

Summer and Fall 2024 Department of English Scheduled Courses

Summer 2024

Registration begins March 20

ENGL 200. Disability Representation in Young Adult

Literature. Covington.

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.



ENGL 550. World Mythologies. Koster.

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. Asynchronous.**

CRTW 201. Critical Thinking, Reading, and Writing. Multiple sections, asynchronous, Summer B Term.

WRIT 101. Introduction to Academic Discourse. Summer B.

WRIT 465. Rhetoric in the Professional Workplace. Fitzgerald (Ralston). Summer B. 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. 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. Oral and Writing Intensive Course**

Fall 2024 ENGLISH (ENGL) Courses

Registration begins April 3

ENGL 200. Atomic War Literature and Culture. Covington. What's the appropriate way to act while living in the shadow of the atomic bomb and mutually assured destruction? Like it's a big party, of course! If you're interested in learning about which cocktails you should serve at an atomic testing watch party or how to best decorate your fallout shelter, this class is for you! Starting with the American fascination with atomic spectacle directly following World War II, this class will examine the centrality of atomic representation in American popular and literary culture during the Cold War. We will track the rise and fall of Atomic Culture in the United States between the years of 1945-1989 in order to understand how Americans grappled with decades of cultural trauma and global insecurities through its cultural productions. Analyzing various forms of media including literature, film, television, music, magazines, and advertisements, we will discuss how shifting modes of atomic representation paralleled the nation's developing concerns about its nuclear future. Along the way, we will learn about important historical events and civil defense rhetoric as well as related topics such as theories of spectacle, literary and cultural trauma theory, and the rise of postmodernism.

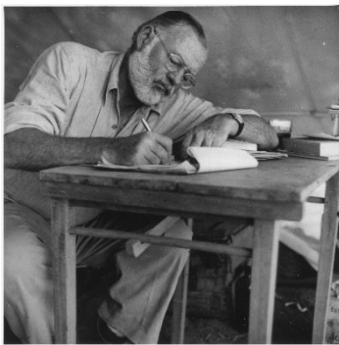




ENGL 203. Major British Authors. Fike. Major British Authors covers representative British literary works from the Old English period through postmodernism. We will approach these works within their historical contexts, creating a deeper understanding of how literature both shapes and reflects culture. Students will engage in close reading, become familiar with literary terms and types of literary criticism, and learn to make evidence-based literary arguments. **Foundations. Foundations. CR&R.**

ENGL 208. World Literature. AJ Campbell. 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. CR&R. Meets GNED GLOB, HIST, and HART requirements.



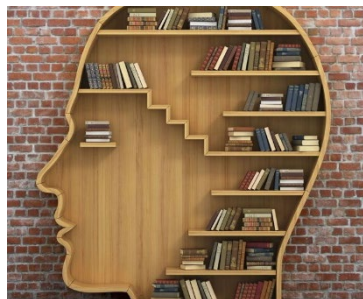
ENGL 211. Major American Authors. Richardson. This course is a survey and study of the major periods, literary forms, and issues that characterize American literature, with a consideration of representative major works and authors over the course of American literary history. Students will explore how 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. Introduction to the English Major. Cothran. 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 291. Introduction to the English Major. Richardson. 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.**

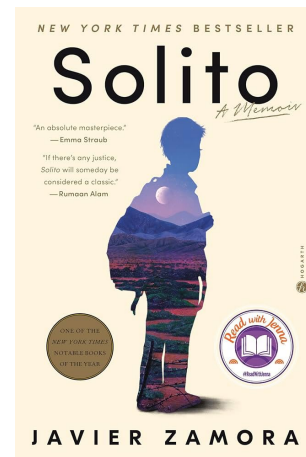


ENGL 300: Approaches to Literature. Bickford. This writing intensive course introduces students to the evolving study of literary criticism. The course covers critical approaches from the past and present as well as looks toward possible future developments in criticism. We begin with a study of formalism and 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. Note: Writing Intensive Course. Prerequisite: sophomore standing. **Frameworks. Online Synchronous.**



ENGL 310: Special Types of English Literature—18th to 20th Century British Satire. Hiner. What do *Southpark*, Monty Python, and *Doonesbury* have in common with works produced by British writers, painters, and engravers who lived over two hundred years ago? How does our understanding of the cultural role and pleasure of satire hone and prime our insatiable appetite for funny, satirical memes? This course will examine the practice of literary and visual satire in Britain, analyzing diverse works spanning from the “Long Eighteenth Century” through the twentieth century. We will study both canonical and lesser-examined literary and visual satires produced in Britain, exploring their thematic preoccupations, formal characteristics, and cultural purposes and attending carefully to the contributions of women and working-class satirists who are often neglected in sweeping surveys of British literature. Course texts will include political and domestic verse satires; visual satires by artists such as William Hogarth and James Gillray; mock-conduct books and satiric pamphlets; and satiric short fiction, drama, and novels by authors such as Jane Austen, Julian Barnes, George Orwell, Evelyn Waugh, and Oscar Wilde. The course will require engaged classroom participation, a short critical essay, an annotated bibliography and researched literary analysis, a midterm, and a final exam.

