

Spring 2024

English Course Descriptions

(except for ENG 1000, 1001, 1002, 1091, 1092)

ENG 1105 – section 001 – CRN 31185

English Major Forum

M 1200 pm-1250 pm

Instructor: Caldwell

What can you do with an English major? This course is designed to answer that question from a wide variety of perspectives. Topics include academic choices within the major, minors, undergraduate research opportunities, English-related student organizations, study abroad, internships, scholarships, career options and career planning, graduate and professional programs, study abroad and internships. You will begin to plan the direction you want to go with your English major and with your subsequent career through writing projects and attend department and university events.

ENG 2000 – section 001 – CRN 30793

Introduction to Creative Writing

MWF 100 pm - 150 pm

Instructor: McClelland

This course will introduce students to reading for craft and writing creatively across poetry, fiction, nonfiction and dramatic genres. Students will participate in workshops of their creative work and read writing in each genre

ENG 2205 – section 001 – CRN 30239

Introduction to Literary Studies

MWF 1100 am - 1150 am

Instructor: Beebe

As a required course for all beginning English majors, this course seeks to help students understand the practical, theoretical, and professional contours of English studies. In other words, we will study what unites the concentrations in the major and what makes English an exciting and relevant means of inquiry in the 21st century. At the top of the list of goals for the course is to help you develop strategies and skills for becoming a better reader—more careful, nuanced, and intentional. As we do so, we will also consider questions about what we read, why we read, and how we read—questions that will carry us into topics of the need and challenges of connecting our reading to contemporary culture and to our pasts. To do this, we will be reading a variety of genres, including fiction, poetry, memoirs, critical essays, visual art, and nonfiction. Students will complete short essays, multimodal projects, a group project, and a presentation.

ENG 2706G – section 001 – CRN 33034

Latin American and Latinx Literatures

TR 200 pm - 315 pm

Instructor: Martinez

An introduction to Latin American and Latinx literatures in their sociocultural and historical contexts, with emphasis on such writers as Cortázar, Borges, Cisneros, García Márquez, Machado, and Vásquez. We will consider the innovative strategies that Latin American and Latinx writers bring to the novel, short story, popular music, and cinema to address problems of existence, political strife, and nationhood—from the excitingly bizarre literary experiments of “magic realism” to the current re-invigorated gritty social realism and crime/mystery fiction. This course counts towards the Latin American and Latinx Studies minor.

ENG 2760 – section 600 – CRN 30815

Introduction to Professional Writing

Online

Instructor: Binns

This course introduces students to the principles and practices of communication in professional settings. Students will complete case-based and/or client-based projects in multiple genres and media. The course will also address ethical communication, document design, intercultural/global communication, collaboration, basic copyediting, and oral presentation.

ENG 2901 – section 001 – CRN 30240

Structure of English

TR 1230 pm - 145 pm

Instructor: Smith

This course is an introduction to the grammar of English. It is designed to help you learn to describe and analyze the structure of sentences in English and, as such, focuses primarily on syntax. However, phonology (pronunciation), morphology (word forms), and semantics (meaning) will also come up from time to time. Although we will consider grammar from both traditional and modern perspectives, we will take a rhetorical rather than rules-based approach. In other words, we will treat grammar as a tool for reflecting on possible stylistic choices, not as a set of inflexible rules. Ideally, this course will heighten your understanding of the complexity of the English language and help you develop strategies for communicating clearly and effectively in speech and writing.

ENG 2901 – section 002 – CRN 30241

Structure of English

TR 930 am - 1045 am

Instructor: Smith

See the description for section 001 above.

ENG 2960 – section 001 – CRN 30794

Transatlantic Literary History: Culture, Literacies, and Technologies II

MWF 1000 am - 1050 am

Instructor: Worthington

An introduction to the key cultural movements and genres in Transatlantic literary history aimed at familiarizing students with the history of literacy, and print and non-print technology in textual production from the eighteenth century to the present.

ENG 3001 – section 001 – CRN 33035

Advanced Composition

TR 330 pm - 445 pm

Instructor: Martinez

Advanced Composition centers on advanced applications of the principles of writing analyses and arguments. This course offers opportunities to explore a variety of research sources and genres of writing. Attention will be given to analyzing writing situations, including the purpose for writing, assumed audiences, and appropriate styles and tones. Active participation in online class activities is required. In addition to major writing projects this course will have online discussions in which students will respond to readings, reply to classmates' posts, and provide peer responses for major writing assignments.

