

Department of English

Course Descriptions Spring 2023

ENGL Courses

ENGL 200. Diverse YA Fantasy and Science Fiction. Covington. While accepting her record-breaking third consecutive Hugo Award in 2018, N.K. Jemisin raised a “massive, shining rocket-shaped finger” to all those critical of her success, including the vocal alt-right and anti-diversity groups who staged an attempt to illegitimately sway the awards voting process. Despite the harassment she faced, Jemisin reiterated that she “looks to science fiction and fantasy as the aspirational drive of the zeitgeist” and predicted that as the genre “finally, however grudgingly, acknowledges that the dreams of the marginalized matter and that all of us have a future, so will go the world.” While Jemisin and many other authors before her have painstakingly carved out space for marginalized voices in sci-fi and fantasy (SFF), it is only in recent years that this call for diversity and inclusion has started to make its way into mainstream publishing houses and bookstores. In particular, Young Adult SFF authors have embraced this newfound acceptance and answered with a proliferation of diverse and inclusive narratives that are more representative of reality than the historically white and male SFF canon. Celebrating this important shift in YA fiction, this course will focus exclusively on works of YA fantasy and sci-fi by diverse authors and about diverse characters. We will read works in different subgenres including (but not limited to) Queer SFF, Afrofuturism, Indigenous SFF and explore important concepts related to YA SFF such as trauma theory, adaptation theory, genre theory, and more. Following a past–present–future timeline, we will learn how YA SFF developed into the genre(s) it is and then look forward to what we hope it can become. **Electives.**



ENGL 203. Major British Authors. Koster. T. S. Eliot argues that “no artist of any art has [their] complete meaning alone.” When we survey British literature, we are exploring the relationships that Eliot described as “a sense of the timeless as well as of the temporal and of the timeless and of the temporal together.” In this class we will explore how British writers engaged with their own times and with their developing traditions over a sweep of 1400 years, and with the historical, social, and cultural issues of the British Empire, beginning with the earliest recorded English poem and reaching contemporary postcolonial writers, and how we as contemporary readers respond to their work. One textbook (and online resources); two midterms, several short exploratory writing assignments, a researched paper assignment, and a final exam. Also there will be brownies. **Foundations. CR&R.**

ENGL 211. Major American Authors. Bickford. This course is a survey and 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. Students will explore how the landscape of America transforms with the changing voice and identity of Major American Authors. **Foundations. CR&R.**



ENGL 305. Shakespeare. Fike. English 305 surveys seven 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 a midterm examination, a final examination, and process assignments culminating in a short research paper. Students may feel free to pursue an interdisciplinary topic, especially if they are not majoring in English. **CR&R.**



ENGL 311. 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 and Italy in early May 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. **Counts as an elective for the major.**

ENGL 323. The 19th Century American Novel. Richardson. In 1820, critic Sydney Smith asked: “In the four quarters of the globe, who reads an American book?” Within a few decades of that question, American literature grew in stature and popularity, particularly because of novels. This course focuses on the novel as a genre, offering contemporary readers a chance to explore the work of both canonical writers and recovered ones. We will analyze different types of novels, including the romance (the philosophical romance and the sensational romance), the sentimental novel, and the novel of realism. A tentative list of titles include the following: Nathaniel Hawthorne’s *The Scarlet Letter*, Herman Melville’s *Moby-Dick*, Harriet Beecher Stowe’s *Uncle Tom’s Cabin*, John Rollin Ridge’s *The Life and Adventures of Joaquin Murieta*, Hannah Crafts’ **The Bondswoman’s Narrative**, Mark Twain’s *Adventures of Huckleberry Finn*, Henry James’s *Daisy Miller*, and Kate Chopin’s *The Awakening*. We will analyze these texts for both their aesthetic features and their historical and cultural contexts. Students will participate in class discussions, write a variety of short papers, complete a research-based project, and complete tests and quizzes.

CR&R.





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 local medical institutions. These experiences range from reading to patients and helping them journal to inviting patients to participate in crafts as well as drawing and painting. **Electives.**

ENGL 333. Copyright for Beginners. Koster. This course will survey the development of the concept of copyright and how it has developed, both in the United States and in a global context. We will discuss how copyright works for creative writers, for teachers and academics, for digital creators, for publishers, and more. Students will participate in active discussions, research a specific copyright case or issue, and present that research in an oral presentation as well as written form. Note: This course does not substitute for legal advice or for consulting a copyright attorney in specific cases. 1 credit hour; half-semester course beginning March 9. **Electives.**



ENGL. 471H. Undergraduate Research in English. Contact Dr. Hiner.

