SPRING 2013 COURSES IN THE DEPARTMENT OF ENGLISH

ENGL 200:01. The Literary Merits of Harry Potter. Bickford. We will read and consider the literary merits of the Harry Potter books by examining current scholarship and academic attitudes toward the series. Students will formulate their own arguments about the novels through consideration of such elements as class, gender, race, and myth. Graded assignments will include but are not limited to short papers, one major researched essay, and a final exam.

ENGL 200:02 Fairy Tales and Heroic Quests. Cothran. Traditional stories of danger and magic provide us with fascinating illustrations of human fears, values, and dreams. This course will look critically at a variety of global texts (from Snow White to Shrek) as students examine JRR Tolkien's claim that fairy tales are unacknowledged pieces of great art. Students will explore the function and power of fantasy stories and be encouraged both to analyze tales and to try rewriting a fairy tale of their choice. Assignments will include three papers, a midterm, and a final. Three credits of ENGL 200 may be applied to undergraduate degrees in English (LLAN & SCED).

ENGL 200:03 Story Writing. Cothran. Do you keep a journal or blog? Write scenes or stories in your spare time? Rethink the plots of the movies you watch and the books you read? Plan adventures for a D&D group? Record your family's history? Then this course is for you! “Story Writing” is a course that explores what makes a story funny, terrifying, thrilling, romantic, or just generally wonderful. Students will read short stories, excerpts from individuals’ autobiographies or memoirs, a selection of popular blogs, and a few essays on the creative process. In class, students will experiment with different writing techniques in a workshop format. There will be four graded writing assignments, as well as a number of small daily exercises. Three credits of ENGL 200 may be applied to undergraduate degrees in English (LLAN & SCED).

ENGL 203.01 Major British Authors. Naufftus. A study of major British writers: Chaucer, Shakespeare, Milton, and representative figures from the Neoclassical, Romantic, Victorian, Modern, and Postmodern eras. We will attempt to represent the major literary genres and to get a sense of both the historical development of British culture and some major critical approaches to the works under study.

ENGL 203.02 Major British Authors. Neary. A study of major British writers: Chaucer, Shakespeare, Milton, and representative figures from the Neoclassical, Romantic, Victorian, Modern, and Postmodern eras. We will attempt to represent the major literary genres and to get a sense of both the historical development of British culture and some major critical approaches to the works under study.

ENGL 208: Foundations of World Literature. Smith. This course is designed to familiarize students with great works of world literature representing the Classical, Medieval, and Renaissance periods and also significant, chronologically comparable works from the Non-Western tradition. Students will engage in discussion, critical thinking, and analytical writing about diverse literary traditions and individual works. In addition to in-class writing, essay tests, and a final exam, students will be required to write at least one formal, researched critical essay.
ENGL 211: Major American Authors. Richardson. Study of the major periods, literary forms, and issues that characterize American literature, with a consideration of representative major works and authors over the course of American literary history.

ENGL 291: Introduction to the English Major. Hiner. This course is designed to familiarize English majors with the methods, terminology, and critical approaches of the discipline. The course helps students to identify important differences between the three tracks within the major and to understand the student’s role in the advising process. The course explains interpretive strategies and contexts such as critical theory, periodicity, and historicity, and covers research strategies, documentation styles, and evaluation of databases and secondary sources. Emphasis is placed on interpreting and understanding written works in multiple genres using a variety of critical approaches. In addition, the course allows students to build a strong resume and to explore the many professional and academic options open to English majors, such as careers, graduate programs, scholarships, internships, clubs, organizations, awards, and peer tutoring opportunities. Students will construct a resume and will write two short (1 – 2 pp) analytical papers, two short (2 – 3 pp) literary analyses, one annotated bibliography, and one analytical/argument essay supported by research (6 pp). Other requirements include a cumulative final exam and one brief oral presentation.

ENGL 300: Approaches to Literature. Bickford. This writing intensive course required of all English majors and minors introduces students to the evolving study of literary criticism. The course covers critical approaches from the past and present as well as looks toward possible future developments in criticism. We begin with a study of formalism and then move to detailed examinations of the dominant critical schools of the twentieth century, including reader response, psychoanalysis, structuralism, feminism, new historicism, deconstruction, gender studies, and postcolonialism. Students choose a primary text on which to base their major written assignments – an annotated bibliography, a review of literature, a casebook, and a critical essay. Other requirements include short essays and a cumulative final. Textbooks support all aspects of the course and are a casebook made up of a primary work and five essays displaying varying critical approaches, an introduction to critical theory, the most current MLA handbook, and a handbook to literature. Note: Writing Intensive Course. Restricted to English majors and minors. Prerequisite: sophomore standing.

