Preliminary Course Descriptions
for Summer and Fall 2019

(please note: these are VERY preliminary, but we’re posting them now because the web page will be changing format in February!)

Summer 2019

CRTW 201

A survey of world 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 sword and sorcery, Chinese philosophy, and Japanese and Egyptian love poetry, 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, this is the course for you. Unit essay tests, weekly online participation, and an essay-based final exam. Foundations.

This course provides a study of contemporary American memoirs as a literary form. Exploring diverse texts' structure and narrative, we will ponder such questions and issues as the aesthetics of memoirs, popularity of the genre, problematic memories and impact on narrative, memoirs in the age of social media (the public personal), "democratic" nature of memoirs; and so on. Possible exemplar texts could include: Between the World and Me by Coates; Hungry by Gay; Hillbilly Elegy by Vance; Fun Home by Bechdel; Fresh off the Boat by Huang; Stitches by Small; Educated by Westover; etc. This course will be 100% online. Critical Reading and Research.

WRIT 465: Preparation for Oral and Written Reports. Ralston. Maymester.
In this class, we will explore a variety of oral and written genres in professional communication and how these genres are shaped by the purposes of our professional activities and how we can effectively create such genres. We will learn theories of professional or technical communication that provide you with foundational understanding of rhetorically effective and ethical communication practices. We will analyze and practice the application of these theories in professional scenarios that you will likely encounter in your professional lives. Throughout the process, you will also discover and develop your identity as a communicator in your field/profession.
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Fantastic Four. The Incredible Hulk. X-Men. Spider-Man. Ms. Marvel. Black Panther. Avengers. Captain Marvel. Deadpool. For the past ten years, the box office has been dominated by the Marvel Cinematic Universe. But what is it about superheroes, specifically Marvel superheroes who have been around for over 50 years, that have captured the current culture? This course, like other literature courses, will focus on the varied perspectives and connections that these texts (comics, graphic novels, films, television, games, and podcasts) pose. This course will treat Marvel comics and characters, not as low brow popular culture (i.e. comics are for little kids -- *gasp) but as literary forms that should be investigated. Thus, the Marvel Universe will be studied -- the structure, the iconography, the development of theme (such as gender, race, sexuality, justice, heroism, and so on), and investigate how the author/illustrator/director handle and manipulate the visual and written elements of the narrative. Elective.

ENGL 203. Major British Authors. Koster.

Major British Authors covers significant and representative British literary works spanning from approximately the late eighth century to the mid twentieth century. We will approach these works within their historical and cultural contexts, creating a deeper understanding of how literature both shapes and reflects the worlds and the peoples around it. Students will engage in close readings of literary works, will become familiar with literary terms and types of literary criticism, and learn to make evidence-based literary arguments. There will be several midterms, several short writing assignments leading to a term paper, and a final exam. Foundations.

ENGL 208.01. Foundations of World Literature. Campbell.

This course considers some of the most important literary works produced before 1615 A.D. in the Mediterranean world and East Asia. The most ancient texts we will examine are The Epic of Gilgamesh and the biblical book of Genesis. After these two, we will look at texts from Homeric and classical Greece, the Roman Empire, the European Middle Ages, and the European Renaissance. Outside Europe, we will read influential literary works from the Islamic world, China, and Japan. Historical and cultural contexts will be considered, as will historical innovations and continuities. Foundations.

ENGL 211.01  Major American Authors. TBA.

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. Foundations.

ENGL 211.02  Major American Authors. Weeks.

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. Internet course. Foundations.
ENGL 291 prepares students for university-level English studies by introducing and reinforcing basic strategies of literary analysis, including essay composition, research methods, documentation requirements, literary terms, critical theory, and periodicity. The course also provides practical instruction in how to navigate the choices available to the English major, including selecting electives and tracks, applying to graduate school, applying for internships and scholarships, preparing for careers after graduation, and tutoring in the Writing Center. Foundations.

ENGL 291 prepares students for university-level English studies by introducing and reinforcing basic strategies of literary analysis, including essay composition, research methods, documentation requirements, literary terms, critical theory, and periodicity. The course also provides practical instruction in how to navigate the choices available to the English major, including selecting electives and tracks, applying to graduate school, applying for internships and scholarships, preparing for careers after graduation, and tutoring in the Writing Center. Foundations.

