

# English Department Course Description Booklet Fall 2016

<http://www.eiu.edu/english/coursedescript.php>

## **English Major Themes**

In order to allow students to choose courses that meet their intellectual interests, English courses numbered between 2000 and 4904 are tagged with the following themes:

**Education & Society:** These courses address changing practices, values, and/or theories of education over time; changes in literacy and readership, and how these changes may have affected writers and their readers; education as a theme in literature.

**Media, Technology & Popular Culture:** These courses address changes in communications media and technologies over time; changes in readership and viewership; the growth and development of popular audiences; the relationship of popular culture to ideology; the effects of media, technology and popular culture on writers and their readers.

**Genre, Form, and Poetics:** These courses focus closely on the relationship of form to meaning; historical considerations of generic traditions and conventions; uses, appropriations of, and changes to genre over time; hybridity and experimentation; genre, poetic, and narrative theories.

**Science and the Environment:** These courses examine issues and controversies in science or the environment through the lens of literature, film, or other media; environmental advocacy; writing for or about the sciences and/or the natural world.

**Identity and Culture:** These courses explore the relationship among the individual's sense of self, membership in identity groups, life experiences, and perceptions. In other words, these courses answer the question: how does who I am shape my understanding of the society and the world?

**Law and Social Justice:** These courses explore the ways individuals and groups influence social norms regarding ethics and morals. In other words, these courses answer the question: what needs to be changed in the world, and how can I work to change it?

**English 1105 Section 001 CRN 92264**

**Vietto**

**English Forum 1500-1550 M**

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, minor(s), 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 attendance at Department and University events.

**English 2000 Section 001 CRN 93045**

**Staff**

**Introduction to Creative Writing 1200-1250 MWF**

This introductory creative writing 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.

**English 2011G Section 001 CRN 93342**

**Kory**

**Literature, the Self, and the World: Fiction 1000-1050 MWF**

Remember when you had time for pleasure reading? In this class, you will have a chance to re-read books you enjoyed in the past and get expert help finding novels and short fictions to enjoy here and now. Discussion of your reading (as a class and in smaller groups), along with library research, will help you develop material for presentations about, for example, the appeal of books in popular genre (mystery, fantasy, science fiction, romance). Writing assignments will include many short analytic responses (on D2L) and more fully developed essays in which, for example, you explore the role of reading in your life or evaluate a novel in the form of a book review.

**English 2205 Section 001 CRN 93047**

**Vietto**

**Introduction to Literary Studies 1000-1050 MWF**

This course is designed for students beginning the English Major. Ideally, you will also be concurrently enrolled in English 2950 (Transatlantic Literary History I), and together these courses provide beginning students with foundations to the major: what it is that serious students of literature do, how we do what we do, and why we do literary studies at all.

More than anything, this course will equip you to better understand--and excel--in your other English courses by walking you through the central interests of our discipline--textuality, interpretation, research, and context. As this course will demonstrate for you on a daily basis, the foundation for success within our discipline is close, careful attention to language--to words, to structures of expressions, and to cultural contexts. Readings will be challenging and diverse, and we will also be considering in our discussions texts you are using in other English courses.

Prerequisites and Notes: ENG 1105 or concurrent enrollment in ENG 1105.

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

**English 2760 Section 001 CRN 91527**

**Taylor**

**Introduction to Professional Writing 0900-0950 MWF**

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

**English 2901 Section 001 CRN 91233**

**Markelis**

**Structure of English 0930-1045 TR**

In this class students will analyze the rules that govern the English grammatical system. They will develop a deeper understanding of the systematic nature of language. By the end of the course they will be able to comprehend the major differences between traditional, structural, and transformational approaches to grammar, identify sentence patterns and their expansions, and understand verb tense, aspect, voice, and modality. There will be several tests throughout the semester, a final exam, and a short research project.

**English 2901 Section 002 CRN 90333**

**Jad Smith**

**Structure of English 1100-1215 TR**

An introduction to the English language: its phonology and word forms, the parts of speech and their functions, basic sentence structures and their representation, stylistic patterns, standard and nonstandard dialects, viewed according to traditional and modern grammars.