ENG 3001 – section 600 – CRN 31415

Advanced Composition

Online

Instructor: Binns

Advanced Composition centers on advanced applications of the principles of writing analyses and arguments. This course offers opportunities to explore a variety of research sources and genres of writing. Attention will be given to analyzing writing situations, including the purpose for writing, assumed audiences, and appropriate styles and tones. Active participation in online class activities is required. In addition to major writing projects this course will have online discussions in which students will respond to readings, reply to classmates' posts, and provide peer responses for major writing assignments.

ENG 3005 – section 001 – CRN 31416

Technical Communication

MWF 100 pm - 150 pm

Instructor: Spear

Instruction and practice in technical communication and creating documents used in professional settings. Focus on communicating complex information to specialized and non-specialized audiences. Students will complete case-based and/or client-based projects in multiple genres and media. Course will also address online communication, ethical communication, document design, intercultural/global communication, collaboration, accessibility issues, and oral presentation.

ENG 3011 – section 001 – CRN 33057

Literary Editing and Publishing

MWF 1000am - 1050am

Instructor: Abel

In this course, students will learn the ins and outs of producing a literary magazine by completing an issue of EIU's award-winning student-run magazine, *The Vehicle*. We will combine discussion of best practices in literary editing, print, and digital publishing, with nuts-and-bolts production of a full issue. Students will solicit and evaluate work, as well as produce, promote, and distribute the final product.

ENG 3061 – section 001 – CRN 33059

Intermediate Nonfiction Writing

MWF 100 pm - 150 pm

Instructor: Abel

Creative nonfiction can look so many different ways. From an emotional memoir about a person's dramatic life experiences to a profile of your favorite actor in a glossy magazine, creative nonfiction tells stories about true events. This course will introduce you to the wide variety of types and forms of nonfiction and will allow you to experiment with the types of storytelling that mean the most to you. Through the reading of course texts, workshopping, and lots of community writing activities, you'll finish the course with a range of essays under your belt.

ENG 3064-section 001-CRN 32002

Intermediate Dramatic Writing

TR 11am-1215pm

Instructor: Wixson

This course provides further opportunity to develop, diversify, and deepen the craft of the playwright. Exercises, applied techniques, and reading/discussion of contemporary scripts will work collaboratively to unveil the possibilities of stage storytelling. Like theatre itself, the course is as invested in process as it is in product.

ENG 3402 – section 001 – CRN 30243

Methods of Teaching Literature in the Middle and Secondary School

TR 1230 pm - 145 pm

Instructor: Ames

This course explores various approaches to the study of literature, as well as best practices in teaching literature at the secondary level. Course work will consist primarily of reading and responding to pedagogical texts, applying the findings in such to classic and contemporary literature, and crafting/modeling instructional tools both independently and cooperatively in ways that mirror professional learning communities. The required work for this course includes crafting lesson plans, thematic units, a course design, and various reflective essays. In accordance with NCTE/CAEP guidelines, five clinical experience hours are required for this course. *Themes: Identity & Culture; Genre, Form & Poetics; Education & Society*

ENG 3405 – section 001 – CRN 31143

Children's Literature

TR 200 pm - 315 pm

Instructor: Nance-Carroll

This course focuses on the rich variety of texts written for or primarily read by children. The readings range from fantasy to non-fiction and from picture books to novels. The critical perspectives focus on historical, cultural, pedagogical, and literary theories.

ENG 3802 – section 001 – CRN 30244 (offered concurrently with ENG 3892)

Shakespeare

TR 930 am - 1045 am

Instructor: Campbell

This spring we mark the 408th anniversary of Shakespeare's death (b. 1564-d. 1616), and as we move through the twenty-first century, interest in his works shows no sign of abating.

So, the questions arise: Why are Shakespeare's works still among the most vibrant and exciting areas of English Renaissance literature to pursue? Why do they inspire global popular culture today more directly than just about any other work from the period? There are as many answers to these questions as there are readers, actors, directors, and audience members, but we might posit that at least part of Shakespeare's success in his own time and now is due to his ability to be a great synthesizer of the most popular trends in Renaissance literature, philosophy, and drama, while critiquing his own social and political contexts. This blend of provocative and entertaining early modern touchstones still resonates with modern/contemporary audiences in a variety of cultures, and it intrigues scholars interested in better understanding both the early modern world and the English stage. This semester we will especially consider Shakespeare as a great recycler and synthesizer of his own culture and the past.

