

Department of English

Course Descriptions Summer - Fall 2026

SUMMER 2026 COURSES

WRIT 101: Introduction to Academic Discourse. One section, online, asynchronous. B Term.

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

ENGL 208: Foundations of World Literature. Campbell. B

Term. 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, Virgil, 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 you just want 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. **Online Course. Foundations. Crit R/R. Meets GNED GLOB, HIST, and HART requirements.**

ENGL 550: Global Mythologies. Koster. C Term. Where do our stories come from? How and why are they used to build cultures and national narratives? In this class we will examine the mythological literatures of various western and non-western cultures, including Greece, Rome, the Fertile Crescent, Africa, China, Japan, India, the Celtic and Norse worlds, and the Americas. Subjects discussed will include the nature and identities of the pantheon; creation, fertility, flood, and trickster myths; and Armageddon/world's-end myths, all in a global context. We may also consider how creative writers construct mythologies and cosmologies for their fictional universes. Students will write short responses, contribute to online discussions, and complete a longer researched project (paper, digital project, creative work, or teaching materials) appropriate to their scholarly and professional interests. This course is part of the micro-certificate in world mythology. (Graduate students will be assigned additional reports



using secondary scholarship to meet the requirements for scholarly rigor.) **Crit R/R.**
Asynchronous.

WRIT 465: Rhetoric in the Professional Workplace. Listhartke. C Term. 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 help 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.

Prerequisite: Sophomore Status. S/C/C Comm. Meets GNED Oral Communication Requirement. Meets GNED Intensive Writing Requirement. Counts toward Micro-Certificate in Technical Writing.



WRIT 510: Literature and the Environment. Fitzgerald. B Term. This asynchronous course explores how literary and cultural texts shape public conversations about environment, identity, and ecological crisis while giving students the opportunity to develop their own analytical and research-based writing about environmental questions. Drawing on approaches from the environmental humanities, students will read and write about narratives of landscape, environmental memory, colonial histories, and climate change. Course readings will include *Trace* by Lauret Savoy and *The Marrow*

Thieves by Cherie Dimaline, along with selected critical essays. These texts will serve as starting points for examining how stories about place, displacement, and survival shape cultural responses to environmental change. Through online discussion, analytical writing, and research-based assignments, students will practice applying rhetorical, cultural, and historical perspectives to environmental topics. The course is open to anyone interested in environmental humanities, cultural analysis, and writing about environmental issues. **Counts in most post-graduate certificate programs in the Department; check with Dr. Richardson or Dr. Fitzgerald if you have questions. May count in the Writing Minor. Crit R/R. S/C/C Comm.**

FALL 2026 ENGL CLASSES

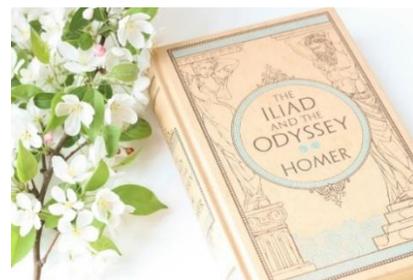


ENGL 200: Dark Academia in Literature and Culture. Covington. This course will study the impact of Dark Academia (DA) on literature and culture by tracing its development from an internet aesthetic to an emerging literary genre. Starting with Dark Academia's early Gothic and Victorian influences and ending with the aesthetic's post-pandemic rise to literary form, we will discuss how creators use DA in ways that both reinforce and subvert Western academic culture. We will also explore the various subcultures of DA and how they work to make the movement more inclusive and intersectional. Course texts will include literary works such as Donna Tartt's *The Secret History*, Gerard Way's *The Umbrella Academy*, Faridah Àbíké-Íyímídé's *Ace of Spades*, and R.F. Kuang's *Katabasis* and selections from other media such as film, television, anime, music, and gaming. **Meets GNED Humanities and Arts requirement.**