ENGL 491. Department Seminar. Koster. This course assesses student mastery of English coursework. Students will complete several assessment measures—including the Senior Opinionaire. The results are then summarized anonymously and used to improve instruction in the English Department. Students must complete all required assessments to receive an S in the course. Prerequisite: Should be taken in the first semester of the senior year (after the student has completed 90 hours). **Internet course.** If you are confused as to whether you should take ENGL 491 or ENGL 494, please check with Dr. Hiner or Dr. Nail. **Meets the Capstone requirement for students in the Teacher Ed track and for students in catalogs prior to 2017-2018. Asynchronous.**

ENGL 494/494H. Capstone Seminar in English. Koster. This capstone course is required of all English majors *in catalogs beginning with 2017-18* (except those seeking secondary certification as a secondary school teacher), preferably in the senior year. Students will complete assessment exercises; develop a capstone Project ready for presentation; research career options and prepare and revise career-readiness documents and texts; and present the results of their research orally, much as professional scholars do at a conference or writers do as they promote their published work. In sum, students will utilize the research, critical inquiry, and communication skills they have learned as English majors and Winthrop undergraduates. If you are confused as to whether you should take ENGL 491 or ENGL 494, please check with Dr. Nail and/or Ms. Weeks. **Meets the Capstone requirement for students in the BA-ENGL track. Research and Creative Scholarship. Asynchronous.**

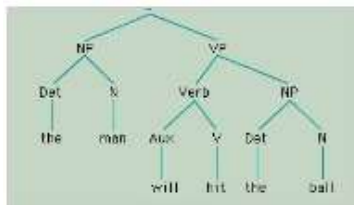




ENGL 510. The British Gothic. Hiner. Gothic literature, whether prose fiction, poetry, or drama, is characterized by its focus on mystery, danger, horror, and dramatic spectacle. Gothic characters often encounter enclosure in threatening spaces, sadistic villains, haunted castles, dungeons, secret passages, and supernatural phenomena. This focus on terror, horror, and the uncanny allows authors to explore frightening and forbidden aspects of human experience; consequently, gothic literature often exposes hidden anxieties and concerns, both in ourselves and in our society. This course will examine the literature of this extraordinary genre, which features heroes and villains, aristocrats and vampires, ghosts and beasts, lovers and betrayers. We will begin with works that illustrate the late eighteenth-century origins of the genre and follow its evolution into the nineteenth and twentieth centuries.

We will apply critical approaches that encourage us to consider literary presentations of class, gender, race, disability, history, the British Empire, and British cultural identity. Papers, projects, and exams are designed to aid students to become better readers, writers, and critical thinkers. **CR&R.**

ENGL 528. The African American Novel. Bickford. . A chronological study beginning with the 19th-century African-American novel, moving through Harlem Renaissance writers such as Toomer and Hurston and concluding with contemporary ones such as Naylor and Morrison. Prerequisites: ENGL 211 with a grade of C- or better or AAMS 300 with a grade of C- or better, or graduate status, or permission of the instructor. **CR&R.**



ENGL 530. Grammar in Theory and Practice.

Richardson. This course focuses on describing English grammar using a primarily structuralist approach. Students will develop a thorough understanding of the major grammatical terms and constructions of the English language, identify strengths and weaknesses of traditional grammar, and develop a

familiarity with linguistic methodology and research. Students will also gain an understanding of language variety and dialects. Course activities will include (but are not limited to) quizzes, 3-4 tests (including the exam), a research project focused on a language issue, and 2-3 reading responses to scholarly sources that consider grammar in a variety of pedagogical and professional contexts. Students will also be expected to engage in class discussions and activities. Graduate students are expected to develop more comprehensive research projects and take a leadership role in the course activities and discussion. Primarily intended for students planning to teach.

ENGL 670. Graduate Research in English. Contact Dr. Hoffman.

ENGE Courses



ENGE 390. Methods of Teaching English for the Middle & Secondary School Classroom. Beasley. Students in this class will gain knowledge about and experience the underlying theories that guide Secondary English Language Arts (ELA) education. Special focus will be placed on developing effective lesson plans and assessments for secondary ELA classrooms in preparation for Internships I and II. Course designed for those interested in teaching careers. Should be taken the spring prior to the full-year internship experience in conjunction with EDCO 350. Prerequisite: Admission to the Educator Preparation Program (EPP). Notes: Specifically designed for students planning to pursue secondary English certification through an undergraduate program or Winthrop's MAT programs. This is the first in a series of two teaching methods courses.

ENGE 393/593. Seminar in English Education. Nail. Teacher candidates will explore current issues in education and complete the required exit assessment. Co-requisite: EDUC 402 (undergraduate) or EDUC 690 (graduate).