ENG 3809 - section 001 - CRN 33537

Contemporary British and Anglophone Literature

TR 1100am - 1215 pm

Instructor: Martinez

In this course, we will explore the exciting genesis of new fictions and art forms that emerged in Britain in the decades after World War II. Specifically, we will look at how the punk explosion of 1976 serves as a galvanizing force that transforms not only contemporary British life but also Western society at large. Students will learn about the variety of economic, political, and social crises of our contemporary times (e.g., the political violence in Northern Ireland, the rise of Thatcherism, economic stagnation and unemployment strife, the debate over race relations and public policing, the fears of nuclear warfare and the advent of global terrorism) as well as new developments in literary and artistic styles, and intellectual thought (e.g., radical experiments in postmodern and feminist writing, avant-garde film, and theoretical thought; new developments in popular music and technology; new schools of thought concerning race and "Britishness"). Not only will we study British writers, but we will also consider how other British artists use mediums such as drama, film, and popular music to explore and evaluate the vast socio-political and economic changes to their environment.

ENG 3892 – section 099 – CRN 30796 (offered concurrently with ENG 3802)

Shakespeare, Honors

TR 930 am - 1045 am

Instructor: Campbell

This spring we mark the 408th anniversary of Shakespeare's death (b. 1564-d. 1616), and as we move through the twenty-first century, interest in his works shows no sign of abating.

So, the questions arise: Why are Shakespeare's works still among the most vibrant and exciting areas of English Renaissance literature to pursue? Why do they inspire global popular culture today more directly than just about any other work from the period? There are as many answers to these questions as there are readers, actors, directors, and audience members, but we might posit that at least part of Shakespeare's success in his own time and now is due to his ability to be a great synthesizer of the most popular trends in Renaissance literature, philosophy, and drama, while critiquing his own social and political contexts. This blend of provocative and entertaining early modern touchstones still resonates with modern/contemporary audiences in a variety of cultures, and it intrigues scholars interested in better understanding both the early modern world and the English stage. This semester we will especially consider Shakespeare as a great recycler and synthesizer of his own culture and the past.

Note: for the Honors section of the course, assignments will differ from those for the regular section of the course.

ENG 4060-section 001- CRN 33543

English Studies Career Development

MW 1200 pm - 1250 pm

Instructor: Fredrick

NOTE: Class meets during the first half of the semester, Jan. 9 - Feb. 29

This course is designed to prepare English majors for the job market and/or for graduate school applications. In this course, you will research job openings and professional organizations, participate in discussions with professional guest speakers, analyze your own professional skills and abilities, and read course materials related to career development. As part of the class, you will create your final resume, a cover letter template, a print portfolio, and a professional website or online portfolio.

ENG 4275 – section 001 – CRN 30920

Internship in Professional Writing

Instructor: Fredrick

Students must meet with Dr. Fredrick to arrange an internship placement before registering for ENG 4275.

A community-based experience featuring practical application of skills developed in the English curriculum, the Internship is open to any student who has taken ENG 2760 or ENG 3005. To the extent possible, placement is matched to career goals with the expectation that students might approach graduation and the job search with writing/editing portfolios to show potential employers. Recent

English interns have worked as writers or editors for nonprofit organizations, small businesses, corporations, libraries, local government offices.

English 4275 is a three-hour course offered on a credit/no credit basis. In addition to work created as part of the internship, students will engage in reflective writing about the internship and organizational culture. The coordinator and site-supervisors cooperate in evaluation. Students who have taken English 4275 previously may repeat it again as an elective; students who repeat the course will be placed at a different internship site.

ENG 4300 – section 001 – CRN 33088 (offered concurrently with ENG 4390)

English Studies Capstone

TR 330 pm - 445 pm

Instructor: Park

This capstone course invites you to reflect upon what you have learned and what you hope to learn and achieve in the near—and perhaps far—future. You have chosen the English major. This is simply one outcome of decision-making in your university years. Your choice of career path is further determined by a series of decisions. But have you considered how much of what you do is freely chosen or deliberately acquired? Could you quantify—roughly—how much of what you do comes from habit? The word “habit” originally denoted dress or clothing (one’s external appearance) and only later denoted mental constitution (internally ingrained behaviors). When you must make an ethical decision, how do you know whether you are right or wrong, or whether you have relied upon habitual programming? Does an ethical decision require creativity? Let us take two things that seem, at first glance, to have little bearing on each other: Theodore Dreiser’s epic novel, *An American Tragedy* (1925), and current debates on artificial general intelligence. With almost a century between them, Dreiser’s work of fiction and the current AGI cultural moment nevertheless share strange resonances, mostly centered on questions of human autonomy, creativity, and ethics. We will explore what it means to be an autonomous and ethical human being, all while writing an English studies project designed for the public.