ENGL 203: Major British Authors. Hiner. English 203, 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 peoples around it. Students will engage in close readings of literary works, become familiar with literary terms and types of literary criticism, and learn to make evidence-based literary arguments. In addition to participating in lively class discussions, students will complete two exams, a research paper proposal and annotated bibliography, a researched critical essay, and a final exam. **Foundations. Crit R/R. Meets GNED HIST and HART requirements.**

ENGL 208: Foundations of World Literature. Cothran. This course considers some of the most important literary works produced before 1615 A.D. in the Mediterranean world and the Middle East. 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 ancient Persia, Iran,



and the Islamic world. Historical and cultural contexts will be considered, as will historical innovations and continuities. **Foundations. Crit R/R. Meets GNED GLOB, HIST, and HART requirements.**



ENGL 211: Major American Authors. TBA. 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. Students will complete regular reading quizzes, three-four tests, and a variety of writing and discussion assignments.

Foundations. Crit R/R. Meets GNED HIST and HART requirements.



ENGL 291: Introduction to the English Major. Hiner. ENGL 291 is a skills-based course intended to prepare you for the work that will be expected in courses related to the English major. Our focus here will be on the skills of reading, writing, analysis, and research. Specifically, we will explore ways to read prose, poems, plays, and secondary critical texts, and we will learn about the process of writing by brainstorming, organizing, creating, and revising papers about literature. This course

also will introduce you to the Department of English at Winthrop and its various resources and opportunities, including Sigma Tau Delta, The Literary Society, Tutoring in the Writing Center, Internships, Study Abroad Options and Classes, and the Shakespeare Trip. Finally, we will discuss some career-related skills. **Foundations.**

ENGL 300: Approaches to Literature. Bickford. This writing-intensive course introduces students to the evolving study of literary criticism. We begin with a study of formalism and move to detailed examinations of the dominant critical schools of the twentieth century, including reader response, psychoanalysis, structuralism, feminism, New Historicism, deconstruction, gender studies, queer theory, African American theory, 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 essays displaying varying critical approaches, an introduction to critical theory, and the most current MLA handbook. **Prerequisite: Sophomore Status. Frameworks. Crit R/R. Research and Creative Scholarship. Meets GNED Intensive Writing Requirement.**



ENGL 312: African American Literature. TBA. 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. Crit R/R. Meets GNED HART requirement.

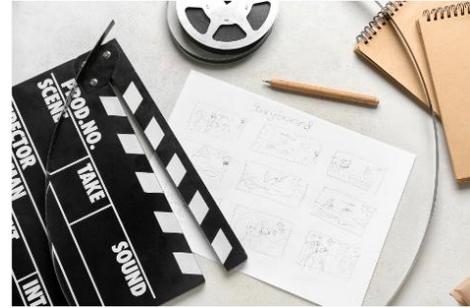
ENGL 321: London's Calling: Longing, Love, and Lust in British Literature. Beasley. This course (with a travel component) will focus on British writers for whom London and its surrounding areas provided great inspiration. Consideration will be given to the intersection of cultures and to the influence of place of composition. A trip to London and Stratford-upon-Avon in December-January will be an integral part of the experience. The course will explore a diverse sampling of British Literature and analyze various modes of writing. Students will also apply literary theory to uncover cultural and sense-of-place insights in this genre. Some films will accompany major works. In addition to close reading, students will complete a variety of writing and discussion (group) assignments. The course is open to all

majors. **Students will earn nine Cultural Event credits. Meets GNED HART requirement.**

ENGL 333: Global Narratives: The Vampire. Bagwell. This course offers a critical examination of the vampire in contemporary literature and media, from *Adventure Time* to *Let the Right One In* to *Sinners*. We'll read and discuss Nick Groom's *The Vampire: A New History* to help us contextualize wildly different (yet recognizable) recent expressions of this enduring mythical monster. **Second half semester course, 1 credit. Elective. Meets GNED HART and GLOB requirements.**