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. **CR&R.**



WRIT Courses



WRIT 200. Introduction to Creative Writing: Flash Forms. Sommers. In this creative writing course, we'll be focusing on how we can use compression and precision to write more compelling work in shorter forms across many genres. We'll be writing our own flash fiction, flash non-fiction, prose poetry, and flash drama. And we'll even look to modernize a few older forms of poetry like the sonnet, pantoum, and sestina. We will workshop these flash pieces as a community of writers, challenging each other to be sure every single word counts. How can we trim the fat in our creative writing? How can we kill our darlings? How can we learn to do more with less? In WRIT 200, we'll figure out how to do all of these things together, as a community. **Elective. Counts in the Writing Minor (Creative String). Asynchronous.**

WRIT 307. Fiction Writing. Hoffman. Toni Morrison said, “If there's a book that you want to read, but it hasn't been written yet, then you must write it.” This class will equip you with the tools to tell your stories, by introducing you to foundational elements of fiction-writing craft: characterization, plot, point of view, style, dialogue, and much more. Student writers will draft and revise original stories, sharing their voices with a community of serious artists. We’ll learn and put to practice professional editorial skills. We’ll also read diverse contemporary short fiction and discuss publishing practices. A variety of writing exercises and experiments will help you generate original works of fiction. You will share these stories with the class in workshops, and then you will extensively revise with the goal of creating your best art to share with readers. Prerequisite(s): WRIT 101 with a grade of C- or better. **S/C/C Comm.**



WRIT 311. Nature and Environmental Writing. Ralston. The environment is more than just the great outdoors. It is also a product of the discourse surrounding it. Environmental debates are shaped by more than simply “the facts” surrounding environmental issues; they are also shaped by the persuasive tactics and stylistic choices writers and speakers make. In the age of accelerated climate change, extreme weather events, and increased risks to food/water security, it is crucial to communicate environmental issues with urgency, clarity, and skill. In this course we will examine the range of rhetorical strategies that writers have used to create a sense of urgency, doom, or reverence. Our

overarching questions will be: what is effective nature and environmental writing? How might we write ourselves into the age to follow the Anthropocene? **S/C/C Comm. Hybrid Course.**

WRIT 350. Introduction to Composition Theory and Pedagogy. *The Proletariat's Guide to Teaching Writing:* There are many myths surrounding writing generally, and some that stem from the adage about “those who can” and “teaching.” The most dangerous myth is that writing “just comes to you,” that some people can do it, and some people can’t. Implicit in this notion is the idea that writing can’t be taught, that any instruction in writing is really just editing and proof-reading. In fact, this is the opposite of writing instruction. But what of proletariats? Proletariats, as they are traditionally defined, have their work to offer, and writing is an activity that demands work. Yes, there is art involved, and perhaps that ability to capture art is something that is innate (to the level that it exists) in the individual. But it is also craft— learning to write better requires hard, dedicated work, and teaching others to write better requires hard, dedicated work. Edison famously said that “genius is one percent inspiration, ninety-nine percent perspiration,” and that applies to writing as well. Much of the focus of this class will be on the 99%, or on the unromantic, sweaty work of writing. **Frameworks. S/C/C Comm.**



WRIT 431, 432, 433. Academic Internship in Writing. Hiner. Students will participate in writing internships and receive course credits (50 hours for 1 credit, 100 hours for 2 credits, 150 hours for 3 credits). Students will fulfill the responsibilities of the internship laid out in a 3-way learning agreement with the internship supervisor, student intern, and the course instructor. The goal of the course is to support and enrich student's internship experience, to help them develop ideas about their professional plans, build job materials, and to become a better professional writer. Please contact Dr. Hiner at hinera@winthrop.edu if you have other internship plans (whether you'd like to receive academic credit for it or not). Students interested in internship opportunities should contact Dr. Hiner and look out for emails from her regarding internships.



Notes: Open to majors only. WRIT 366, or 465 are highly recommended. Offered in fall and spring. Can be repeated 3 times for a total of 9 credits. Only 8 hrs of internship credit may be used towards completion of the major. Prerequisites: Completion of CRTW201 with a grade of C- or higher and 9 hours of ENGL and/or WRIT courses above 199 and a 2.75 GPA and permission of the Department Chair.

S/C/C Comm. Modalities will vary with the internship opportunity.