ENG 4390 - section 098 - CRN 33527 (offered concurrently with ENG 4390)

Senior Seminar, Honors

TR 330 pm - 445 pm

Instructor: Park

This capstone course invites you to reflect upon what you have learned and what you hope to learn and achieve in the near—and perhaps far—future. You have chosen the English major. This is simply one outcome of decision-making in your university years. Your choice of career path is further determined by a series of decisions. But have you considered how much of what you do is freely chosen or deliberately acquired? Could you quantify—roughly—how much of what you do comes from habit? The word “habit” originally denoted dress or clothing (one’s external appearance) and only later denoted mental constitution (internally ingrained behaviors). When you must make an ethical decision, how do you know whether you are right or wrong, or whether you have relied upon habitual programming? Does an ethical decision require creativity? Let us take two things that seem, at first glance, to have little bearing on each other: Theodore Dreiser’s epic novel, *An American Tragedy* (1925), and current debates on artificial general intelligence. With almost a century between them, Dreiser’s work of fiction and the current AGI cultural moment nevertheless share strange resonances, mostly centered on questions of human autonomy, creativity, and ethics. We will explore what it means to be an

autonomous and ethical human being, all while writing an English studies project designed for the public.

Courses numbered 4750 through 4999

These classes are open to juniors, seniors, and graduate students. Graduate students are limited to 12 hours of coursework in this category.

ENG 4750 – section 600 – CRN 33089

Studies in African American Literature: African American Whiteness

Online

Instructor: Engles

Consider a slave on the auction block, awaiting sale. Imagine the slave being seen, indeed examined, by the potential bidders. Imagine what she felt. Think of her trembling and crying, breaking down, even fighting back. Such attempts to imagine looking in on the auction block and to empathize with those for sale have found a hard-won place in the mainstream of American culture. But little prepares us to see her as looking out, as studying the bidders. --David R. Roediger

Like other multicultural literatures written from self-proclaimed minority positions, African American literature is often read in search of insight into group-bound experience—in search of what it means, that is, to be “black.” Thus, it might surprise you to learn that a great deal of African American intellectual energy has been devoted to understanding the complexities of white experience, and of white supremacist power. Partly because necessity has driven those Americans who have been labeled “black” to study carefully those who have been labeled “white,” many African American writers provide penetrating insight into what Langston Hughes called “the ways of white folks.” As we will see, such authors can help us understand not only the broader ramifications of white racial dominance, but also effective forms of resistance to it.

ENG 4760 – section 001 – CRN 30245

Special Topics in Professional Writing: Interviewing for Research and Content Creation

MWF 200 pm - 250 pm

Instructor: Vietto

In this course, we will learn about the many ways that interviewing can be a powerful tool for professional writers. We will study what makes for a good interview and how to move from an interview to a finished product. We will practice interviewing, of course, and use our practice interviews to produce writing and other media. (Along the way, of course, we'll be practicing and refreshing various writing skills and perhaps using some new technologies for content creation, too.) Many of our projects will be hands-on, practical ones, and at least one project will be undertaken for a client outside the English Department.

ENG 4762 – section 001 – CRN 30246

Advanced Poetry Writing

TR 1230 pm- 145 pm

Instructor: Whittemore

Whether you come to poetry through slam, spoken word, Instagram poetry, traditional poets or contemporary masters, you will journey through this course writing and revising poems at an advanced level. We will focus on how collections of poems are put together and continue honing our sense of craft and technique to showcase your original voice. Through intensive workshops, students will end the course by completing a micro-chapbook of poems.

