Course Descriptions
Spring 2020

ENGLISH

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 gender, psychology, class, and race. Graded assignments will include but are not limited to short papers, one major researched essay, and a final exam. Electives.

ENGL 203. Major British Authors. Brownson.
Major British Authors covers significant and representative British literary works spanning from approximately the late eighth century to the present. 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. In addition to lively class discussion and class reviews, students will complete a short essay, a midterm exam, several short writing assignments leading to a critical essay, and a final exam. Foundations. CR&R.

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. 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. CR&R.

ENGL 211. Major American Authors. White.
ENGL 211 is a survey course designed to acquaint student with major periods, literary forms, and issues that characterize American literature. The course considers representative major works and authors over the course of American literary history. 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. Paris in the Jazz Age. Jordan.**

This course will focus on expatriate writers for whom Paris during the Jazz Age provided great inspiration. Consideration will be given to the intersection of cultures and to the influence of place on composition. A visit to Paris and Venice will function as an integral part of the experience, and students who register for the trip will be guaranteed a seat in class. Only students participating in the travel experience may register for the course. See Professor Jordan for details. Electives.

**ENGL 312. African American Literature. White.**

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 overview of the Middle Passage and progressing to 21st century works. Students will be asked to explore the major cultural and literary periods of African American literary production, the connection between the history and the literature that results, and the role of the African American artist. Prerequisite(s): ENGL 211 or AAMS 300 or permission of instructor. CR&R.

**ENGL 319. The British Novel. Hiner.**

The British Novel examines the English novel from its nascent development in the 18th century, to its rapid expansion and growth in the 19th century, to its modern and postmodern forms in the 20th century. The course emphasizes the historical and cultural contexts of British novels and their readers; explores the narrative techniques displayed in these novels; and considers scholarly, critical responses to these novels. Students will read, analyze, and engage in critical conversations about British novels that helped to shape the genre and that continue to influence contemporary literature, film, and popular culture, as well as our understanding of human experience, cognition, and behavior. CR&R.

**ENGL 325. Dramatic Literature. DeRochi.**

The underlying principle of this course is that drama is the most unique of literary forms: it requires an intermediary (performance) between author and audience. Throughout this semester, we will be examining drama (as a genre) always mindful of the performative aspects of the given play. Just as different texts are open to diverse interpretations, a play is re-imagined each time it is performed. Students will also explore the historical evolution of drama—from *Oedipus Rex* to *Hamilton*—to identify its essential formative components and examine how drama has been perceived, interpreted, produced throughout major periods of literary history. A unique and fun component of this course, students will work in teams to read a specific play, analyze it together, and construct a theatrical “book” for a potential production of that play. CR&R.
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.

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. Consult the instructor for specific topic information. Prerequisite: WRIT 101 with a C- or better. Notes: Students can concurrently enroll in ENGL 333 and WRIT 101. CR&R.

ENGL 491. Departmental Assessment.
Richardson. 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. 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; develop a capstone Project ready for presentation; 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.

ENGL 512. Middle English Literature excluding Chaucer. Koster.
Studying the literature of the Middle Ages is even more important in today's parlous times, when its imagery has been appropriated and misunderstood by various politicized groups for their own ends. In this course we will talk about those misappropriations, but more importantly we will examine the source texts and the culture(s) that produced them, striving to better understand how they thought and wrote about subjects like power, difference, race, gender, and class. We will look both at traditional canonical works and at other, less well-known but equally influential texts from a
variety of genres and authors, including the incredibly prolific “anonymous.” Most of the works will be in modern translation, but there will a few bits in Middle English, and the opportunity to handle REAL medieval manuscripts and to consider the issues involved in conveying 800-year old works to modern audiences. One midterm, several short writing/critical thinking assignments, and a significant research paper, worked on in stages. **CR&R.**

**ENGL 530. Grammar in Theory and Practice. Richardson.**

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. **SCC.**

**ENGL 623. Seminar in British Literature after 1798. Brownson.**

In this seminar on the Contemporary British Novel, we will take the opportunity to read and discuss the exciting and innovative work of modern British novelists such as Pat Barker, Zadie Smith, Ian McEwan, Alan Hollinghurst, Julian Barnes, Kazuo Ishiguro, and Diane Setterfield, incorporating theoretical approaches and supplemental essays into our conversations. Students will lead discussion, deliver an oral presentation, compile an annotated bibliography, write a cumulative final essay exam, and compose short essays and a long critical essay. Energetic discussion and lively exchanges will characterize our class meetings as we learn about modern British culture, formulate concepts concerning the evolution of the novel genre, and synthesize our conclusions with other aspects of English Studies, including the artistic creation of literature and the rhetorical strategies that make that production possible.