ENGL 333.01. Global Narratives. *Solito* by Javier Zamora. Beasley. This class will examine *Solito* by Javier Zamora. Zamora’s 2022 memoir *Solito* details his two-month immigration from El Salvador to California when he was just nine years old. The Spanish word “solito” means alone, and Zamora was forced to rely on the kindness of strangers after being betrayed by the “coyote” who was paid to accompany him across the United States border. The journey Zamora endured has been compared to an odyssey of sorts, and this course will compare Zamora’s experience to famous literary odysseys as well as explore the complex humanitarian and political ideas surrounding immigration. Students will view documentaries, analyze case studies, and research the respective stances of the 2024 presidential candidates on immigration. ENGL 333 is a one-credit hour, second-half semester course.



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 short story, the novella, the novel, the graphic novel, the dramatic play, and the video game. (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.) Possible texts include “Rear Window,” “Brokeback Mountain,” “The Egg,” “Story of Your Life,” Emma, Never Let Me Go, Howl’s Moving Castle, Persepolis, Snowpiercer, Ma Rainey’s Black Bottom, 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.

ENGL 471H. Undergraduate Research in English. Contact Dr. Hiner.

ENGL 491. Departmental Seminar. Koster. This course assesses student mastery of English coursework. Students will complete several assessment measures—including the Senior Opinionaire. 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). **Internet course.** If you are confused as to whether you should take ENGL 491 or ENGL 494, please check with Ms. Weeks or Dr. Nail. **Meets the Capstone requirement for students in the Teacher Ed track and for students in catalogs prior to 2017-2018.** **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. Asynchronous.**

ENGL 507. History and Development of English. 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 English(es) we speak today. Secondary emphasis will be on the historical causes of these changes and their modern implications, since this course satisfies the Historical Perspectives requirement (yes, you will have to learn names and dates). Students will participate in discussions, write an original research paper, submit homework exercises, complete two exams, and participate in creating and analyzing corpuses of data using Pinterest. If circumstances permit, you may be handling real examples of writing as old as 2300 B.C.E. in person at the Louise Pettus Archives. **S/C/C Comm. Research and Creative Scholarship.**



ENGL 512. Medieval Literature. Koster. This newly-retitled course has expanded to cover literature written from c. 500 C.E. to 1500 C.E., and this semester we will focus on medieval literature written about and by women, from love lyrics to satires to romances to bawdy tales to letters to biographies to luminous religious writing. We'll meet figures from anchoritic nuns to noble queens to cross-dressing daughters disguised as knights to the Real Housewives of Medieval England. The bulk of materials we'll deal with were written in England from 1050-1500, but we'll also look (in translation) at works written in French, Latin, Persian, and perhaps various African and Norse languages as well. There will be several short investigative assignments, a midterm and final, and a scholarly researched paper, and of course, brownies. Some readings will be in Middle English (with marginal glosses); others will be in modern translations. **CR&R. Research and Creative Scholarship.**

ENGL 600. Introduction to English Studies. Hoffman. 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 them 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 will 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 620. Graduate Readings in English: Toni Morrison.

Bickford. The first African American woman to win the Nobel Prize in literature, Toni Morrison worked to interrogate issues of race, racism, gender identity, sexism, and social injustice. Her work spans over 50 years, and her novels are set in periods that extend from the 17th century to the 21st. Through her brilliant ear for the quality of spoken language, especially in African American communities, she brought to life deep and complex characters with the purpose of recouping the past, giving voice to lost and silenced voices through the power of her fiction. In this course, we will delve into seven novels—including *Song of Solomon*, the

Pulitzer Prize winning *Beloved*, *Love*, *A Mercy*, and *Home*— through the lenses of New Historical and African American theory and with attention to psychoanalytic and reader-oriented criticism on her work. We will also consider Morrison’s biography, her contributions to literary criticism and theory, and her deep understanding of a wide expanse of American and specifically African American history.

Fall 2024 ENGE (English Education) Courses



ENGE 391. Principles of Teaching English in Middle and High School.

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

ENGE 591. Principles of Teaching English in Middle and High School. Nail. 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.