ENGL 300. Approaches to Literature. Bickford.
This writing intensive course 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. Prerequisite: sophomore standing. Frameworks.

ENGL 310. Literature and the Sea. Richardson

In Chapter 1 of *Moby-Dick*, Herman Melville writes: “Yes, as every one knows, meditation and water are wedded for ever.” We will explore this claim along with others by reading various examples of literature of the sea. We will take a chronological approach, and while we will focus on American literature, we will also examine works from other national literatures as well. A tentative representative list of texts includes Samuel Taylor Coleridge’s *The Rime of the Ancient Mariner* (1798), Edgar Allan Poe’s *Narrative of Arthur Gordon Pym* (1838), Herman Melville’s *Moby-Dick* (1851), Robert Louis Stevenson’s *Treasure Island* (1883), Jack London’s *The Sea-Wolf* (1904), and a collection of 20th-century short stories and poems from Peter Neill’s *American Sea Writing Anthology*. Students will be expected to write three papers (two short papers of 3-5 pages each focusing on primary texts and one 8-10 page essay with research), complete three tests (including the final), and participate in daily class discussion and activities. Critical Reading and Research.
ENGL 321. Scott and Zelda (Fitzgerald). Jordan.
This course will focus on the works of Scott and Zelda Fitzgerald, the much envied couple of Jazz Age fame who appeared to have it all. Yet, their perfect life was a myth, one lived in the shadow of infidelity, alcoholism, and profound mental illness. They were gifted writers who came to tragic ends, and this course will follow their rise and fall. In so doing, consideration will be given to the content, style and diction within many of their famous short stories as we learn who really authored them. Much of Zelda’s work was, in fact, published under her husband’s name. Additional attention will be given to the influence of foreign culture as we examine the effect of place on composition. An integral part of the class will be a trip to Lausanne, Switzerland and Paris, France after Christmas. Elective.

ENGL 333. Junot Diaz and This Is How You Lose Her: Life, Art, and #metoo. Beasley.
This course will explore Dominican author and Pulitzer Prize winner Junot Diaz’s 2012 collection of short stories This is How You Lose Her (finalist for the National Book Award).

ENGL 370. Literature and Film. Brownson.
“To boldly go …”: Space(s) and Places in Literature and Film. From the moon to Asteroid B-612, from a rabbit hole to a mad tea party, from a drawing room to a ballroom, Literature and Film in Fall 2019 will give us the chance to investigate the importance of space, spaces, and places to us as human beings, readers, and filmgoers. Lit/film pairs will include August Wilson’s/ Denzel Washington’s Fences; Lewis Carroll’s/Tim Burton’s Alice in Wonderland, Margot Lee Shatterly’s/ Theodore Melfi’s Hidden Figures; and Antoine de Saint-Exupery’s/Mark Osborne’s The Little Prince. In addition to analyzing text and film adaptations of these works, we will take the opportunity to examine how literary works in the areas of short story, novel, play, and non-fiction become transformed into films. We will discuss the criteria for evaluating film adaptations from the points of view of moviegoers, scholars, critics, and film theorists, using Desmond and Hawkes’s Adaptation: Studying Film & Literature to start the conversation. Students will have the opportunity in their semester project to analyze the relative success of a film adaptation of a literary work. Assignments will also include reading texts, viewing films, short response papers, and an oral presentation. We may even go down the rabbit hole and figure out why a raven is like a writing desk! Notes: Lab Fee: $10. Critical Reading and Research.
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). Internet course. If you are confused as to whether you should take ENGL 491 or ENGL 494, please check with Ms. Weeks. Meets the Capstone requirement for students in the Teacher Ed track and for students in older catalogs.

ENGL 494. Capstone Seminar in English. Richardson.
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; revise and extend an assignment submitted for a previous course or creative piece into a submission ready for presentation or publication (at least fifteen pages or the digital equivalent); research career options and prepare and revise job application documents; 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 Ms. Weeks. Meets the Capstone requirement for students in the BA-ENGL track.

