how rhetorical traditions inform even the newest modes of communication.

**ENGL 220-1                      Understanding Composition and Rhetoric**  
**CRN 4866**  
**M/W/F                      9:00-9:50 AM**  
**Michael Barnes**

ENGL 220 is a one-unit/four credit WE (writing enhanced) course designed to deepen your knowledge of rhetoric as both theory and practice. Emphasis falls on invention, analysis, and revision within the study of persuasive strategies.

The course is historical in frame. We begin with the classical debate between sophists and platonists over rhetoric's place in society, then trace this tension through major developments in composition theory and pedagogy. Topics include theories of language and knowledge, propaganda, literacy, and undergraduate research on writing. Students will read across methodological traditions, both quantitative and qualitative, with special attention to RAD (repeatable, aggregable, data-driven) research in composition studies.

Assignments combine theory with practice. Students will design and carry out a semester-long research project in rhetoric or pedagogy, applying classical and contemporary frameworks to the analysis of writing. A complementary goal is to foster critical awareness of teaching itself, encouraging students to approach pedagogy as both learners and researchers.

**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 employment in the Stetson Writing Center. Writing enhanced course.

**ENGL 235A-1                      Introduction to Film**  
**CRN 4867**  
**M/W/F                      9:00-9:50 AM**  
**Nicole Denner**

This course introduces students to the "reading" and the comprehension of film as a language and to cinema as an institution. Students will learn the basics of film analysis to develop the skills to recognize, analyze, describe, and, hopefully, more fully enjoy film and its possibilities. Students will be introduced to the basic "building blocks" (narrative, mise-en-scene, cinematography, sound, and editing) of film, as well as the theories behind those formal elements. Topics may include the development and influence of technical and technological aspects of film; considerations of the relationships between the camera, the narrative, and the spectator; and the complexities of cinematic, cultural, and historical contexts. Students will be expected to master a fundamental vocabulary for film criticism, and to attend screenings as required. Writing enhanced course.

**ENGL 241A-1                      Reading Narrative**

**CRN 4868**

**T/R                      4:00-5:15 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 and film, 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 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 258H-1                      Survey of US Literature: American Monsters**

**CRN 8225**

**T/R                      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 American 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. Assignments for this course will include quizzes, a group panel presentation, and critical analysis essays for the mid-term and final. Each week we will focus on a different monster topic or film while reading supplementary text, stories and novels. Students will address the ways in which the U.S. has historically examined social and racial issues, but also on the ways contemporary artists use these topics today.

**ENGL 300-1**                      **Text, Criticism, Theory**  
**CRN 7349**  
**T/R**                      **2:30-3:45 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 335-1**                      **Film Studies**  
**CRN 8864**  
**M/W/F**                      **10:00-10:50 AM**  
**Nicole Denner**

This course provides an introduction to film theories and methods of film analysis. We'll unpack how movies work—not just as entertainment, but as powerful art forms, cultural forces, and unique languages that shape meaning and emotion. We'll explore key ideas from groundbreaking thinkers who've shaped how we understand film's form, storytelling, and social impact. From dissecting iconic scenes to analyzing cinematic language, we'll gain hands-on skills in film criticism and discover how theory and analysis come together to reveal the magic behind the movies.

**ENGL 343V7-JS**                      **The Culture and Aesthetics of Japanese Animation**  
**CRN 8455**  
**M**                      **6:00-9:00 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 344V3-JS**                      **Literature of Revenge**  
**CRN 7346**  
**T/R**                      **8:30-9:45 AM**  
**Joel Davis**

Anger can be understood as a reaction to injustice, and stories about avenging wrongs are nearly ubiquitous: Wikipedia lists 130 video games based on revenge, revenge plots drive many action movies, virtually innumerable revenge memes and revenge gifs are at our fingertips, and we even have laws specifically targeting “revenge porn.” How do we enforce justice? When is violence or even killing justified? This course examines these problems through literary, sacred, historical, and critical texts, including some of the revenge stories foundational to Western European and American culture. The reading load is intense: it’s filled with graphic violence, and the readings are many, long, and intellectually challenging. If you are interested in the topic and willing to read and write about sometimes horrifying works you’ve never even heard of, or to defamiliarize works you think you know well, this is a good course for you.

**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 474-1**                      **Postcolonial Literature Seminar: Empire, Nationalism, and the Novel**  
**CRN 8865**  
**M/W**                      **2:30-3:45 PM**  
**Chris Jimenez**

This course examines the twined histories of colonialism and imperialism as well as the challenges of decolonization, nation-building, and globalization in the contemporary era. Students will interrogate how postcolonial writers have used literature as a generative site of resistance in a variety of aesthetic, cultural, political, and theoretical contexts. Together, we will interrogate how ideologies such as nationalism and racism are bound up with both the discourse of empire and the history of the novel. Drawing on the work of prominent postcolonial theorists including Frantz Fanon, Edward Said, and Gayatri Chakravorty Spivak,

students will learn critical approaches to understanding and reading postcolonial novels from Africa, the Caribbean, and South Asia among other locations around the world.

