ENGL 211: Major American Authors. Richardson. In his 1782 *Letters from an American Farmer*, J. Hector St. John de Crevecoeur asks the question, “What is an American?” By extension, we will be seeking to explore the question of “What is American Literature?” Organized by historical time periods, the course features major canonical authors from within those periods. We will analyze the authors’ individual works not only for their literary features but also for their connections to various aesthetic movements such as Romanticism and Realism. Students will participate in class discussion as well as complete two tests, a final exam, and a series of writing assignments.

ENGL 311. Sherlock Holmes in Fiction and Film. Koster. Focusing on Sherlock Holmes in fiction and film, this course will examine how literary criticism changes when the “text” we examine moves from print to film. We will begin by reading some of the classic detective writings of Dostoevsky and Poe, then move to the works of Conan Doyle, and on to more recent adaptations, such as *Arthur and George* or *A Slight Trick of the Mind*. (A lot will depend on whether the film *Mr. Holmes* has been released by the time of the class.) Using these as our base texts, we will examine how those texts have been creatively realized in film (including television), from Britain to the United States to Russia to Japan, and how critical response has evolved as the notion of film as a text has developed. Students will write two short “weekend” papers, a longer researched essay, a final take-home exam, and contribute to online discussion and shared activities. Humanities & Arts credit and Global Learning credit will be applied for. **ONLINE COURSE.**

ENGL 510. Modern Adolescent Literature and Diversity. Prickett. This course facilitates the examination of elements embedded within much of modern YA fiction, while specifically focusing on diversity issues such as race, culture, gender, ethnicity, socioeconomic class, affectional orientation, age, ability, and so forth as they relate to adolescence, schooling, and education through the lens of adolescent literature. We will read a broad variety of representative texts of the under-represented – including but not limited to *Perks of Being a Wallflower* by Chobsky, *Aristotle and Dante Discover The Secrets of the Universe* by Saenz, *American Born Chinese* by Yang, and *Bronx Masquerade* by Grimes. Through guided online discussions, readings, and researched writings related to course topics and discussions, we will explore the ways in which narratives describe, represent and illuminate populations, as well as the issues inherent with such representative-focused literature. We will conduct original graduate-level research on related topics, investigating the connection between adolescents, representations, and adolescent literature. We will raise and ruminate regarding questions about the function of these narratives. This course is **AN ONLINE OFFERING** and, as such, students will be expected to participate in weekly threaded discussions, write 2-3 short papers, undertake a semester research project, and complete a reflective final exam.

ENGL 510.2/ARTH 480/MDST 510: Christine de Pizan in Literature and Art. Dufresne. Summer D Term. A survey of two early feminist classics, *The Book of the City of Ladies* and *The Treasury of the City of Ladies*, in terms of their literary and artistic significance. This will be a multidisciplinary seminar, so
students with interests in literary history, feminist criticism, artistic expression, historical significance, and similar concerns are eagerly invited to enroll. **ONLINE COURSE.**

**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 at least three exams. Primarily intended for students planning to teach.

**WRIT 510. Innovative Forms and Experimental Fiction.** Hoffman. "Experimental" has been abused as a blanket term in the world of contemporary literary fiction. Any fiction that does not conform to the genre of traditional realism is often called experimental. However, experimental fiction has too many forms and approaches to neatly fit into one term. On one side of this need for wider definitions, content often goes beyond mimetic representations of reality to capture a human experience, and this mimesis is broken in many ways. This class will examine how fabulism, surrealism, absurdism, magical realism, and even slightly skewed realism can be used to create experimental story worlds. The class will also explore genre, how fantasy, science-fiction, horror, fairy tales and mythology, can be revitalized beyond neat conventions of popular genre. Besides content and genre, this class will examine advanced-level elements of craft. We’ll build from the basics of point of view, characterization, and plot to examine less conventional uses of these foundational techniques.

Each class period, students will read multiple stories that exemplify an experimental element of craft. Discussions in class as well as on Blackboard will explore and question how we define experimental fiction. Following readings, students will make their own creative attempts at pushing boundaries, leading to the completion of at least a partial if not complete story draft for every class period. The writing and reading requirements will be at a graduate level. Student writers’ exploits into these varying elements will culminate in full-class workshops at the end of the semester where they’ll be submitting their strongest work. After workshop, students will revise extensively. They’ll also write a final essay that examines a specific element of formal experimentation.