**English 2901 Section 003 CRN 90334**

**Fredrick**

**Structure of English 1530-1645 TR**

In this class students will analyze the rules that govern the English grammatical system. They will develop a deeper understanding of the systematic nature of language. By the end of the course they will be able to comprehend the major differences between traditional, structural, and transformational approaches to grammar, identify sentence patterns and their expansions, and understand verb tense, aspect, voice, and modality. There will be several tests throughout the semester, a final exam, and a short research project.

**English 2950 Section 001 CRN 93048**

**Caldwell**

**Transatlantic Literary History: Culture, Literacies, and Technologies 1100-1150 MWF**

More than simply an introduction to the key cultural movements and genres in British and American literary history, this course will ask you not just to accept but also to think critically about literary history and tradition. In addition to familiarizing you with the history of orality, literacy, and print technology in textual production from the Anglo-Saxon period to the beginning of the 18<sup>th</sup> century, this core course of the English major will prepare you to enter your concentration with a foundation in critical issues surrounding the lives and afterlives of texts, genres, and traditions.

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

**English 3001 Section 001 CRN 90335**

**Swords**

**Advanced Composition 1230-1345 TR**

“You write the best you can, and you take your chances.” Raymond Carver

The overall purpose of this class is to help you develop your ability to share your writing with an audience. To this end, all papers written during the semester will be read out loud and shared with the class as a whole, which will enable everybody to work on being both a presenter and a listener. The papers that you’ll write will be fairly short, around two single-spaced pages, and you’ll also be writing regular responses to each other’s work. Part of the purpose of the course is help everybody learn how to talk about another person’s work and to have our own talked about, as well, not just in terms of constructive criticism or assessment, but in terms of some sort of genuine response. This is not the sort of writing workshop where writing will be bashed or negatively criticized.

**English 3001 Section 002 CRN 90336**

**Jad Smith**

**Advanced Composition 1400-1515 TR**

This advanced course covers a range of academic and professional writing and requires the development of skills in the following areas: analysis and critical thinking; review of scholarly literature in a discipline; collaboration and peer review; oral and visual communication; résumé and letter writing; and portfolio construction. Students will be expected to complete a variety of writing tasks; to give oral presentations; to read and discuss challenging academic texts, as well as take mid-term and final exams.

**English 3008 Section 001 CRN 93344**

**Binns**

**Digital Writing and Multimodal Texts 1530-1645 TR**

This course addresses digital writing and multimodal theory and production. This semester the topic will be literary and media representations of disability. The course also examines the history of digital and multimodal literacy. Students engage in blog-based and social media reading and writing assignments, a podcast, and a research project on some aspect of digital writing and/or multimodal composition/literature.

Themes: Identity & Culture; Education & Society; Genre, Form & Poetics

**English 3009G Section 001 CRN 91235**

**Campbell**

**Myth and Culture 0930-1045 TR**

Myths provide ways to explain the unknowable in human experience. They claim to point the way toward truth even though they do so in the guise of fiction. William Harmon and Hugh Holman, in their *Handbook to Literature*, tell us that myth “makes concrete and particular a special perception of human beings or a cosmic view.” In this course, we will explore both of these aspects of myth and how they permeate culture, even in this age of advanced science and technology. We will especially consider a selection of myths and observe them at work in story-telling across the centuries, including examples from contemporary popular culture. In the process we will discuss how each author appropriates myths to achieve new ends. And, as we do so, we will engage with our own attitudes toward myth and preconceptions about systems of belief.

**English 3062 Section 001 CRN 93049**

**Abella**

**Intermediate Poetry Writing 1230-1345 TR**

This class assumes your interest in and seriousness about being a poet. You will workshop your poems to develop your editing skills and poetic voices by listening to the feedback you receive. You will further learn to do this by reading contemporary poets and studying their use of language, imagery and form. You will keep a journal of your study of these poets’ works so you can develop a stronger sense of what kinds of poems appeal to you and why, and in the process learn how your work fits into the kinds of poetry being written today. At the end you will be graded on a portfolio of revised poems, the journal and class participation.

Prerequisites and Notes: ENG 2000 or equivalent.