ENG 4763 – section 001 – CRN 33082

Advanced Fiction Writing

MWF 1100 am - 1150am

Instructor: McClelland

With online journals flourishing and print journals experience something of a renaissance, short fiction is in demand. Short fiction is a vast and surprisingly varied genre, and in this course we will investigate and practice a number of different executions, from flash fiction to short stories to novelettes to novellas. Special attention will be paid to linked collections of short stories, which are currently having their moment in the sun. We will unearth underrated classics of the genre and probe the work of modern experts and explore venues for and methods of publication, though our focus will be on the practice of writing, workshoping, and revising short fiction. Specific emphasis will be placed on the development of the student's personal voice and style.

ENG 4765 – section 600 – CRN 30921

Professional Editing

Online

Instructor: Vietto

Many people outside the field have a pretty narrow view of editing. In reality, it is both a varied (and at times, exciting) field of specialized work *and* an essential tool for many writers. In this course we will explore as much of the world of editing as we can, while developing specific skills you can rely on for a long career of working with words.

ENG 4776 – section 001 – CRN 30987

Research and Rhetoric in Professional Writing and Composition

MW 300 pm - 415 pm

Instructor: Fredrick

How is knowledge about writing developed? What questions do researchers ask about how writing works in classrooms, in professional organizations, and in society in general? How do we choose the right methods to answer our questions? What makes an interview effective? What ethical concerns should writing researchers have? How do theory and practice come together through research? In this special topics course, we will explore some of the core issues in qualitative research about writing. Students will have the opportunity to complete hands-on research-based activities and to design their own research project.

Throughout the semester, we will use our assigned class time (Tuesdays and Thursdays at 930 a.m.) for class sessions, one-on-one workshopping, and group project work time.

ENG 4801 – section 001 – CRN 30247
Integrating the English Language Arts
TR 200 pm - 315 pm
Instructor: Ames

This course centers on connecting pedagogical theory and its practical applications for integrating the English language arts, including literature, composition, speech, drama, and media. Future teachers will have the opportunity to learn how to integrate a variety of methods grounded in theories in the teaching of English language arts, as well as strategies for teaching non-traditional texts from popular culture. Adapting written and oral communication to audience and situation; recognizing components of effective oral and written communication; and integrating technology and media into the language arts classroom will be key elements of this course. Course work will include: response papers, pedagogical research, lesson plans, unit design, authentic assessments, and various presentations. In accordance with NCTE/CAEP guidelines, five clinical experience hours are required for this course.

Themes: Identity & Culture; Law & Social Justice; Genre, Form & Poetics; Education & Society; Media Technology & Popular Culture

ENG 4903 – section 600 – CRN 32495
Young Adult Literature
Online
Instructor: Tacke

This online asynchronous course will explore a range of literary works written or marketed as "Young Adult" (YA), for a readership usually defined as 12–18-year-olds. Shared readings include literature in a variety of formats, forms, and genres from a variety of perspectives. Selected texts include: *Monster* by Walter Dean Meyers, *The Poet X* by Elizabeth Acevedo, *A Long Way Down* by Jason Reynolds, and *Speak* by Laurie Halse Anderson.

Readings, discussions, and writing assignments will require critical analysis of the literary features of these books and invite discussion of the craftsmanship and rhetorical strategies of the authors, artists, and publishers who produce and market them. We will also explore the range of criteria professionals use to evaluate books for young adults, including reader appeal, pedagogical usefulness, and cultural authority. This focus on the merits of individual books will be complemented by a broader consideration of diversity and inclusion in young adult literature. By the end of this course, you should have a working knowledge of the resources available to the scholars and professionals who work with Young Adult Literature. You should also do some important thinking about young adult readers, literature, and the contexts in which they meet.

ENG 4904 – section 001 – CRN 33525
Studies in Film
M 300 pm - 500 pm / W 300 pm - 415 pm
Instructor: Worthington

A conspiracy theory is a belief that certain world events are caused by shadowy, secret, yet powerful groups. Such theories have been around for centuries, but significant elections, worldwide viral

outbreaks, and the ability of social media to spread information quickly have combined to cause a veritable explosion of conspiracy theories. For decades, the conspiracy theory has been a popular topic in film, often depicting a hero with exclusive knowledge in a battle for truth against powerful yet hidden forces. This course will explore the many different ways conspiracy theories have been depicted in fictional, historical and documentary films. We will look at how these films have changed over the years and how they reflect the cultures from which they emerge. Films under consideration may include: *Don't Worry Darling*, *Sorry to Bother You*, *The DaVinci Code*, and *JFK* as well as some classic versions of the genre like *The Manchurian Candidate*, *Futureworld*, *The Conversation* and *The Stepford Wives*.