**ENGLISH EDUCATION**

**ENGE 390. Methods of Teaching English for the Middle/Secondary 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.

**WRITING**

**WRIT 200. Writing Topics and Trends: Introduction to Creative Writing. Sommers.**
In this introduction to 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.

**WRIT 300. Rhetorical Theory, Rhetoric of True Crime. Ralston.**
Acts of violence and mysterious motives have fascinated audiences for centuries. This introduction to rhetoric course gives you a set of tools for investigating and analyzing the way crime and justice are actively framed and perceived. We will analyze the changing intellectual landscape surrounding questions of gender, class, race, and morality in relation to crime. Through rhetorical theories and close examination of our course texts, we will examine how the cultural relationship to crime narratives help us understand the complex role criminality plays in defining a people at any given point in time. Course texts include podcasts, documentaries, news stories and non-fiction texts that cover violent acts which may be triggering to some students. Frameworks. SCC. CR&R.

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. SCC


“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. SCC


This course introduces students to the field and profession of technical communication. Technical communication refers to activities of preparing and delivering written and oral documents that present specialized information in a way that allows non-specialists to understand the information and use it to perform tasks. For example, a software company needs technical writers to develop documentation for their software packages; a non-profit organization needs technical writers to develop and maintain content for their websites. Technical writers provide a bridge between technical experts and non-specialists. Students will learn the theories of technical communication; how to conduct research to solve workplace communication problems; and how to retrieve, evaluate, and present information for different types of audiences in different genres in ethical and legal ways. In turn, students will explore what it means to be a technical writer. This course is especially useful for students who are interested in becoming a technical writer/professional writer or pursuing graduate studies in technical and professional communication. Notes: Intensive Writing course. Offered in spring of even years. Prerequisite(s): WRIT 101 with a grade of C- or better. SCC
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. 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. SCC.

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. SCC.

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. SCC

WRIT 566. Writing for Science and Technology: Environmental Writing. Ralston.
Given the accelerating language of environmental disaster—ecocide, global collapse—is optimism still required or desirable in environmental writing? In this course, we will examine the range of rhetorical strategies that environmental writers have used to create a sense of urgency or even doom, and students will practice their own environmental writing in the critical essay and research essay forms. We will read work that disrupts the pastoral mode of traditional nature writing, that draws on the manifesto, that deploys logic with the reasoned marshaling of scientific fact. Data gathering, activist mobilization, toxic
flows – all impact particular places, particular bodies. Factors of race, class, indigeneity, and geographical “home” impact and are impacted by environmental writing. We will learn about new forms of political affinity and social life, new ways to think about humans and non-human relations.

Our overarching question will be: What is effective environmental writing? Can there be a new mode of environmental writing that escapes the rhetorical romanticizing of the past—the mourning of the disaster, the turn toward hope? How might we write ourselves into the age to follow the Anthropocene? How do we write to audiences who are often downright hostile to information about climate change, digital waste, and environmental justice concerns?

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: 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.

AND DON’T FORGET SUMMER 2020:

**A Session/Maymester**

**B Session**
CRTW 201. Critical Reading, Thinking, and Writing. (Online).

**C Session**
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, C/R/R.

ENGL 510. Dystopian Literature or It’s the End of the World and I Feel Fine. Prickett. (Online).
In this course, students will explore a broad survey of the worlds of dystopian texts – novels, short stories, and film that may include V for Vendetta, Fahrenheit 451, The Matrix, 1984, Wall-E, The Power and similar works. Through guided online discussions, readings and researched writings, students will explore questions, develop answers, create definitions, and gain insights of what “dystopian” is and is not. Students will research the function of these narratives and ideas in our real and current society. Students will contemplate if and how these texts can be dangerous. This course is an online offering, as such, students will be expected to participate in weekly threaded discussions, write 2-3 short papers, undertake a semester project, and complete a reflective final exam. Online course. C/R/R.