ENGL 370: Literature and Film. Cothran. In this class, students will examine film adaptations of different types of literary narratives. Specifically, we will look at film adaptations of the novel, the short story, the graphic novel, the dramatic play, the poem, and (briefly via video examples) the video game. We also will examine film adaptations of various types of literature: classic canonical pieces, complex works of postmodernism, works containing poignant social commentary or critique, YA literature, works in the mystery genre, works of science fiction, and works of imaginative fantasy. (Note: Students will watch films in their entirety outside of class for homework; short film segments will be reviewed in class as part of class discussion.) Class texts (and corresponding films) include *Emma*, *Like Water for Chocolate*, *The Remains of the Day*, "Rear Window," *Howl's Moving Castle*, *Ma Rainey's Black Bottom*, "The Story of Your Life," *Snowpiercer*, "The Raven," and *The Last of Us*. Students will write short responses and a research paper (on an adaptation of their own choosing); there also will be a midterm and a final exam. **Crit R/R. Meets GNED HART requirement.**



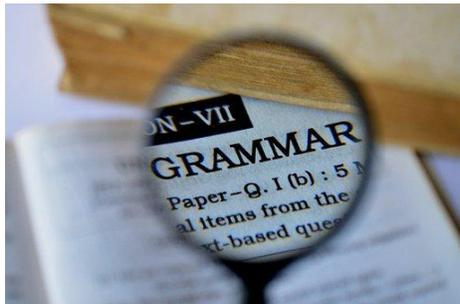
ENGL 494: Departmental Seminar (Capstone). Cothran. This capstone course is required of all English majors in catalogs beginning with 2017-18 (except those seeking secondary certification as a secondary school teacher), preferably in the senior year. Students will complete assessment exercises; develop 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 Dr. Cothran. **Meets the Capstone requirement for students in the BA-ENGL track.**
Research and Creative Scholarship. Hybrid.



ENGL 505: American Romanticism. Richardson.

This course will look at the key period of 1820-1865 in American literature, focusing on the development of Romanticism. Key to understanding this period is the concept of the American Renaissance, a term applied in 1941 by critic F.O. Matthiessen to the 1850s. He focused on just five writers: Emerson, Thoreau, Hawthorne, Melville, and Whitman. Since Matthiessen's landmark study, critics have expanded this list to include other writers such as Poe and Dickinson as well as to call for more attention to the historical and cultural contexts of

the day, contexts that produced a significant amount of writing by African American writers, women writers, and Native American writers. In this class, we'll review some of these critical conversations as we read works from the writers noted above as well as Frederick Douglass, Harriet Jacobs, Margaret Fuller, William Wells Brown, John Rollin Ridge, and Fanny Fern. Students will complete two tests and a final exam, write two short critical essays, respond to texts in a variety of in-class activities, and develop a longer paper with research. In addition to these assignments, graduate students will develop longer and more research-based papers, facilitate class discussion once, read an additional secondary text, and present one oral presentation. **Crit R/R. Research and Creative Scholarship.**

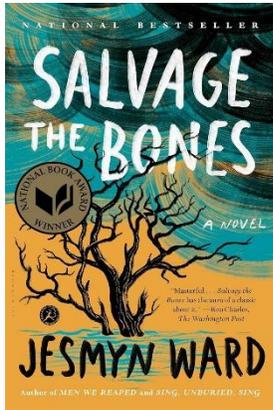


ENGL 530: Grammar in Theory & Practice. Richardson.

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. **S/C/C Comm. Counts toward Micro-Certificate in Technical Writing.**

ENGL 600: Introduction to English Studies. Richardson. This course introduces students to and celebrates English Studies at the professional and graduate levels. Students will explore advanced research materials, methods, and techniques to familiarize themselves with major critical approaches to literary study. Students will become acquainted with various schools of literary theory, including formalism, reader response, psychoanalysis, gender studies, class studies, new historicism, deconstruction, and postcolonialism. In addition, students will discover best practices for publishing and presenting their work, CV/résumé preparation, and other crucial career skills. Winthrop University MA in English alumni and other guest speakers may visit class to discuss how they've used their degree in diverse career fields. The class will culminate in a major research project driven by each student's unique interests.