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**Fall 2015**

**ENGL 200/200H. FAIRY TALES AND HEROIC QUESTS: THE WORLD ADVENTURE.** 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 203.001. Major British Authors (3).** Hecimovich. English 203 covers significant and representative British literary works spanning from approximately the late eighth century to the early twentieth century. The goal of the course is to allow students to become familiar with significant British literary
works and to place these works within their historical contexts, creating a deeper understanding of how literature both shapes and reflects culture and history. Students will engage in close readings of literary works, will become familiar with literary terms and types of literary criticism, and will learn how to read texts in light of their historical and cultural contexts. Along the way we will read a number of the "great works" in the British canon, including Shakespeare's *Othello*, Milton's *Paradise Lost*, Blake's *Songs of Innocence and Experience*, Keats's famous *Odes*, Bronte's *Jane Eyre* and Dickens's *Great Expectations*.

**ENGL 208.001. Foundations of World Literature (3).** Naufftus. 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. There will be two tests, one final exam, one critical essay and one creative essay.

**ENGL 211.01 Major American Authors (3).** 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 291 001. Introduction to the English Major (3).** Cothran. 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 300.01. Approaches to Literature (3).** 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 305.01 Shakespeare (3). Fike. English 305 surveys eight plays representing the major trends in 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.

ENGL311.01 American Writers in Spain. Jordan. This course will focus on several major American writers for whom Spain provided significant inspiration. Attention will be given to the influence of Spanish culture on these writers and to the role of place in composition. An integral part of the class will be a trip to Madrid and Barcelona during the winter break. Please contact Ms. Jordan (jordana@winthrop.edu, x 4543) as soon as possible if you wish to enroll.

ENGL 323.01 The Nineteenth-Century American Novel (3). Bickford. This course will give you an opportunity to study several key canonical novels. We will consider these works not only for their individual stories, but also for what they reveal about the American literary tradition. Texts will include James Fenimore Cooper’s The Last of the Mohicans, Nathaniel Hawthorne’s The Scarlet Letter, Herman Melville’s Moby-Dick, Harriet Beecher Stowe’s Uncle Tom’s Cabin, Henry James’ The Portrait of a Lady, Mark Twain’s Adventures of Huckleberry Finn, Stephen Crane’s Maggie or The Red Badge of Courage, and Kate Chopin’s The Awakening. Students will complete three short papers, one long critical paper, a midterm, a cumulative final, and reading quizzes/discussion activities.

ENGL 333. Global Narratives (1). Ghent. Deals primarily with societies and cultures outside the dominant historical and cultural experience of the United States, and relates to the development and functioning of the modern world. Each section focuses on a narrative written by an author outside the dominant cultural experience of students' lives. Prerequisite: WRIT 101 with a C- or better. Course starts at mid-semester.

ENGL 370. Literature and Film (3). Brownson. HAPPY BIRTHDAY, ALICE! In honor of the 150th anniversary of Alice’s Adventures in Wonderland, we will pay special attention to the place of Lewis Carroll’s, Walt Disney’s, and Tim Burton’s work with this amazing character who has appeared in many media since her birth in print form in 1865. In addition to analyzing the film adaptations of this iconic literary work, 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. We will also have the chance to examine the assumptions behind culturally opposed terms such as Victorian literature/children’s book; cartoon/animation; non-fiction/history; and literature/film. Assignments will include reading texts, viewing films, short response papers, a researched critical project analyzing the
relative success of a film adaptation, and an oral presentation. We may even figure out why a raven is like a writing desk!

ENGL 491.01  Departmental Seminar (0). Brownson. 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 502.01  Studies in Non-Western Literature (3). Naufftus. This year the course will be a study of the modern fiction of the Middle East, a region which is constantly in the news but remains rather mysterious for most Americans. I define the region as stretching from Morocco in the west to Pakistan in the east, from Turkey in the north to Sudan in the South. It is a region that has produced two winners of the Nobel Prize for Literature (Naguib Mahfouz and Orhan Pamuk) and many other distinguished authors who have won other international prizes. Beyond being good writers they have one other trait in common: most American college graduates have never heard of most of them. We will read a few short stories and view several films, but most of our time will be spent with novels, beginning with Lawrence Durrell’s *Mountolive*, which deals with a Westerner who (like us) is trying to understand the Arabs. We then move on to a number of Arab novels (from Egypt, Sudan, Morocco, Lebanon, and Iraq) and others from non-Arab cultures: Israel, Turkey, Iran, and Pakistan. The author whose name may be most familiar to you is Salman Rushdie, whose novel *Shame* is a tragicomic history of Pakistan. We will have a midterm and a final, several short papers and one long one.

ENGL 507.01 History and Development of Modern English (3). Koster. 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.