Themes: Genre, Form & Poetics

**English 3063 Section 001 CRN 93345**

**Staff**

**Intermediate Fiction Writing 0900-0950 MWF**

An intermediate course centered on the writing of fiction. Class time will be devoted to writing, reading, and discussion of fiction.

Prerequisites and Notes: ENG 2000 or equivalent.

**English 3099G Section 099 CRN 90339**

**Campbell**

**Myth and Culture, Honors 1230-1345 TR**

Myths provide ways to explain the unknowable in human experience. They claim to point the way toward truth even though they do so in the guise of fiction. William Harmon and Hugh Holman, in their *Handbook to Literature*, tell us that myth “makes concrete and particular a special perception of human beings or a cosmic view.” In this course, we will explore both of these aspects of myth and how they permeate culture, even in this age of advanced science and technology. We will especially consider a selection of myths and observe them at work in story-telling across the centuries, including examples from contemporary popular culture. In the process we will discuss how each author appropriates myths to achieve new ends. And, as we do so, we will engage with our own attitudes toward myth and preconceptions about systems of belief. The Honors component of this course will include a myth detection journal—a journal of observations of myths-in-action—and a research project that will have its beginnings in the journal entries.

Note: Admission to the University Honors College or Departmental Honors Program required.

Why do we tell stories?

Why is the neverland of fiction so central to our social and psychological fabric of identity?

To explore this fascinating topic, we will study two interrelated paths of thought. In the first path, we will read excerpts from Jonathan Gottschall's *The Storytelling Animal: How Stories Make Us Human* (2012), exploring and testing his ideas about the social and biological necessity of stories.

Our class discussions (of some short stories, films, and a novel) and writing projects will focus on a single question: do we tell stories to delight and amuse or is there a more fundamental (perhaps evolutionary) element at work in stories?



Art by Samuli Heimonen ([www.samuliheimonen.com/](http://www.samuliheimonen.com/))

Once we have some preliminary answers to this question, we will turn to the second path and look—from an entirely different perspective—at the storytelling animal more broadly. In this phase of the course, we will look at storytelling from what's called "critical animal studies"—a viewpoint that studies how both the human and non-human animal are situated in literary and cultural texts. In addition to some theoretical accounts (from Donna Haraway and Cary Wolfe), we will survey historical animal fables and some novels, such as Coetzee's *The Lives of Animals* (1999) and Barbara Gowdy's *The White Bone* (1999).

Run as a seminar, the course will ask students to take an active role in leading and participating in class discussion. You will complete a variety of writing projects (of varying lengths and for both popular and academic audiences)

and, along the way, develop research skills in using historical databases. You will also complete and present a research project—the focus, shape and scope of which will be up to you to design. Students will be strongly encouraged to develop projects that complement their concentration in the English major and (where possible) relate to their career goals.

Prerequisite: ENG 2205 or equivalent.

Themes: Identity and Culture; Genre, Form & Poetics; Science & the Environment

The purpose of this course is to explore in depth both the work and life of Emily Dickinson. In the course of a relatively short life, she wrote more than 1500 poems on a vast range of subjects while having little personal experience outside her home in Amherst, Massachusetts. While she was alive, Dickinson published only a handful of poems, anonymously, though she shared her work with a small number of close friends through letters and gifts of her work. Within a few years of her death, through the efforts of her family and others to publish her poetry, Emily Dickinson went from being known as a master poet only by a small, intimate circle to being recognized by many as one of America's greatest and most important writers, a reputation that only grows stronger every day. Why and how this happened makes for a really good story, full of surprises, challenges, and circumstances one might never expect for someone like Dickinson and the mid-19<sup>th</sup> century America in which she lived. Far more than just a quirky, reclusive poet of death, through a close look at Dickinson's life and work and all that followed, Dickinson reveals herself to be both a complex, fascinating person and a genuine, unforgettable, provocative poet.

During the course of the semester, we will read extensively in *The Complete Poems of Emily Dickinson*, read some of the things that she read, including the work of Emily Bronte and Ralph Waldo Emerson, and explore a very recent biography of Dickinson, Lyndall Gordon's *Lives Like Loaded Guns*. Requirements for the course will include some discussion leading, a research project, and a final reflective paper.