ENGL 602: Critical Theory. Fitzgerald. This graduate seminar introduces major approaches in contemporary critical theory and explores how theoretical frameworks shape the interpretation of literature, culture, rhetoric, and historical discourse. Rather than approaching theory solely as an abstract intellectual history, the course emphasizes theory as a set of analytical tools for examining how meaning, power, and knowledge are produced across a range of cultural texts and contexts. Through selected foundational and contemporary theoretical readings, including work in posthumanism, environmental humanities, feminist theory, and cultural studies, we will examine how scholars conceptualize questions of

embodiment, environment, representation, and social power. Jesmyn Ward's *Salvage the Bones* will serve as a central text through which we will test, apply, and challenge these theoretical frameworks, situating literary narrative within broader cultural, rhetorical, and historical conversations about disaster, ecology, race, and inequality. Students will engage in sustained seminar discussion, lead presentations, and produce analytical writing that applies theoretical concepts to literary, cultural, rhetorical, and historical materials. By the end of the course, students will develop a working understanding of major theoretical approaches and the ability to apply theory effectively in advanced research and scholarship.

FALL 2026 WRIT CLASSES



WRIT 200: Writing Topics & Trends: Writing (is) Revolution. Bagwell. In this introductory creative writing class, we'll write in response to what we see, feel, and experience. From flash personal narrative to protest poem to microfiction to manifesto, we'll read and discuss extraordinary model and mentor texts, and we'll find, develop, and strengthen our own expressive voices. **Elective. Counts in the Writing Minor (Creative String).**

WRIT 307: Fiction Writing. Bagwell. 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 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 complete written 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 weekly assignments. **S/C/C Comm.**

WRIT 350: Introduction Comp. Theory & Pedagogy. Nail. *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 351: Creative Nonfiction Writing. 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 366: Technical Communication. Listhartke. The language and style we use in the academic world is rarely understood in businesses and public audiences, and it requires translating our specific knowledge in our field into understandable language for these audiences. This course provides students with an understanding of writing for public and professional audiences using a technical writing style that communicates complex information, solves problems, and completes tasks. Students learn effective collaborative team strategies through the creation of technical documents and presentations that are accessible, comprehensible, and usable. In addition, the course will cover important concepts such as crafting documentation, risk communication, ethical standards and obligations, instructional design of materials, project management, and the importance of usability testing within professional contexts through the practice and creation of various professional documents. **S/C/C Comm. Meets GNED Intensive Writing Requirement. Counts toward Micro-Certificate in Technical Writing.**



WRIT 431, 432, 433: Academic Internship in Writing. Listhartke. 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 students' internship experience, to help them develop ideas about their professional plans, build job materials, and to become a better professional writer. Please contact Dr. Listhartke at listhartkeh@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. Listhartke and look out for emails from her regarding internships. **Notes: Open to majors only.** WRIT 365, 366, or 465 are highly recommended. Offered in summer, fall, and spring. Can be repeated 3 times for a total of 9 credits. Only 8 hours of internship credit may be used towards completion of the major. **Prerequisites: Completion of CRTW 201 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 of Oral and Written Reports. Listhartke and Covington. 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 help 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. **Prerequisite: Sophomore Status.** **S/C/C Comm.** **Meets GNED Oral Communication Requirement. Meets GNED Intensive Writing Requirement. Counts toward Micro-Certificate in Technical Writing.**



WRIT 500: Theory and Practice of Tutoring Writers.

Campbell. 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. **Crit R/R. S/C/C Comm.**

Advising begins March 25. Remember to check pre-reqs when selecting courses!

Pre-Registration begins April 8 by [time assignment](#).

If you don't know who your advisor is, ask Dr. Cothran (cothranc@winthrop.edu)!

Or email english@winthrop.edu!