ENGL 200: Fairy Tales and Heroic Quests. 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 Grimm to Disney) 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. Elective; counts toward the ENGL major and minor. Meets GNED HART requirement.

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

ENGL 211: Major American Authors. Bickford and Jordan. 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. CR&R. Meets GNED HIST and HART requirements.
ENGL 291: Intro to English Major. Hiner. ENGL 291 prepares students for university-level English studies by introducing and reinforcing basic strategies and concepts related to literary analysis, including critical reading, 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 areas of focus within the discipline, applying to graduate schools, applying for internships and scholarships, and preparing for careers after graduation. Students will review MLA documentation, “The Correct Use of Borrowed Information,” strategies for avoiding inadvertent plagiarism, and library research techniques. Finally, the course will expose students to opportunities within the Winthrop Department of English, including Sigma Tau Delta, the Literary Society, tutoring in the Writing Center, Study Abroad options and classes, and the Annual American Shakespeare Center Trip. Foundations.

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. Research and Creative Scholarship. Meets GNED HART requirement.

ENGL 317: The Short Story. Hoffman. Acclaimed fiction writer Francine Prose writes, “Everything in the story resonates at its own unique, coherent, and recognizable pitch... As readers, we may feel that after finishing the story we understand something new, something solid. And we recognize the short story (what a short story is) in a visceral, quasi-physiological way; we feel—to paraphrase what Emily Dickinson said about poetry—as if the top of our head had come off.” We will spend the semester reading and discussing the form of short stories that embody Prose’s definition, stories that thrill and challenge us in their brevity and completeness. Our readings will focus on contemporary American short stories written by authors from diverse backgrounds, and we will also study the roots of the genre in the classics and how this gem of a genre is represented throughout the world. Assignments will include reading responses, two exams, and intensive critical or creative writing projects. CR&R. Meets GNED HART requirement.
ENGL 320: Native American Literature. Richardson. This course will examine works by a variety of Native American authors from the seventeenth-century to the present day. We will read the texts through historical and aesthetic contexts and explore how these works reflect Native American experiences. Genres of study will include examples from oral tradition, poetry, memoirs, short stories, and novels. Major assignments will likely include two tests, a final exam, a critical essay with research (6-8 pages), and short response papers (2-3 pages). A tentative list of writers includes Samson Occom and William Apess from the 18th century; Jane Schoolcraft, John Rollin Ridge, and Zitkala-Ša from the 19th century; and N. Scott Momaday, Leslie Marmon Silko, Louise Erdrich, Tommy Orange, and Joy Harjo from the 20th and 21st centuries. CR&R. Meets GNED HART requirement.

ENGL 333: Babel by R. F. Kuang. Covington. An epic historical fantasy set in 19th-century England, R.F. Kuang’s Babel has been lauded by critics since its release in 2022. Kirkus Reviews described the novel as "an expansive, sympathetic, and nevertheless scathing critique of Western imperialism and how individuals are forced to make their peace with the system and survive or to fight back and face the consequences." The book quickly became a BookTok hit and commercial success as fans extolled Kuang’s relatable characters, fascinating magic system, and unabashed critique of colonial power and its intrinsic racial subjugation. The novel follows the coming of age journey of Robin Swift, a young Chinese boy who is taken from his homeland by a mysterious English professor and brought to Babel, a school of translation and magic at Oxford University. As Robin and his cohort progress through their program, they quickly begin to realize that the magic they create through translation is what powers the British empire’s domination of other countries, including their homelands. Confronted with this knowledge, Robin and his friends embark on a perilous journey to try and fight the system from within. In this 1-credit-hour course, we will read Babel alongside texts that explain the global impact of British colonial power, explore the history of language and Kuang’s use of etymology as a magic system, and discuss related literary concepts such as literature as a subversive act, dark academia, historical fantasy, alternative history, the bildungsroman, and the BookTok impact. Meets GNED HART and Global requirements. Second Half-Semester Course.