**English 3401 Section 001 CRN 90341**

**Murray**

**Methods of Teaching Composition in the Secondary School 1500-1615 MW**

English 3401, Methods of Teaching Composition, explores a variety of effective practices and approaches to teaching and evaluating composition in the secondary schools. This course includes 5 hours of on-site pre-clinical experience.

Prerequisites & Notes: ENG 2901 and SED 2000. Prerequisites or co-requisites: EDP 3331 and SED 3330; for ISEP students, SED 3000 and 3100; for Middle Level Education majors, MLE 3110

Themes: Identity & Culture, Education & Society

**English 3405 Section 001 CRN 90342**

**Kory**

**Children's Literature 1200-1250 MWF**

In this course we will focus on the remarkable range of classic and contemporary works written or published for children. By the end, you will be familiar with the distinctive formats of children's literature (e.g. "picture book" and "easy reader") and more aware of the complicated interaction of oral, literary, visual and narrative elements in them. One of our primary goals is to develop a vocabulary rich enough to describe and evaluate this literature, and more attentiveness to the strategies authors and illustrators use to accommodate the developing abilities of their audience. We will also work towards greater understanding of the historical and social contexts in which children's literature has been produced. Formal papers, informal writing assignments on D2L, and group projects will provide opportunities to explore the many excellent resources available via Booth Library and the web to scholars and professionals who work with children and their literature.

Themes: Genre, Form & Poetics; Education & Society

**English 3405 Section 002 CRN 93051**

**Jamila Smith**

**Children's Literature 1400-1515 TR**

This course will introduce you to the exciting world of literature for children (focus will center on infants through fifth/sixth grade students) as well as provide you with a variety of critical tools for reading, discussing, and writing about the literature. Through readings, film, lecture, and discussions (both in small and large groups) we will develop our multicultural and social justice awareness, our ability to write and perform thoughtful, insightful prose, and our ability to read texts for both their literary merit and aesthetic value.

Themes: Identity & Culture; Education & Society

**English 3504 Section 001 CRN 90343**

**Boswell**

**Film and Literature: Dying is Easy; Comedy is Hard 1530-1850 R**

How does comedy work in fiction and on film? What makes us laugh? Why? We will read a variety of texts, and watch some great movies, as we slowly try to disentangle and identify the ways in which comedy works. Requirements: lots of great reading, two short essays, a final research project, a robust sense of humor, and a hearty laugh.

Themes: Genre, Form & Poetics; Media, Technology & Popular Culture

**English 3700 Section 001 CRN 90344**

**Vietto**

**American Literature: 1450 to 1800 1300-1350 MWF**

How different were early Americans from Americans today? In this class we will explore the lives of early Americans through fiction and memoirs, and we will ask whether, how, and how much Americans' ideas about social identity, cultural identity, gender identity, racial identity, social justice and law have changed over the centuries.

Our reading will include fiction and memoirs about a wide variety of Americans: Native, black and white; women and men; rich and poor; famous and barely known.

Our writing projects will include one essay in which students apply a contemporary theory about identity, culture, or social justice to a reading of one or two memoirs. A second project will include a creative option for fiction writers, poets, musicians, or visual artists; students not inclined to the creative option will choose from a structured reflective essay or an informative short video. Our final writing project will ask students to pair a fictional depiction of early American life with a fictional depiction of American life from the present.

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

**English 3704 Section 001 CRN 90345**

**Worthington**

**American Literature: 1950 to the Present: Contemporary American Grotesque 1100-1150 MWF**

"Grotesque" literature has been defined as that which evokes both horror and humor, that which elicits both empathy and disgust. This literary category has existed for hundreds of years, but it is oddly appropriate for our contemporary moment: it is safe to say that we are living in grotesque times. As evidence, I point to phenomena like *Breaking Bad*, *American Horror Story* (empathy and disgust) and the Presidential Election competition (horror and humor). This course will explore some of those popular cultural texts along with a broad swath of literary examples of American grotesquerie.

We will read works by authors such as Flannery O'Connor, Ralph Ellison, Vladimir Nabokov, Shirley Jackson, Bret Easton Ellis, Louise Erdrich, Kathy Acker, Katherine Dunn, Harry Crews, Junot Diaz, Karen Russell, Edward Albee and Toni Morrison.