**ENGL 481-1 Seminar Literary Theory: Hysteria, Trauma, Anxiety**  
**CRN 6061**  
**T/R 1:00-2:15 PM**  
**Hannah Markley**

This seminar takes up key symptoms and disorders in the history and development of psychoanalysis. By tracking psychoanalysis from its emergence in the study and theory of hysteria, students learn about feminist reclamations of the hysteric from Jacqueline Rose, Elisabeth Bronfen, and Jane Gallop as well as the hysteric's importance to the development of psychological and literary interpretation. From there, students learn about the place of narcissism in psychoanalytic descriptions of mind, including the ways such psychic determinations are critiqued by Franz Fanon from postcolonial perspectives in which political domination produces psychic alienation that complicates the white and Western view of psychology that emerged in the mid twentieth century. Students will analyze psychic alienation in Ralph Ellison's "Battle Royale," the short story that is part of *Invisible Man* alongside Kevin Duong's recent history of Harlem's Lafargue Clinic – a free psychoanalytic clinic that was patronized by Ellison and the novelist Richard Wright during the 1940s. The next unit builds on the previous two, helping students to consider how political conditions transform psychic structures by contextualizing the development of theories about psychic trauma in relation to World War I, the rise of fascism, and the Holocaust. By exploring how Shoshana Felman and Cathy Caruth take these historical contexts as points of departure, students will interpret Paul Celan's poetry as expressions that register the contradictions and elisions of traumatic experience in literary form. The course ends by considering the psychoanalytic view of anxiety from Freud to Lacan by reading Franz Kafka's "The Metamorphosis" where anxiety protects the individual from political knowledge and acts as a symptom of its repression, transforming the body into an affective cipher for political violence and the fear of the future.

In addition to rigorous seminar discussions and close reading assignments, students will be asked to annotate readings to demonstrate their engagement with course material. As a midterm, students will write a critical reflection followed by an oral exam. The seminar will culminate in an essay exploring a topic in the seminar and oral defense of the paper.

**ENGL 499-1 Senior Project**  
**CRN 4880**  
**T/R 11:30-12:45 PM**  
**Megan O'Neill**

In our senior colloquium students use many of the skills they have already developed in order to create their own project, develop it through research and analysis, write and revise it, and present it in written and oral form to others. Senior standing required. Students may choose a creative option as long as they have taken at least one course in their preferred genre.

#### **SPRING 2026 COURSE DESCRIPTIONS** **UNDERGRADUATE CREATIVE WRITING COURSES**

**ENCW 111A-1 Introduction to Writing Literary Nonfiction**  
**CRN 8456**  
**TBA**  
**Nancy Barber**

In this course, students will focus on the art and craft of travel writing. We will analyze exemplary Irish travel writing and try to model some of its magic as students craft, critique, and workshop their own essays based on their travel during the Global Gateways Program. The course will include three major pieces of creative nonfiction and many journal entries.

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

To strengthen existing writing skills

To heighten understanding of travel-writing conventions

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

To increase information literacy and research abilities

To produce an archive of writing from the semester in Ireland

Permission of instructor required - [nbarber@stetson.edu](mailto:nbarber@stetson.edu) This course will be offered in Ireland as part of the Global Gateways Program.

**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 focuses 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 312A-1 Fiction Workshop**

**CRN 6728**

**W 4:00-7:00 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.

By Permission of Instructor.

**ENCW 412-30                      Advanced Fiction Workshop**

**CRN 5365**

**W                      4:00-7:00 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.

By Permission of Instructor.

**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.

By Permission of Instructor.

**ENCW 415                      Advanced Open-Studio Workshop**

**CRN 6063**

**T                      6:00-9:00 PM**

**Terri Witek**

For students in any genre who have already completed a 300-level creative writing class and would like to further their skills among writers and artists who challenge each other with cross-disciplinary prompts. 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. Team-taught with Matt Roberts, ENCW 415 will be cross-listed with DIGA 398, and each course number is capped at 10.

Permission of Instructor: (please get in touch early!) [twitek@stetson.edu](mailto:twitek@stetson.edu)

Note: All 400 level ENCW courses may be repeated. Because of the limited # of seats, ENCW students who have not yet taken ENCW 415 will get first consideration. Please do write me if you are a 415 repeater, though!

**Medical and Health Humanities Minor  
Spring 2026**

**MEDH 101-1 Introduction to Medical and Health Humanities**

**CRN 8842**

**T/R 11:30-12:45 PM**

**Hannah Markley**

**Note: This course does not count towards the English major, but is part of the Medical and Health Humanities Minor housed in the English Department.**

To introduce students to the interdisciplinary approaches of studies in Medical and Health humanities, each unit of the class is organized around an illness narrative that students analyze through contemporary medical understandings, social and cultural interpretations, and philosophical frameworks. The first unit discusses cancer in Paul Klanithi's memoir *When Breath Becomes Air* and Susan Sontag's *Illness as Metaphor*, the second addresses epidemic diseases, including Spanish Flu and Covid-19, using Katherine Anne Porter's *Pale Horse, Pale Rider* and Jesmyn Ward's essay "On Witness and Respair: A Personal Tragedy Followed by Pandemic," and the third unit considers addiction, focusing on Stephen King's short story "Quitters, Inc." and Carl Erik Fisher's memoir and cultural history, *The Urge*. In each unit, students will read and interpret the patient narrative as they learn about the ways modern medicine understands, defines, and diagnoses the illness. Next, students will consider the ways the illness is analyzed by scholars of critical disability studies, focusing on how larger structures such as economic insecurity, de facto segregation, and environmental pollution create the conditions for illness, profoundly impacting the ways medical science frames it and treats individuals diagnosed with it. Finally, students will consider how critical theorists and philosophers understand illness in relation to health and healing, rethinking illness not as an aberration from "normal" biological function but as naming conditions of individual and collective experience that are profoundly bound up in the ways humans live and die.