ENGL 491: Departmental Seminar. Koster. This course assesses student mastery of English coursework. Students will complete several assessment measures—including the Senior Opinionnaire. The results are then summarized anonymously and used to improve instruction in the English Department. Students must complete all required assessments to receive an S in the course. Prerequisite: Should be taken in the first semester of the senior year (after the student has completed 90 hours). If you are confused as to whether you should take ENGL 491 or ENGL 494, please check with Dr. Cothran or Dr. Nail. Meets the Capstone requirement for students in the Teacher Ed track and for students in catalogs prior to 2017-2018. Online Asynchronous.
ENGL 494/494H: Capstone Seminar in English. Koster. This capstone course is required of all English majors in catalogs beginning with 2017-18 (except those seeking secondary certification as a secondary school teacher), preferably in the senior year. Students will complete assessment exercises; develop a capstone Project ready for presentation; research career options and prepare and revise career-readiness documents and texts; and present the results of their research orally, much as professional scholars do at a conference or writers do as they promote their published work. In sum, students will utilize the research, critical inquiry, and communication skills they have learned as English majors and Winthrop undergraduates. If you are confused as to whether you should take ENGL 491 or ENGL 494, please check with Dr. Nail and/or Ms. Weeks. Meets the Capstone requirement for students in the BA-ENGL track. Research and Creative Scholarship. Online Asynchronous.

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. This time includes what has been labeled as an “American Renaissance” as well as a number of significant reform-minded movements. We will consider our texts in this larger historical and cultural context as we examine writings from canonical figures such as Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, Walt Whitman, and Emily Dickinson. We also will examine works from figures known for their participation in social justice conversations of the time such as Fanny Fern, Frederick Douglass, Harriet Jacobs, and William Wells Brown. Assignments for undergraduates will likely include a midterm, a final, a critical essay with research (8-10 pages), and short response papers (2-3 pages.) Assignments for graduate students will likely include a midterm, a final exam, a critical essay with significant research (10-12 pages), a classroom discussion plan for class, and a presentation on a scholarly book or topic. CR&R. Research and Creative Scholarship.

ENGL 530: Grammar in Theory and Practice. Richardson. This course focuses on describing English grammar using a primarily structuralist approach. Students will develop a thorough understanding of the major grammatical terms and constructions of the English language, identify strengths and weaknesses of traditional grammar, and develop a familiarity with linguistic methodology and research. Students will also gain an understanding of language variety and dialects. Course activities will include (but are not limited to) quizzes, 3-4 tests (including the exam), a research project focused on a language issue, and 2-3 reading responses to scholarly sources that consider grammar in a variety of pedagogical and professional contexts. Students will also be expected to engage in class discussions and activities. Graduate students are expected to develop more comprehensive research projects and take a leadership role in the course activities and discussion. S/C/C Comm. Research and Creative Scholarship.
ENGL 619: The Contemporary British Novel. Cothran. 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, 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.

ENGL 670: Grad Research in English. Hoffman. See Dr. Hoffman for details.
**ENGE 390: English Methods I.** Nail. 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.** Nail. 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. Research and Creative Scholarship.
**Spring 2024 WRIT (Writing) Courses**

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

Counts in the Writing Minor (Creative String).

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

**WRIT 350: Introduction to 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. Writing Intensive Course. Hybrid.**
WRIT 431, 432, 433: Internship in English. To develop their skills and make themselves more career ready, students will participate in writing internships and receive course credits (50 hours for 1 credit, 100 hours for 2 credits, 150 hours for 3 credits). Students will fulfill the responsibilities of the internship laid out in a 3-way learning agreement with the internship supervisor, student intern, and the course instructor. The goal of the course is to support and enrich student’s internship experience, to help them develop ideas about their professional plans, build job materials, and to become a better professional writer. Please contact Dr. Listhartke 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 366 or 465 are highly recommended. Offered in 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. CR&R. S/C/C Comm. Modalities will vary with the internship opportunity.