Requirements: several essays and a final exam.

Themes: Identity & Culture; Science & the Environment; Media, Technology & Popular Culture

**English 3705 Section 001 CRN 91237**

**Swords**

**American Multicultural Literatures 0930-1045 TR**

The United States is a country made up of and made by people from many different cultures and ethnicities, and always has been. From the many different native peoples and the many different immigrants from all over the world, some seeking fortune, some brought in chains, to our own time with its issues and tensions and strengths, America has always been a multicultural nation. This course will explore that notion through a close study of literature that represents the complex mosaic of American cultural history. We'll read some novels, memoirs, and poetry, watch a movie or two, and listen to some music throughout the semester that will help us think about what multiculturalism really means in our society and what it means to come to appreciate how diverse we are as a people. We may also come to an understanding that somewhere in our complicated history, there may be aspects of American culture that we all share and believe in. Work for the course will involve a fair amount of reading, regular class discussions, and several writing assignments.

**English 3800 Section 001 CRN 93347**

**Caldwell**

**Medieval British Literature: Magic, Visions, and Visionaries 1200-1250 MWF**

Much of medieval literature is animated by the idea of the supernatural in its various guises. In this course, we will explore the discourses of mystery in medieval literature ranging from Arthurian romance to dream visions to religious texts and mystical visions. Towards the end of the course, we will also consider why representations of the medieval period continue to preoccupy our imagination.

Themes: Identity & Culture; Genre, Form & Poetics

**English 3808 Section 001 CRN 90348**

**Wixson**

**Modern British Literature 1230-1345 TR**

The experience of modernity was characterized by spatial, temporal, cultural, and existential dislocations; the “task of the [Modernist] artist,” was, in Samuel Beckett’s words, “to find a form that accommodated the mess.” This course will explore this crisis of representation by reading and discussing a series of short novels threaded by a handful of plays, short stories, and poems. We will encounter writing produced not only by the “usual suspects” among British modernist authors (such as Virginia Woolf, James Joyce, and Samuel Beckett) but by equally engaging though less well-known figures such as Elizabeth Bowen, Sylvia Townsend-Warner, Helen Zenna Smith, Rebecca West, Jean Rhys, and P.G. Wodehouse. We will read closely and meaningfully, exploring the texts in relation to Modernist architecture of time, space, genre, consciousness, and narrative as well as issues of identity, class, gender, nationality, race, and sexuality. Requirements include short analytical papers, a long essay, participation in discussion, a midterm, and a final exam.

Themes: Identity & Culture; Genre, Form & Poetics

**English 4275 Section 600 CRN 93495**

**Fredrick**

**Internship in Professional Writing ----- Online**

\*\*Students must meet with the Internship Coordinator (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 only to upper-division students. 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 written for newspapers, edited magazines, designed documents, and prepared publicity materials for Eastern, Lake Land, the Charleston Chamber of Commerce, the Tarble Arts Center, the Coles County Association for the Retarded, and Sarah Bush Lincoln Health Center.

English 4275 is a four-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.

**English 4742 Section 001 CRN 93348**

**Martinez**

**Studies in Genre: The Contemporary Latin American Novel 1400-1450 MWF**

In this course, we will cast a critical eye upon the term “Third World Literature” and explore a variety of exciting literature often obscured by the shadows of the United States/North America, Britain, and Western Europe. We will study the contemporary Latin American novel and some earlier modern works that helped to give rise to this genre. Our course will explore how Latin American literary (and some cinematic) narratives broaden our understanding of the complicated ways in which identity—both personal and national—have developed in the late-twentieth century and early twenty-first century. In particular, we will consider the innovative strategies that Latin American and Latino/a writers use to address problems of existence, political strife, and nationhood—from the excitingly bizarre literary experiments of “magic realism” to the current re-invigoration of gritty social realism and crime/mystery fiction. These literary experiments illustrate a new generation of global voices from Latin America, the Caribbean, and Latinos/as in the U.S. responding to everything from life in the USA, to the brutal legacy of political dictatorships in South and Central America, to the ongoing culture of drug cartel violence.