ENGL 303: Grammar has been renumbered to ENGL 530!

ENGL 305: Shakespeare. Fike. English 305 surveys eight plays representing the four “modes” of Shakespeare’s work (comedy, history, tragedy, and romance). Supplementary readings on Shakespeare's life and times will be assigned in The Bedford Companion to Shakespeare. The requirements include midterm and final examinations, a term project written in multiple stages, and class participation. Many theoretical approaches will be sampled, and you should feel free to construct an interdisciplinary research project, especially if you are not majoring in English.

ENGL 310:01 Greek Mythology. Jordan. A survey of Greek mythology and its influence upon all aspects of Greek society and culture. Special emphasis will be placed upon the role of myth in literature. A trip to Greece during Spring Break will be an integral part of the classroom experience. Students who have
paid their deposit for the trip will be guaranteed a slot in the class, regardless of your enrollment priority. Please contact Ms. Jordan (jordana@winthrop.edu, x 4543) as soon as possible if you wish to enroll.

**ENGL 312: African American Literature. Hecimovich.** English 312 is a survey in African American literature. Students will explore a representative sample of the body of African American literature, beginning with a cursory review of the Middle Passage, moving to the foundations in music and oral culture, and progressing through the major cultural and literary periods of African American literary production. Students will be asked to explore, among other ideas, the connection between the history and the literature that results, the role of the African American artist, and whether or not there is such a thing as a Black Aesthetic. Prerequisite(s): ENGL 211 or AAMS 300 or permission of instructor. Online Course.

**ENGL 319: The British Novel. Naufftus.** For students, the novel is usually the most popular British literary genre, and it certainly gives us the clearest picture of British life during the last three centuries. There are far too many important British novels for us to cover in one semester, so we will be looking at representative novels from various cultural periods: the Enlightenment, Romanticism, Realism, Naturalism, Modernism, and Post-modernism. This will take us from 1740 to almost the present; and because the bookstore needs some advanced warning, we will definitely start with Henry Fielding’s *Joseph Andrews* and Jane Austen’s *Sense and Sensibility*. Later selections, however, will be made in consultation with the class. We don’t want to read a whole list of books that you have already studied in other classes, especially if you hated them. During the first class, you will vote on specific works by representative novelists, with the only required writer being Charles Dickens. Since you will probably get tired of me, one interesting feature of the course will be some guest lectures by Dr. Gregg Hecimovich, our new chair, who has published widely on the British novel. We will have short reading responses (both oral and written); a mid-term; a cumulative final exam; and an 8-10 page research paper.

**ENGL 328: Healing Arts in Medicine. Martin.** This class introduces students of any background during the first half of the semester to various expressive arts modalities through research and in-class workshops with guest practitioners of expressive arts. The second half of the semester emphasizes the service learning part of the class: students will engage weekly with adult patients, their families, and staff in expressive arts experiences at Piedmont Medical Center. These experiences range from reading to patients and helping them journal to inviting patients to participate in crafts as well as drawing and painting.

**ENGL 330: Women and Literature. Gerald.** The main aims of the class are to increase students’ awareness of women’s contributions to literature; to make students aware of the relevant historical, political, and cultural issues that affect women’s writing; and to further students’ understanding of the relationships among the works read and the relevance of these works to the students themselves. Note: Crosslisted as WMST 330.
ENGL 491: Departmental Seminar. TBA. This course assesses student mastery of English coursework. Students complete several assessment measures—including content knowledge tests, an essay test, and the Senior Opinionaire. Although the tests are individually graded, students receive an S or U for the course. The results are then summarized anonymously and used to improve instruction in the English Department. Prerequisite: Should be taken in the first semester of the senior year (after the student has completed 90 hours).

ENGL 492: Seminar in Science Communication. TBA. This course assesses student mastery of SCOM coursework. Students complete several assessment measures—including a portfolio, a job application package, a focus group, and the Senior Opinionaire. Although the measures are individually graded, students receive an S or U for the course. The results are then summarized anonymously and used to improve instruction in the Science Communication Program. Prerequisite: Should be taken in the first semester of the senior year (after the student has completed 90 hours). TBA. See Dr. Hecimovich to register.