This course is an introduction to the major changes in the English language from the Old English period to the present, and it operates like a language class; you’ll be talking about sounds, parts of speech, syntax, dictionaries, and similar materials. Primary emphasis will be on the kinds of changes that have taken place in our pronunciation, grammar, and word meanings, and how they have affected the language we speak today. Secondary emphasis will be on the historical causes of these changes, since this course satisfies the Historical Perspectives requirement (yes, you will have to learn names and dates). Students will participate in daily class discussions, write several papers, discuss LOLcats, complete three exams, and participate in group work and a book club. If circumstances permit, you may be handling real examples of writing as old as 2300 B.C.E., which may be interesting to some of you. S/C/C Comm

ENGL 513. Milton. Fike.
The main purpose of this course is to understand Paradise Lost in the context of Milton’s prose, minor poetry, life, and times. The course requirements include response papers, a development of one of these into a longer researched essay, a midterm writing experience, a final exam, and class presence. Prerequisites: C- or better in both HMXP 102 and ENGL 203, or graduate status, or permission of the instructor. Critical Reading and Research.
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 prepare an annotated bibliography, write a “problem paper,” and take four exams. Graduate students will also prepare an article review and do an oral presentation. Primarily intended for students planning to teach. S/C/C Comm

ENGL 600. Introduction to English Studies. Brownson.
This course introduces students to and celebrates English Studies! Texts, writing assignments, discussions, lectures, and presentations will introduce graduate students to 1) advanced research methods and major theoretical approaches to the study of literature and rhetoric that will prepare them for graduate-level coursework in the department; and 2) how those in English studies pursue their discipline by outlining the how and what of the discipline. In addition, we will review the ways in which papers are designed and submitted to conferences and publication venues, and practice developing the skills needed for success in these areas. We will also have the opportunity to hear how Winthrop University MA in English alumni have benefited from the degree and the professional paths the degree has enabled them to pursue. Class meetings will feature lively discussions in which we analyze not just the how and the what, but the why of that fascinating (and best!) discipline of English Studies.

This class will examine postmodernism through one of its most significant and playful figures, Kurt Vonnegut. Through the study of his genre-bending novels, we’ll explore this movement in American literature. Studying Vonnegut will serve as a springboard into the current literary moment, what we might call post-postmodernism. We’ll look at novels and stories published in this last decade to examine postmodernism and Vonnegut’s influence and how they’ve evolved in writers like George Saunders and Kelly Link and others. Assignments will include exams, critical responses, and a major research essay.

ENGL 694: Graduate Studio. TBA.
This course serves as the capstone for students completing the M.A. in English in the 2017-18 catalogs and following, and should be taken in the last semester before graduation. Students will complete assessment activities including the oral comprehensive exam, prepare portfolios of academic and career readiness documents, and collaborate on revising and producing a piece of writing that is ready for professional use (conference paper, publication, etc.).
ENGLISH EDUCATION CLASSES

This methods class examines special problems encountered in the teaching of Language Arts. Activities range from role-playing to presenting videotaped micro lessons, and topics covered include dealing with students with exceptionalities, ESL matters, gender balance in the English curriculum, multiculturalism, learning styles, developing lesson and unit plans, exploring alternate assessment methods such as portfolios, and implementing technology in the classroom. Enrollment is limited to students admitted to the Teacher Education Program in English. Corequisites EDUC 400 and EDUC 390.

Students will spend 8 hours in the classroom under the supervision of an English Education Professor and will work with a mentor teacher, in preparation for the final internship experience. Notes: This course requires participation in a pre- and post-semester orientation that follows the school district calendar. Enrollment is limited to students admitted to the Teacher Education Program in English.