Graduate Seminars

ENG 5003 – section 600 – CRN 33083

Studies in Seventeenth-Century British Literature: Shakespeare for All

Online

Instructor: Campbell

When we read or teach Shakespeare, sometimes the complexity of the language, Renaissance dramatic constructs, and historical contextualization required can seem intimidating. Moreover, we are often haunted by the notion that Shakespeare's work is exclusively "high culture," that is, belonging only to the culture of the elite. In this course we will confront these issues through an exploration of the range of Renaissance popular culture in which Shakespeare's works reside. We will also examine ways in which Shakespeare's plays have been adapted in our own popular culture. Since this is an online graduate seminar, you will be responsible for contributing comments in response to readings in each unit, as well as in response to general discussion questions, writing short research reports and article critiques regarding our secondary material, and preparing one capstone research project.

ENG 5006-section 600-CRN 33535

**Studies in Twentieth Century British Literature: Those with Elsewhere in Their Blood":
Modernism's Afterlife in Contemporary Fiction**

Online

Instructor: Wixson

Scholars usually stake out the territory of British literary Modernism between the first and second world wars of the 20th century, when writers responded innovatively to a crisis of representation spawned by various spatial, temporal, psychological, socio-political, technological, and existential dislocations. Recent works of fiction, however, challenge such traditional periodized definitions as a new generation of authors seeks to dialogically reconfigure and repurpose Modernist tropes to represent the lived experience of "those with elsewhere in their blood."

This course will begin with a review of literary Modernism staged within the context of four "case study" early twentieth-century texts. From there, it will pay particular (although not exclusive) attention to Modernism's legacy in the work of 21st century black British writers as they tackle subjects such as migration, identity formation, desire, legacy, violence, and the construction of racial, gender, class, and sexual difference. Fiction by Oyinkan Braithwaite, Akwaeke Emezi, Bernardine Evaristo, Guy Gunaratne, Mohsin Hamid, Anna Kavan, Caleb Azumah Nelson, Helen Oyeyemi, Jean Rhys, Ali Smith, Zadie Smith, Rebecca West, and Virginia Woolf will be supplemented by secondary readings in criticism and theory.

ENG 5011 – section 600 – CRN 31188

Studies in Composition and Rhetoric: Multimodal Composition

Online

Instructor: Ryerson

Multimodal composition is a term that often refers to a text that includes multiple modes of communication to create meaning. In fact, we are inundated with multimodal texts, from the television shows we watch, to the podcasts we listen to, to the billboard ads we drive by, to the online websites

and social media sites we frequent. If, as Gunther Kress suggests, “communication is always and inevitably multimodal and...each of the modes available for representation in a culture provides specific potentials and limitations for communication,” then those of us who study and teach writing must consider the role of multimodal composition in writing-intensive classrooms. This graduate course responds to that call by grounding students in the history, theory, and pedagogy of multimodal composition. We will begin with a historical overview of multimodal composition in the field of writing studies. Then, we will consider the theoretical underpinnings of multimodal composition, paying particular attention to the relationship between communication modes and meaning making. Finally, we will apply multimodal composition theory by considering the methods and best practices for integrating, troubleshooting, and assessing multimodal composition in the writing classroom. Altogether, this course provides foundational knowledge about how writing studies scholars and teachers have taken up, theorized, and taught multimodal composition.

ENG 5020D – section 600 – CRN 33526
Graduate Workshop in Creative Writing: Poetry

Online

Instructor: Whittemore

This is an asynchronous online workshop where graduate students will create, workshop, and revise their poetry. As we will be meeting in an online space from locations across the globe, we will also discuss the idea of inspiration and learn how to germinate and nurture inspiration in our own specific writing environments. We will place a particular emphasis on finding resources and venues for publication, though our focus will stay firmly on craft.

ENG 5061B - section 001 - CRN 33393
Special Topics in Literature and Literary Theory: Comics & Graphic Novels

Online

Instructor: Nance-Carroll

This course is a deep dive into comics and graphic novels. We look at some of the major moments and titles in comic book history and the critical theories that have emerged from comic studies. Critical readings include analytical, historical, and pedagogical approaches to comics from critics such as Geoff Klock, Scott McCloud, and Hillary Chute. The primary texts are drawn from many genres, including fictional ones such as superhero comics, romance, and horror as well as nonfiction, such as memoir and comic journalism.