ENGL 512: Middle English Literature Excluding Chaucer. Koster. In this course we will read and enjoy some of the best literature written in English from 1100-1475 C.E., both in translation and the original. No previous experience with Middle English is required; much will be read in "modern" translations. Our focus will be on understanding how gender, class, culture, religion, and history affected the development of English as a literary language. Authors will include Malory, Margery Kempe, Julian of Norwich, the Pearl Poet, Langland, the women of the Paston family, and of course the ever-present Anonymous. We will spend some time handling medieval manuscripts in the Dacus Archives, watching the occasional film, discussing modern works that handle or try to reproduce medieval literature, and perhaps even sampling medieval cheesecake recipes. Prerequisites: WRIT 102 or CRTW 201 with a C or better and ENGL 201 or 203; or MDST 300; or graduate standing.

ENGL 521: Restoration & 18th Century Literature. Hiner. When is it appropriate to eat children? Should Hollywood be responsible for the content of its films? What does gravity have to do with a beheaded king? (Aside from the obvious, of course.) What does landscaping have to do with the stock market? When is art the same as money? And what does Gloria Steinem owe Aphra Behn? The answers to these questions (and others) are why we study eighteenth-century British literature, the 'real' beginning of the modern period. At no other time in literary history did the cultural and financial marketplace explode simultaneously, producing at once a laissez faire economy and new genres of literature. In this course, we will focus on literature as a reflection of the ever-expanding British culture between 1660 and 1800, paying close attention to the relationship between various texts and the cultural issues of the day. We will discuss the ambiguities of problematic clichés that are often used to describe the literature. How, for example, can one literary period be known as the Age of Reason and the Age of Sensibility? How can the Age of Satire parallel the rise of the novel? As we consider such contradictions, we will discover the remarkable similarities between issues of eighteenth-century Britain and twenty-first century America. We will explore the "new economy," the politics of the middle class, the role of women, the importance of the novel, the morality of art. Undergraduates can expect to complete a midterm and final examination, a short response paper, a 5-page research paper, and short oral presentations. Graduate students can expect to complete a midterm and final examination, 2 short response papers, a 10-page
research paper, a conference-style oral presentation of the research paper. They will also lead a class discussion sometime during the semester.

**ENGL 529: 20th Century American Fiction and Drama. Bird.** In ENGL 529: 20th Century American Fiction and Drama. Bird. In English 529, we will read novels, short fiction, and plays, focusing on the theme of women and men, examining gender issues and conflicts. A few of the writers to be studied: Sherwood Anderson, Ernest Hemingway, William Faulkner, Zora Neale Hurston, John Steinbeck, John O’Hara, John Updike, Flannery O’Connor, Tennessee Williams, and Toni Morrison (among others; instructor welcomes suggestions for authors and works to be included). Course requirements include a midterm exam, a final exam, three critical essays, and weekly blogs. Graduate students will also be expected to lead one class discussion and write longer papers. Prerequisites: Either ENGL 210 or ENGL 211; or graduate standing.

**ENGL 530: Grammar in Theory and Practice. Jones.** This course reviews traditional grammar with an emphasis on descriptive methodology (how our language functions) and introduces transformational and structuralist grammars. Students will be required to write a "problem" paper or prepare a lesson plan and take three exams. Primarily intended for students planning to teach.

**ENGL 602: Critical Theory. Brownson.** This course will be an intensive seminar in critical theory, beginning with an historical survey (from Plato and Aristotle to Freud and Sartre) and culminating in study of 20th century critical movements (formalist, reader-response, deconstructive, psychoanalytic, feminist, Marxist, New Historicism, and so on). The readings will be in essential primary texts. Students will read, discuss, write short and long papers, and make presentations. This course is intensive and challenging, but it should be an excellent learning experience.

**ENGL 612: 20th Century British Fiction and Drama. Neary.** British fiction and drama of the 20th century has been characterized by strong reactions: from the works of the Bloomsbury group to the Angry Young Men to the literature of Postcolonial Ireland, English writing from the 1900s responds to historic, social and cultural developments with innovation, anger, and wit. In this course we will look at some novels by Woolf, Huxley, Forster, Durrell, Amis, Lessing, and O’Brien, as well as dramas by Eliot, O’Casey, Beckett, McPherson, and Devlin. Our journey through these works will help us find the agenda of these 20th-century writers and the direction in which they take the reader, the spectator, and the literary tradition in English.