ENGL 521. Hiner. A study of selected major works (excluding the novel) with some attention to dramatic comedy, satire, periodical essay, poetry, and biography. Notes: Offered odd years in fall. Prerequisites: ENGL 203 or graduate status. WRIT 101 is a prerequisite for all ENGL courses. HMXP 102 and a previous ENGL course are prerequisites to any 500-level ENGL course.

ENGL 530.01 Grammar in Theory and Practice (3). 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 600.01. Materials and Methods of Research in English (3). Koster. This course introduces graduate students to how those in English studies pursue their discipline by outlining the how and what of the discipline as well as major approaches to the study of literature. In addition, we will examine English as a career (or series of careers) and talk to recent alumni who have pursued a variety of occupations after graduation. Texts include a casebook, the MLA handbook, and an overview of literary theories. In addition, students will choose a primary text on which to base their major assignments: an annotated bibliography, a review of literature, a critical essay, and a conference paper, culminating in a class conference, with formal presentations.

ENGL 605. American Renaissance (3). Richardson. In his 1941 study, F.O. Matthiessen used the term “the American Renaissance” to describe five major literary figures at the mid-nineteenth century: Emerson, Thoreau, Whitman, Melville, and Hawthorne. In this course, we will study key texts written by these authors, including Emerson’s essays, Thoreau’s Walden, Whitman’s Leaves of Grass, Melville’s Moby-Dick, and Hawthorne’s The Scarlet Letter. To this list we will also add Edgar Allan Poe and Emily Dickinson who, while outside Matthiessen’s work, are also associated with this term. We will explore definitions of American Romanticism and Transcendentalism, trace and integrate the historical and cultural contexts of the time, explore questions of canonicity, and review critical trends associated with these works. We will also complicate the course title by taking a cue from David S. Reynolds’ work Beneath the American Renaissance and examine noncanonical writers and how their writings intersect with the canonical figures. Students will be expected to complete three short papers of 4-5 pages each, lead classroom discussion, present one oral report, take a final exam, and complete a critical paper suitable for presentation at a conference or publication.

ENGL 624.01 Seminar in American Literature: Mark Twain (3). Bird. “Education consists mainly in what we have unlearned.”—Mark Twain

We will learn, or perhaps unlearn, about Mark Twain—his works, his life, and his time—through reading and discussion of his writing from “The Jumping Frog” to “The Mysterious Stranger,” including his major novels, short fiction, and non-fiction texts. Students will make presentations on biography, history, issues, and culture. Each student will embark on a research project with the goal of producing work that could be presented at a conference or published. Mark Twain advertised his lectures with the phrase, “The trouble begins at eight.” In our case, the trouble will begin at 6:30.

English Education

ENGE 390. Junior Field Experience. Beasley. Field-based experience in junior year to explore lesson planning and classroom practice for English Education students. Should be taken the Fall prior to the full-year internship experience. 1.0 hrs.

ENGE 391.01. Principles of Teaching English in Middle and Secondary Schools (3). Prickett. 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 ENGE 392 and EDUC 390.
**ENGE 392.01. Field Experience in Teaching English (1:0:8).** Gerald. Students will spend 8 hours per week in the classroom under the supervision of a mentor teacher and a university supervisor in preparation for the final internship experience. Students will be able to apply principles of planning, instruction, management, assessment and professionalism in directed field-based situations in English language arts. Notes: A grade of S or U is recorded. Offered in fall. Prerequisites: Admission to Teacher Education Program. Co-requisites: ENGE 391 and EDUC 390.

**ENGE 392.02. Field Experience in Teaching English (1:0:8).** Prickett. Students will spend 8 hours per week in the classroom under the supervision of a mentor teacher and a university supervisor in preparation for the final internship experience. Students will be able to apply principles of planning, instruction, management, assessment and professionalism in directed field-based situations in English language arts. Notes: A grade of S or U is recorded. Offered in fall. Prerequisites: Admission to Teacher Education Program. Co-requisites: ENGE 391 and EDUC 390.

**ENGE 591.01. Principles of Teaching English in Middle and Secondary Schools (3).** Prickett. This methods class examines special problems encountered in the teaching of English Language Arts. Topics and methodologies introduced, modeled, and discussed 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. These topics are presented in a variety of activities including role-playing, micro lessons, and so on. Enrollment is limited to graduate students admitted to the Teacher Education Program in English. Corequisite ENGE 592.