ENG 5091A – section 600 – CRN 33532
Language/Linguistics/Literacy: Language and Literacy In Videogames

Online

Instructor: Binns

Video game theory can be fun! We will examine concepts such as semiotics, textuality, multimodality, lexicology, discourse analysis, and situated meaning. Topics covered will include video games and learning, world-building, projected identities, interaction, discord, and many others, some of your own choosing. Rage quitters need not join the group. Well, okay, you can play too, if you *promise* to stick around and have fun this time.

ENG 5260 – section 001 – CRN 33524
Communication in Science and Technical Organizations

W 500 pm - 730 pm

Instructor: Spear

This graduate course looks beyond academic writing to the types of communication professional's use in their careers. The course will introduce students to practices and principles of audience-centered communication within organizational settings. The applied and strategic nature of this communication will be emphasized throughout the course, and students will learn the broad content areas covered in the class will include organizational communication, professional writing, technical writing, and public relations.

****This course is cross-listed with Communication Studies and will be team-taught by a faculty member in Professional Writing and a faculty member in Public Relations/Organizational Communication****

ENG 5502 – section 001 – CRN 30248
Mentored Composition Teaching

T 330 pm - 600 pm

Instructor: Taylor

This course provides a foundation for the effective teaching of first-year composition and other writing classes. Building from theory and pedagogy covered in English 5007 and English 5500, we will immerse ourselves in the praxis of teaching writing at the college level. Students should be prepared to engage vigorously in discussion, analysis, reflection, and performance.

The seminar will address these topics and activities:

- Exploring various research strands related to the teaching of writing
- Designing writing assignments
- Crafting lesson plans
- Facilitating peer review and workshops
- Implementing strategies for effective conferences
- Responding to and evaluating writing
- Facilitating productive discussions and small group work
- Using in-class assessment practices
- Observing mentors teaching
- Teaching writing with feedback and guidance from mentors in a college classroom
- Reflecting on teaching experiences
- Establishing ethos as an instructor
- Building a course policy and syllabus
- Constructing a persuasive and visually appealing curriculum vitae
- Assembling a teaching portfolio—curriculum vitae, teaching philosophy, sample course policy, ENG 1001 course syllabus, sample assignments, and sample handouts

ENG 5742 - section 600 - CRN 33540

Studies in Genre for Writers and Teachers: Un/Reliable — Searching for Truth in YA Fiction
Online

Instructor: Beebe

NOTE: Class meets during the first half of the semester, Jan. 9 - Feb. 29

In this 8-week seminar, we will study the always-interesting but vexing problem of unreliable narration in YA fiction. While unreliable narration is hardly new, it's going through a renaissance of sorts in current YA fiction to the extent that unreliability, in a variety of forms, is almost the default mode. As one writer recently acknowledged, "I have a thing for unreliable narrators. I'm suspicious of polarities, of the black and white, and I tend to gravitate toward the grey area where, ironically, not-completely-trustworthy characters reside."

As we discuss the history and various discursive forms and features of unreliable narration, we will use the rise of unreliability as an opportunity to take a careful look into the larger field of narrative studies, tracing how theorists have tried to explain unreliability as well as how some expressions of unreliability challenge or even break such theories. In our study, we will also take a close look at what disability studies offers to narrative theory and to the concept of unreliability. While we will be reading several works together, students will be encouraged to self-select other YA titles to inform individual writing assignments and a group project.

A final project is also required (due in week 9), which can be a critical/theoretical, pedagogical, or creative project.

ENG 5960 – section 001 – CRN 30989

Professional Writing Internship

Arranged

Instructor: Fredrick

Students must meet with the Internship Coordinator (Dr. Fredrick) to arrange an internship placement before registering for ENG 5960.

A community-based experience featuring practical application of skills developed in the English curriculum, to the extent possible, placement is matched to career goals with the expectation that students might approach graduation and the job search with writing/editing portfolios to show potential employers. Recent English interns have worked as writers or editors for nonprofit organizations, small businesses, corporations, libraries, local government offices.

English 5960 is a three-hour course offered on a credit/no credit basis. Internship work is part time (an average of 10 hours per week over a 15-week semester) and can be completed while enrolled in other courses and/or while holding a graduate assistantship. In addition to work created as part of the internship, students will engage in reflective writing about the internship and organizational culture. The coordinator and site-supervisors cooperate in evaluation.