**ENGE 519: Adolescent Literature. Prickett.** Adolescent Literature focuses on the selection and evaluation of suitable reading material from all literary genres for the young adult, with specific attention to the development and needs of adolescents. Students will complete a number of hands-on individual or group-based projects, which may consist of lesson plans, performances, and responses to issues related to young adult literature. Special attention will be given to gender dynamics in the classroom, working with non-print media, special needs issues, multiculturalism and the canon, censorship, and student-centered curriculum in the teaching of literature. Although Adolescent Literature is designed primarily for students in the English Education track, the course is also suitable for other majors who may be interested in exploring how literature is used in social work, psychology, and
other areas that involve working with young adults. Prerequisites: WRIT 101 and HMXP 102; minimum of sophomore status.

WRIT 307: Fiction Writing. Ely. This class is a workshop. Students will submit their work to the workshop and participate in workshop discussions. Students will write two stories and make extensive revisions. Students will learn to read like writers. Also students will read at least two books: a short story collection and one of the following: a biography, a collection of letters, or a book on the creative process, all with the aim in mind of examining their own creative process.

WRIT 350: Composition Theory and Pedagogy. Smith. Students in this class will gain knowledge about their own writing process, about theories of composition and rhetoric, and about the teaching of composition in the schools. This is an intensive writing class, so students should be prepared to write on an almost daily basis as well as discuss the readings and participate in small group activities. Students will write in several formats for a variety of purposes; there will be an oral presentation, a midterm, and a final exam. The class is primarily discussion; there are also assignments specifically geared toward teaching writing (for example, teaching a grammar lesson, grading student papers). Notes: This class is designed primarily for students who are considering teaching careers. This course includes a field component with secondary English Language Learners (ELL).

WRIT 366X: Technical Editing (new course). Spring. Students with training in editing and communication have improved job opportunities. This course is intended to give students that training by strengthening their writing skills and equipping them to evaluate and edit documents. Specifically, Technical Editing will focus on learning principles of design, applying ethical models of communication, and developing an awareness of the writer/editor relationship in the 21st century. Smaller assignments are designed to help students learn to use copyediting marks (hardcopy and electronic), analyze rhetorical choices, and edit texts for a myriad of audiences, both local and global; similarly, the editing projects encourage students to cultivate their skills by creating and revising professional documents. Students will conduct a substantive edit of documents in the following categories: a pamphlet/brochure, a manual/report, and a website. WRIT 366X meets in a computer classroom to allow for an emphasis on the technologies of editing, and it will fulfill the technology requirement of the Touchstone program. It will be blanket petitioned to count toward the Writing Track as well.

WRIT 516: Poetry Writing. Weeks. The focus of this course, as in WRIT 316, is on student poetry, which will be discussed and critiqued in a workshop format. In addition, students will read and discuss published poems from a variety of sources as well as essays on contemporary poetry and craft. Each student will write a review of a recent collection of poems, which will be presented orally as well as turned in with the portfolio of poems and revisions at the end of the semester.

WRIT 530: Script Writing. Ely. Students will write two thirty minute screenplays that will be adaptations of short stories of their choice. Students will do treatments, scene outlines, and then complete a screenplay. The class will be run as a workshop. Students will be expected to make revisions based on feedback obtained from the workshop.
WRIT 566: Writing for Science and Technology. Spring. This course is designed for advanced undergraduate and graduate students who will be writing extensively in scientific, medical, and technical fields in their futures and assumes that they have some scientific or technical expertise already. Students will explore and practice the conventions of writing and presentation in their chosen fields and learn to prepare the various kinds of reports, abstracts, reviews, research posters, proposals, and funding requests appropriate to their fields. This writing- and oral-intensive class will be taught with infrequent lectures, frequent workshops, and regular conferences with the instructor. Students who wish to enroll in this class are encouraged to consult with the instructor. Note: This course is not recommended to sophomores or to those students who are not yet familiar with professional journals in their intended fields; those students should consider WRIT 366 instead. Prerequisites: WRIT 102 or CRTW 201 with a C or better; and either ENGL 380 or successful completion of a 200-level or higher course in BIOL, CHEM, CSCI, ENVS, GEOG, GEOL, GRNT, NUTR, MATH, PHYS, PSYC, SCIE, or WELL; or permission of the instructor; or graduate status.