WRIT 465: Prep Oral & Written Reports. Listhartke. What knowledge, skills, and experience guide the work of business and professional writers? What good habits help them succeed? How do professional writers make decisions about their writing, their collaborations with others, and the roles writing plays in their organizations? Given that learning isn’t confined to school, how do professional writers drive innovation and/ keep up with their fields? By considering these and other questions, this course will explore concepts, theories, and projects through an in-depth, hands-on investigation of professional writing. We’ll read texts written by both scholars and practitioners with a mix of academic and practitioner audiences in mind. We’ll consider how research and experience helps build theory and how theoretical work connects to practice. In addition, we’ll create a wide range of documents, which will help us perform, reflect on, and share what we learn in real world communities and workplaces. S/C/C Comm. Oral and Writing Intensive Course.
WRIT 502: Digital English Studies. Listhartke. From Wikipedia to texting, Facebook to Pinterest, digital media has dramatically changed how we read, write, and communicate in the 21st century. As our notions of text and materiality evolve, the study of texts grows ever more interwoven with technology. This class is designed to make you aware of the myriad relationships that exist among texts—both in the reading and creative processes. Drawing on our vast knowledge of preexisting (cultural, social, literary, extraliterary) texts, the course looks back even as it looks forward, considering how printed texts and reading practices are transformed by the digital, in addition to examining digital media forms such as podcasts, wikis, and mapping technologies. Throughout the course, we will ask the following sorts of questions: How is literature and our reading of it being changed by technology? What influence does the container for a text have on its content? To what degree does immersion in a text depend upon the physicality of its interface? How are evolving technologies helping to enliven (or disengage us from) the materiality of literary texts? We will engage our subjects through discussion of primary and secondary texts but also through our own experiments in building digital artifacts. We will work in unfamiliar media, coming to an understanding of varied interfaces by creating with and for them. Notes: Meets Technology Requirement for ENGL Majors. Frameworks. S/C/C Comm. Research and Creative Scholarship. Hybrid.

WRIT 507: Advanced Fiction Writing. 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. Research and Creative Scholarship

WRIT 510: Advanced Creative Nonfiction Workshop. Sommers. How might we begin to shape a voice and a style that is uniquely our own in the genre of creative nonfiction? Students in this course will look deeper into several different kinds of nonfiction writing including: investigative journalism, short-form biography, music memoir and reviews, book reviews, and even a bit of sports writing. The idea here is to broaden our perspective on what creative nonfiction can be in a multitude of diverse contexts. This is a workshop course where students will be asked to submit three major creative nonfiction projects for peer review. Students will then have the opportunity to revise their major projects into a revised final portfolio. S/C/C Comm. Online Asynchronous.
Summer 2024 Courses (Tentative)

**CRTW 201. Critical Reading, Thinking, and Writing.** Case, Ghent, and Stewart. Four sections. B Term. **Online Asynchronous.**

**ENGL 200. Disability Representation in Young Adult Literature.** Covington. B Term. This course will introduce students to themes and theories from disability studies through fiction and non-fiction from disabled authors and activists. Students can expect to read essays from Alice Wong’s *Disability Visibility* and novels like Lillie Lainoff’s *One for All* and Akwaeke Emezi’s *Pet*. Readings will be paired with various theories from disability studies to better aid in student’s understanding of how disabilities—mental, physical, and emotional—exist beyond individual bodies and as part of larger systems of marginalization. Most importantly, this course will center disabled voices and allow students to learn more about human experiences similar and different from their own. **Foundations. CR&R.** Meets GNED HIST and HART requirements. **Online Asynchronous.**

**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, or teaching materials) appropriate to their scholarly and professional interests. (Graduate students will be assigned additional reports using secondary scholarship to meet the requirements for scholarly rigor.) **CR&R. Online Asynchronous.**

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

Don’t forget to check the pre-requisites before registering for a course.
Advising begins October 18, 2023.

Pre-Registration begins November 1st by time assignment.
If you don’t know who your advisor is, ask Dr. Cothran or email Dr. Hiner at hinera@winthrop.edu!