Central to all these explorations will be a set of thematic questions: How do these writers imagine new conceptions of the self/identity? How are personal issues of love, romance, and family altered? And most importantly, just what is “history,” and how do narratives of the past affect us? Open to majors and non-majors. A great course for future teachers and anyone interested in gaining a more in-depth global perspective. (Counts towards the minor in Latin American Studies)

Prerequisite: ENG 2205. This course may be repeated once with the permission of the department chairperson.

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

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**CLASSES NUMBERED 4750 THROUGH 4999 - THESE CLASSES ARE OPEN TO JUNIORS, SENIORS, AND GRADUATE STUDENTS. GRADUATE STUDENTS ARE LIMITED TO NINE HOURS OF COURSEWORK IN THIS CATEGORY.**

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**English 4760 Section 600 CRN 93496**

**Binns**

**Special Topics in Professional Writing: Communicating in Online Environments ----- Online**

This section of ENG 4760 focuses on professional communication in online environments including websites, social media, YouTube, and video games. Through collaborative and individual assignments, students will engage in planning, drafting, and revising documents for specific cases and purposes, and they will complete a client-based project.

Themes: Identity & Culture; Genre, Form & Poetic

**English 4761 Section 001 CRN 90358**

**Markelis**

**Advanced Nonfiction Writing 1230-1345 TR**

In this class students will develop a repertoire of artistic strategies in the writing of literary nonfiction prose. Students will deepen their understanding of creative nonfiction and its subgenres through intensive writing; at least four essays and revisions of essays will be required. Students will participate in workshops, submitting at least two essays for class critique.

Prerequisites and Notes: ENG 3061 or, with permission of Department Chairperson, ENG 3062, 3063, or 3064. May be repeated once with permission of the Department Chairperson.

**English 4763 Section 001 CRN 93349**

**Markelis**

**Advanced Fiction Writing 1530-1800 R**

Students will continue working on the elements of fiction, including narrative, character, and dialogue. We will read a variety of short stories in order to develop a language for talking about how fiction works. Several short writing exercises will be required. The major part of this course will be devoted to workshops; students will submit at least two short stories for class critique.

Prerequisites and Notes: ENG 3063 or, with permission of Department Chairperson, ENG 3061, 3062, or 3064. May be repeated once with permission of the Department Chairperson.

**English 4765 Section 001 CRN 91238**

**Fredrick**

**Professional Editing 1100-1215 TR**

Editing is an important part of the work professional communicators do. In this course, we will practice all levels of editing: copyediting for grammatical correctness and consistency, fact-checking, editing for style, editing for design, and developmental editing for content and organization. We will edit texts from disciplines such as health, technology, business/marketing, and the sciences. Because editing, like all communication, is contextual, we will address the rhetorical choices editors have to make across cultures and disciplines, and we will look at the different style guides that might influence what and how you edit. Because editing usually takes place within a larger organizational setting, we will also discuss project management, editor-author relationships, and electronic editing.

**English 4775 Section 001 CRN 90359**

**Engles**

**Comics and Graphic Novels as/versus Literature 1100-1215 TR**

Although comics were once thought of as something best left behind in childhood (and even at times as something children shouldn't read), they're now taken seriously by many adults, especially in the form of "graphic novels." The scholarly consensus about comics has become that the form itself never deserved its traditional relegation to realms below that of art. Indeed, the form itself raises fundamental questions about just what "art" is, as well as "literature." We will take up these and other issues that have accompanied the recent explosion of adult enthusiasm for graphic narratives, as well as theoretical explanations of how comics make meaning differently from the ways in which written narratives do.

We will also address other questions raised by this medium: How and why have certain kinds of "comics" ascended to the lofty-sounding status of "graphic narrative"? How do the visual and verbal tracks of graphic narratives work together to create meaning? How does the medium's anti-elitist tradition mesh with (and mess with) highbrow literary traditions? What have literary and other scholars had to say about the recent resurgence of graphic narratives, and how have their studies contributed to that resurgence? Texts will include recent scholarly and meta-graphic considerations of such matters and a range of graphic narratives, both renowned and obscure.

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

Note: May be repeated once with permission of Department Chairperson.