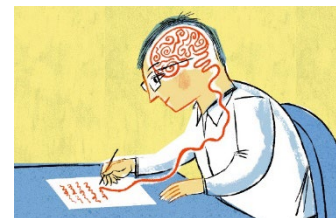
ENGE 392/592. Field Experience in Teaching English. Nail. Students will spend 8 hours in the classroom under the supervision of an English Education Professor and will work with a mentor teacher, in preparation for the final internship experience. Notes: This course requires participation in a pre- and post-semester orientation that follows the school district calendar. Enrollment is limited to students admitted to the Teacher Education Program in English.

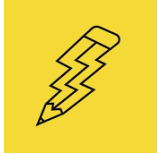
Fall 2024 WRIT (Writing) Courses

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 316. Poetry Writing. Sommers. The focus of this course is on student poetry, which will be discussed and critiqued in a workshop format. In addition to working on class poems, students will read the work of contemporary published poets and will do oral reports on recent collections of poems. A public reading of poems written in the class will be given at the end of the semester. Grades will be based on a portfolio of poems (with revisions) as well as on workshop participation and oral reports. **S/C/C Comm.**

WRIT 350. Introduction to Composition Theory and Practice. 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 365X. Proposal and Grant Writing. Listhartke. Proposal and Grant Writing employs a rhetorical approach to writing academic and business proposals and grant proposals, focusing on creating the best possible persuasive argument for a given audience and context. In addition, the course will cover Requests for Proposals and the proposal writing process from reading and analyzing RFPs, to drafting and production of the final document, to presenting effectively during the proposal evaluation process. Students will leave the course with polished, professionally designed and edited documents, as well as a vocabulary for discussing grants and proposal research and writing during the job search. **S/C/C Comm.**



WRIT 431, 432, 433. Internship in English. 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 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 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. Hiner and look out for emails from her regarding internships.

Notes: Open to majors only. WRIT 365, 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.

S/C/C Comm. Modalities will vary with the internship opportunity.

WRIT 465. Rhetoric in the Professional Workplace. 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. 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. Oral and Writing Intensive Course



WRIT 500. Theory and Practice of Tutoring Writers. Fitzgerald

(Ralston). This course introduces new tutors of writing to pedagogical methods for tutoring and the theory that informs them. The course has a dual aim: to explore the theoretical issues in the tutoring of writing and to connect those issues to current and future tutoring practices. During the course we will study not only tutoring practices but also research and scholarship in writing processes, the nature of academic writing, writing in multiple disciplines, and how writers from diverse populations may approach writing tasks differently. To help foster a writer's growth as a tutor, we will rely on this research to help

us investigate why writing matters; what it entails; how the immediate situation and cultural contexts affect a writer's choices; how textual features reflect different writers and ways of knowing; and most importantly, how to talk with writers about their writing. We will also put our study into practice by tutoring in the Writing Center and use this work—as well as our personal reflections and original research into writing processes and contexts—to help us reflect/respond to the research and perspectives of others. Optimally, you will leave the course with not only an intellectual understanding of tutoring writing, but also an ability to articulate the tutoring practices that will further your own tutoring goals and values. **S/C/C Comm.**



WRIT 501. Writing for New Media. Fitzgerald (Ralston). A discussion of and hands-on workshops in writing about and with digital technologies, including the rhetorical, contextual, cultural, and ethical issues involved in creating such texts; the methods for analyzing such texts; and the skills needed to create such texts. Students will compose texts of multiple genres using multiple modes such as sound, code, moving or still images, and reflect on such composing processes. As we learn and write with new media, we will explore and build theories for emerging writing technologies. Graduate students taking this course will delve more in-depth into scholarly conversations on digital rhetoric and media which will help contribute to different research trajectories. Notes: Intensive Writing course. Prerequisites: HMXP 102 and a

previous WRIT course above 199 with a grade of C- or better, or graduate status. **Critical Reading and Research. S/C/C Comm. Research and Creative Scholarship (pending).**

WRIT 503. Creative Writing Theory. Hoffman. This class will explore the theory of creative writing process, technique, and authorial intent. Students will study established authors' complex perspectives on topics such as why we write, the ethics and morals of art, process and inspiration, how to approach sensitive subject matter, as well as deep craft theories on tension, style, setting, characterization, and more. Students will write their own essays on creative writing theory, as well as their own creative works in the genre of their choice that respond to advanced theoretical concepts of creative writing. Students will also complete a service-learning project that brings creative writing into the larger community. **Frameworks.**



Advising begins March 20.

Pre-Registration begins April 3 by [time assignment](#).

If you don't know who your advisor is, ask Dr. Cothran or Ms. Smith!

Or email english@winthrop.edu!