**ENGE 592.01. Field Experience In Teaching English (1:0:8).** Gerald. Students will spend 8 hours per week in the classroom under the supervision of a mentor teacher and a university supervisor in preparation for the final internship experience. Students will be able to apply principles of planning, instruction, management, assessment and professionalism in directed field-based situations in English language arts. Notes: A grade of S or U is recorded. Offered in fall. Enrollment is limited to graduate students admitted to the Teacher Education Program in English. Corequisite ENGE 591.

**ENGE 592.02. Field Experience In Teaching English (1:0:8).** Prickett. Students will spend 8 hours per week in the classroom under the supervision of a mentor teacher and a university supervisor in preparation for the final internship experience. Students will be able to apply principles of planning, instruction, management, assessment and professionalism in directed field-based situations in English language arts. Notes: A grade of S or U is recorded. Offered in fall. Enrollment is limited to graduate students admitted to the Teacher Education Program in English. Corequisite ENGE 591.

**Writing**

**WRIT 307.01. Fiction Writing (3).** Hoffman. 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.
WRIT 316.01. Poetry Writing (3). Weeks. 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.

WRIT 350.01. Introduction to Composition Theory and Pedagogy (3). Gerald. 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 a variety of formats for a variety of purposes. Also there will be a midterm, a final, and an oral presentation. The class is primarily discussion; there are also assignments specifically geared toward teaching writing (for example, lesson planning, writing assessment, ESOL field component). Note: This class is designed primarily for students who are considering teaching careers.

WRIT 351.01. Advanced Non-Fiction Writing Workshop (3). Hoffman. This is an advanced workshop course in creative non-fiction. Students will read a wide variety of nonfiction forms and styles, as well as essays on craft and technique. Students will explore how truth and imagination can combine to create powerful and challenging essays. Students will experiment writing memoirs, new journalism, creative research, essays, and other nonfiction forms. Students will learn to draft and revise their writing in full-class workshops, where they’ll receive extensive feedback and practice editorial skills.

WRIT 500.01. The Theory and Practice of Tutoring Writers (3:3:1). Smith. The main purpose of this class is to train students to tutor in our Writing Center; students will be expected to spend two hours a week in the Center as well as to attend class. Over the fifteen-week semester, students will observe tutorials, tutor with an assigned "mentor" tutor in the Writing Center, and then qualified students will tutor on their own. The students who enroll will gain knowledge about the writing process, composition and rhetorical theory, and writing center theory and practice. Students will be required to write three reflective papers, two more formal papers, and a final examination in this class. The class is primarily discussion; there are also assignments specifically geared toward tutoring (for example, role playing tutorials and assessing student writing). This course will count in the forthcoming M.A. concentration in Rhetoric and Composition. Prerequisites: Completion of CRTW 201, or permission of department chair, or graduate standing.

WRIT 501.01. Writing for New Media (3). Walter. This course will provide a theoretical exploration of and hands-on workshop in writing for electronic publication, including the rhetorical, contextual, legal and ethical issues involved in creating such publications; the criteria for evaluating such publications; and the skills needed to create such publications. Students will first study the research and theory in the field of computers and writing/new media by researching a variety of topics including digital rhetoric, multimodal/new media composition, social media, network theory, remix culture, web design, and technical concerns related to electronic publication such as file formats, digital preservation, and metadata. Students will then create original materials for various kinds of media such as web sites, blogs, wikis, videos, podcasts, ebooks, and Twitter. As part of this course students might use tools like Storify to create a narrative of a current event drawn from a variety of social media sources; author media-rich, non-linear long-form publications using tools like Scalar, Omeka, or iBooks; create media-rich annotated
interactive maps using Neatline to document historical changes to a
neighborhood or to contextualize historical events; use digital
storytelling tools promote an idea or highlight the work of a group; or
produce an informational website for an organization. This
combination of theory and practice will allow students to understand
and compose texts in a variety of mediums, making smart and efficient
decisions based on the audience and technology. This course meets the
GNED technology requirement for ENGL majors and minors.
Prerequisites: HMXP 102 and a previous WRIT course above 199 with a
grade of C- or better, or graduate status. ONLINE CLASS.

WRIT 507. Short Story Writing (3). Hoffman. Students will write at least two complete stories. These
stories will be shared in full-class workshops. Students will study advanced-level fiction craft, and they
will apply this craft to the drafting and revising of their fiction. Revision will be studied and practiced,
and students will learn to transform their drafts into fully realized fiction for a professional audience.
Students will also read and study a variety of published fiction. Graduate students will provide additional
editorial feedback, and will read and write a craft essay on fiction technique. Prerequisite: HMXP 102
with a grade of C- or better and ENGL 307, or graduate status.