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## GRADUATE SEMINARS

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**English 5000 Section 001 CRN 90361**

**Park**

**Introduction to Methods and Issues in English Studies: "From the point of view of things themselves" 1900-2130 W**

This course is designed for the advanced study of current methods and issues in literary studies in English. Such fields of inquiry include narrative theory, thing theory, labor theory, cultural studies theory, "recessive action" theory, object-oriented ontology theory, psychoanalytic theory, and animal studies theory. Based broadly in the study of narrative, the course will introduce students to the basic tools for discourse analysis at the graduate level. However, since the course introduces new ways of looking at textual objects through major theoretical approaches, it will also introduce new ways of looking at objects in all of their objecthood. That is, some of the most recent theoretical approaches to texts encourage a fresh look at texts and objects—and even human beings—as themselves equally observant, equally meaningful.

We will spend significant time on object-oriented ontology and animal studies. Ranging from a study of literature and culture in the eighteenth and nineteenth centuries, to the novels of J. M. Coetzee and Kazuo Ishiguro (*Never Let Me Go*), our readings will trace the connections between imagining and narrating the inner lives of people and things, and treating people and things accordingly. If it is no coincidence that narratives of all sorts have one thing in common—that they must center on a person, or a thing that shows the features of a person—the questions still remains: what does it mean to have a story to tell?

**English 5006 Section 001 CRN 93052**

**Wixson**

**Studies in 20th-Century British Literature: Blitz Modernism and the 1940s in British Fiction 1530-1800 R**

Literary history tends to map modern British literature by bracketing and privileging the High Modernist period (1910s and 1920s) and the 1950s advent of the "Angry Young Men" and postmodernism. One effect of this categorization has been to obscure literature produced in the 1940s, a dramatic and difficult decade bookended on one side by the onset of World War II and postwar austerity and Labour reform on the other. Recently, scholarly work by Marina MacKay, Kristine Miller, and Kristin Bluemel (among others) has sparked renewed interest in this moment of "late modernism," a time (as Elizabeth Bowen remarked in 1941) "for hard writers."

This seminar will begin by exploring British fiction from the late 1930s and 40s, considering the texts closely in relation to Modernist architecture of time, space, genre, consciousness, and narrative as well as to issues of identity, class, gender, nationality, race, and

sexuality. The reading list will contain fiction from the “usual suspects” among British modernists (including Virginia Woolf, Evelyn Waugh, and Elizabeth Bowen) alongside less canonical prose by Henry Green, Mollie Panter-Downs, and Patrick Hamilton as well as popular novels by Nancy Mitford, Ian Fleming, and Graham Greene. Along the way, we will also chart currents in contemporary literary criticism about these works and develop our skills of academic analysis through informal presentations, class discussion, and short editorial, bibliographic, and explicative writing assignments.

The second half of the course will give seminarians the rare opportunity to pursue original research using the newly digital Mass Observation Archive, begun in 1937 as a national life writing project about everyday life in Britain. Final course projects will stage meaningful dialogues between representations of Blitz experiences produced by volunteer civilian correspondents and by their literary counterparts.

**English 5007 Section 001 CRN 91407**

**Fredrick**

**Composition Theory and Pedagogy 1900-2130 R**

This seminar introduces students, including new graduate assistants, to the theories and pedagogies that shape our understanding of how to teach writing at the post-secondary and secondary level. Students will explore the foundational pedagogies, history, and theories of the discipline of Composition. The course will explore how knowledge gets made in Composition/Rhetoric. As part of the course, students will write analytical responses to readings and observations. Students will also complete two research projects based on secondary sources and primary data.

**English 5009 Section 001 CRN 93054**

**Boswell**

**Studies in 19th-Century American Literature: The Poe Legacy 1530-1800 T**

Edgar Allan Poe’s contribution to American literature and culture represents not just a remarkable body of work but also a profound influence on later fiction, film, and popular culture. As we explore his poetry, fiction, and literary criticism, we will consider the ways in which his works anticipate and encourage later works of writers, filmmakers, critics, and others. Poe is truly one of a kind. After all, which other American writer can claim to have a National Football League team named for his work? (Go Ravens!) We will immerse ourselves in his work and the rich, complicated legacy he left to us.

Requirements: willingness to contribute to lively class discussion, lots of good reading, a critical essay, final research project.