WRIT 465. Preparation for Oral and Written Reports. What knowledge, skills, and experience guide the work of business and professional writers? What good habits help them succeed? How do professional writers make decisions about their writing, their collaborations with others, and the roles writing plays in their organizations? Given that learning isn't confined to school, how do professional writers drive innovation and/ keep up with their fields? By considering

these and other questions, this course will explore concepts, theories, and projects through an in-depth, hands-on investigation of professional writing. We'll read texts written by both scholars and practitioners with a mix of academic and practitioner audiences in mind. We'll consider how research and experience helps build theory, and how theoretical work connects to practice. And we'll create a wide range of documents which help us perform, reflect on, and share what we learn in real world communities and workplaces. **S/C/C Comm.**

WRIT 503. Creative Writing Theory. Hoffman. This class will explore the theory of creative writing process, technique, and authorial intent. Students will study established authors' complex perspectives on topics such as why we write, the ethics and morals of art, process and inspiration, how to approach sensitive subject matter, as well as deep craft theories on tension, style, setting, characterization, and more. Students will write their own essays on creative writing theory, as well as their own creative works in the genre of their choice that respond to advanced theoretical concepts of creative writing. Students will also complete a service-learning project that brings creative writing into the larger community. **Frameworks.**





WRIT 516. Poetry Writing II. Sommers. How is a poem made? What does every poem need in order to be compelling? Where does a poem's energy come from? How do we write poems about difficult subject matter? How do we make an emotion into a concrete thing? How can a poem sing or laugh or whisper or shout in anger? How do we find a poetic voice that is uniquely our own? In WRIT 516, we will answer these questions together as a community of poets. We will explore poetry's vast wonders, its various mysteries. Then we will write poems that matter. **S/C/C Comm.**

Summer 2023 (Tentative)

CRTW 201. Critical Reading, Thinking, and Writing. Ghent, Stewart. Four sections, online, asynchronous. B Term.



ENGL 200: Less Human than Human: Science Fiction and the Simulacrum. Nail. The idea of artificial intelligence used to be the stuff of science fiction. Now, it is daily in the news, from virtual assistants that anticipate our needs to algorithms that predict (or determine) our wants. Machine learning makes our everyday appliances so autonomous they evoke Clarke's third law, that "any sufficiently advanced technology is indistinguishable from magic." We may view this "magic" with dread or delight; science fiction writers have been doing both for decades. Given our ever-increasing reliance on machines that think, at what point does artificial intelligence become indistinguishable from human intelligence? Predicated on Le Guin's claim that "science fiction is not predictive; it is descriptive," this course will examine how modern science fiction writers have described the human condition through the lens of less-than-human protagonists. **Online, asynchronous – B Term. Elective.**

ENGL 208: Foundations of World Literature to 1700. Koster. C Term. Asynchronous.

A survey of literature from its earliest roots to the seventeenth century, arranged around four themes: Faith and Foundations, Heroes and Nations, Frame Narratives, and Lyric Poetry. We'll read (and listen to) works not only from Western culture (Homer, Vergil, Dante & friends), but also African epics, Islamic and East Indian sword and sorcery, Chinese philosophy, Japanese and Egyptian love poetry, and Chinese female hero myths, just to name a few. If you want a firm foundation for studying world literature, or just to expand your content-area knowledge to carry into other venues or your classrooms, this is the course for you. Unit essay tests, weekly online participation, and an essay-based final exam; no research paper. **Foundations. CR&R. Meets GNED GLOB, HIST, and HART requirements. Asynchronous. C Term.**





ENGL 550. Medieval Literature and Film. Koster. C Term. Asynchronous.

The hero, the king, and the outlaw: from Beowulf to King Arthur to Robin Hood, medieval stories of archetypal figures have been the source for imaginative writing and film-making, leading to works such as *The Hunger Games*, *The Vikings*, *Merlin*, *Game of Thrones*, *The Lord of the Rings*, and numerous video games. This course examines the origins of these legends and how they have been renewed in modern cinema and long-form television series. **Humanities & Arts course.** Counts in the

Medieval Studies Minor. **CR&R.**

WRIT 465. Preparation for Oral and Written Reports. Ralston. B Term. Asynchronous. What knowledge, skills, and experience guide the work of business and professional writers? What good habits help them succeed? How do professional writers make decisions about their writing, their collaborations with others, and the roles writing plays in their organizations? Given that learning isn't confined to school, how do professional writers drive innovation and/ keep up with their fields? By considering these and other questions, this course will explore concepts, theories, and projects through an in-depth, hands-on investigation of professional writing. We'll read texts written by both scholars and practitioners with a mix of academic and practitioner audiences in mind. We'll consider how research and experience helps build theory, and how theoretical work connects to practice. And we'll create a wide range of documents which help us perform, reflect on, and share what we learn in real world communities and workplaces. **S/C/C Comm. Oral and Writing Intensive Course.**

Don't forget to check the pre-requisites before registering for a course.

Advising begins October 19.

Pre-Registration begins November 2 by time assignment.

If you don't know who your advisor is, ask Ms. Weeks or Ms. Campbell!

Or email hinera@winthrop.edu!

These descriptions were complete as of October 18, 2022; they may change without notice. Sorry.