WRITING CLASSES

Students will study the craft of fiction writing. They will read a variety of short fiction, and learn to read like writers. Students will learn the foundational skills of story writing: characterization, plot, point of view, writing strong prose, dialogue, and much more. Students will write many exercises and experiments, which will culminate in drafting at least two complete stories. They will share these stories with the class in workshop. In workshops, students will receive serious editorial feedback that they will use to extensively revise and edit their work. They will also practice editorial skills as they edit their peers’ work. Prerequisite(s): WRIT 101 with a grade of C- or better. S/C/C Comm

WRIT 316: Poetry Writing. Sommers.
The focus of this course is on student poetry, which will be discussed and critiqued in a workshop format. In addition to working on class poems, students will read the work of contemporary published poets and will do oral reports on recent collections of poems. A public reading of poems written in the class will be given at the end of the semester. Grades will be based on a portfolio of poems (with revisions) as well as on workshop participation and oral reports. S/C/C Comm
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; an in-class teaching presentation is required. The class is primarily discussion; there are also assignments specifically geared toward teaching writing (for example, teaching a grammar lesson, writing assessment, and facilitating peer review). Notes: This class is designed primarily for students who are considering teaching careers. Meets the Frameworks requirement. S/C/C Comm

WRIT 351: Creative Non-Fiction Writing Workshop. Sommers.
A study of the contemporary creative nonfiction genre and its craft that culminates in workshops where students will produce, edit, and revise original essays. Notes: Offered in fall and spring. Prerequisite(s): WRIT 101 with a grade of C- or better. S/C/C Comm

WRIT 500: Theory and Practice of Tutoring Writers. Ralston.
This course introduces new tutors of writing to pedagogical methods for tutoring and the theory that informs them. The course has a dual aim: to explore the theoretical issues in the tutoring of writing and to connect those issues to current and future tutoring practices. During the course we will study not only tutoring practices but also research and scholarship in writing processes, the nature of academic writing, writing in multiple disciplines, and how writers from diverse populations may approach writing tasks differently. To help foster a writer’s growth as a tutor, we will rely on this research to help us investigate why writing matters; what it entails; how the immediate situation and cultural contexts affect a writer’s choices; how textual features reflect different writers and ways of knowing; and most importantly, how to talk with writers about their writing. We will also put our study into practice by tutoring in the Writing Center and use this work—as well as our personal reflections and original research into writing processes and contexts—to help us reflect/respond to the research and perspectives of others. Optimally, you will leave the course with not only an intellectual understanding of tutoring writing, but also an ability to articulate the tutoring practices that will further your own tutoring goals and values. S/C/C Comm
WRIT 501: Writing for New Media. Chen.
A discussion of and hands-on workshops in writing about and with digital technologies, including the rhetorical, contextual, cultural, and ethical issues involved in creating such texts; the methods for analyzing such texts; and the skills needed to create such texts. Students will compose texts of multiple genres using multiple modes such as sound, code, moving or skill images, and reflect on such composing processes. As we learn and write with new media, we will explore and build theories for emerging writing technologies. Graduate students taking this course will delve more in-depth into scholarly conversations on digital rhetoric and media which will help contribute to different research trajectories. Notes: Intensive Writing course. Offered in fall of odd years. Prerequisites: HMXP 102 and a previous WRIT course above 199 with a grade of C- or better, or graduate status. Critical Reading and Research. S/C/C Comm

WRIT 507: Fiction Writing II. Hoffman.
Students will write and workshop at least two complete works of fiction. Students will be required to drastically revise and re-envision their workshop drafts, challenging them to create polished, well-crafted works of literary merit. Along with workshops, students will study advanced-level fiction craft, which they will apply to the drafting and revising of their fiction. The entire class will spend the semester focusing on one specific element of fiction-writing craft and theory, which we will analyze in every work of fiction we read. Students will then each choose additional elements of craft to study and analyze, in order to make themselves expert specialists. Students will read and discuss in class a variety of published contemporary fiction written by diverse authors. Prerequisite: HMXP 102 with a grade of C- or better and WRIT 307, or graduate status. S/C/C Comm

This course will provide students with a theoretical framework for nonprofit writing. Students will consider the role of government support, earned revenue, and private philanthropy in nonprofit management and fundraising. Students will learn about different styles of philanthropy and effective nonprofit management; how to think about and evaluate impact as a philanthropist; how to read nonprofit financials and assess nonprofit organizational health and potential; and how to analyze trends in philanthropy and nonprofit management. Through interactions with area nonprofits, students will gain practical knowledge about how support systems are accessed, how funding is requested, and the genres of writing involved in nonprofit work. Additionally, students will hone their skills as public presenters, deepen their critical reading abilities, and engage with a variety of guest speakers. S/C/C Comm