**English 5025 Section 001 CRN 92266**

**Abella**

**Creative Writing Professional Development 1400-1450 R**

The focus of this seminar is to prepare your work for public presentation, and for publication. We will discuss: your “voice” and how to develop it orally for an audience; writing cover letters and bios for publishing your work; researching venues for publishing your work; preparing a manuscript for submission; reactions and impressions of literary events you are required to attend; and your future as a writer. As a final project, the class will test their honed voices by giving a public reading.

**English 5061 Section 001 CRN 92782**

**Engles**

**Marked Men: Race, Ethnicity and Masculinity in Contemporary American Literature 1900-2130 T**

Recent cultural, political and demographic changes in the United States have challenged the ways that men have traditionally thought of themselves and their social status. These challenges especially confront those who have long occupied the dominant norms of straight, able-bodied, middle-class and white, marking such norms and in many cases, throwing those who embody them into crisis. We will study literary works that depict how social forces have been pushing white men to acknowledge that they are not what they are more likely than others to think and feel they are—free-floating individuals without significantly raced and gendered identities.

Recent scholarship has highlighted how stories about normal men written by authors who are not themselves normal men often reveal more about how such men tend to think, feel and behave than do stories about them that are written by such men themselves. We will compare both sorts of differently authored narratives, especially those that depict the travails of men confronted by conditions that raise insistent questions about who and what they are, and about what their genuine connections to

others are. We will also consider why seemingly ordinary white manhood is so often depicted in American literature as being embattled and “in crisis,” yet it simultaneously remains a stable, empowered and self-evident concept.

Themes: Identity & Culture; Law & Social Justice; Education & Society

**English 5960 Section 001 CRN 91045**

**Fredrick**

**Professional Writing Internship ARR**

\*\*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, the Internship is open only to upper-division students. 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 written for newspapers, edited magazines, designed documents, and prepared publicity materials for Eastern, Lake Land, the Charleston Chamber of Commerce, the Tarble Arts Center, the Coles County Association for the Retarded, and Sarah Bush Lincoln Health Center.

English 5960 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 research issues connected to professional writing and organizational culture. The coordinator and site-supervisors cooperate in evaluation.

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**EIU SENIOR SEMINARS AND INTERDISCIPLINARY COURSES**

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**EIU 4174G Section 600 CRN 93494**

**Murray**

**EIU Senior Seminar-----Online**

EIU 4174G, Documentary Film and Society, will examine some of the aesthetic, social, and cultural issues unique to documentary film and video. Online. General Education Senior Seminar.

Notes: This University Senior Seminar does not fulfill the English Senior Seminar requirement, English 4300/4390. Completion of 75 semester hours required.

**EIU 4192G Section 099 CRN 90367**

**Martinez**

**Film and Contemporary Society [Honors EIU Senior Seminar]: Consumerism & the Media Mind in Film 1500-1820 W**

This Honors senior seminar will explore how various filmmakers use cinema to study and assess the impact of consumerism and media on the human mind and society. Students will encounter exciting films, both foreign and American, including classics like Jean-Luc Godard’s *Two or Three Things I know About Her* (1967) and more contemporary works such as Antonio Campos’s *Afterschool* (2008) and Dan Gilroy’s *Nightcrawler* (2014).

Notes: This University Senior Seminar does not fulfill the English Senior Seminar requirement, English 4300/4390. Completion of 75 semester hours required.

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

**WST 2309G Section 001 CRN 90864**

**Martinez**

**Women, Men, and Culture 1000-1050 MWF**

This course will examine gender roles and development in a historical context from a variety of theoretical and disciplinary perspectives and within a variety of frameworks: political, economic, cultural, religious, and social. In this section of WST 2309G, we

will examine these frameworks through works of fiction and nonfiction, including inquiries into how gender plays out in comedy, music, art, and the business world.

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

**Notes**

1. ENG 1002G is a prerequisite for 2000-level courses and above.
2. All courses designated with a G (for example, ENG 2009G) fulfill requirements in the EIU General Education Program.
3. ENG 3010G and 3090G, courses in the General Education Program, do not fulfill requirements in the English major or minors.
4. Concurrent or prior registration in ENG 2205 is strongly recommended for majors in all courses at the 2000-level and above.