

**English Studies Camp**  
**Proposed Session Offerings for 2018**

**S1 – World Mythology: Exploring Myths from Around the Globe, Tim Taylor**

Civilizations throughout history have crafted myths that reveal their cultural beliefs and values. In this course students will explore myths from around the globe—focusing on creation, fertility, and hero myths. In addition, we will analyze some literature from a mythological perspective.

**S2 - A Novel Idea: How to Get Started, Keep Writing, & Learn about the Book-Publishing Biz, Letitia Moffitt**

Intended for aspiring novelists, this session will help students tackle large-scale writing projects. From lessons on writing, revising, and marketing strategies to honest discussion about the publishing industry and trends in fiction writing, this course will arm writers with information about how a novel actually reaches readers in this current era.

**S3 - Making a Podcast, Randy Beebe**

Although podcasts have been around for a while – and serial storytelling even longer – podcasts are a hot item recently, especially due to the phenomenal success of Sarah Koenig and Julie Snyder’s *Serial*. During our week together, we will discuss the elements of serial storytelling, take a look at its 19<sup>th</sup>-century origins, and produce our own *Serial*-inspired podcast. Preliminary topics for the podcast include: the Ghost of Pemberton Hall at EIU (based on non-fictional accounts of the death of Mary Hawkins); a deeper historical look at the murder mystery of the Princes in the Tower (a historical event that has inspired many fictional and nonfictional accounts).

**S4 - Creative Non-Fiction: How to Confess Your Sins, Jamie Lynn Golloday**

Creative non-fiction is creative writing about ourselves, which allows writers to share their human experience in a meaningful way that we will explore and partake in ourselves. In this class, we will read and analyze short, creative non-fiction pieces about imperfect authors, and we will write and workshop our own pieces, learning to highlight our faults rather than painting ourselves as perfect.

**S5 - Reading Comics and Graphic Novels and Writing Scripts, or "Comics are just words and images. You can do anything with words and image," Robin Murray**

This session will offer opportunities to read and write comics and graphic novels. That means we’ll be exploring a variety of comics and graphic novels to get a sense of the comic/graphic novel medium as multi-genre. Our central focus, then, will be on comics (comic books and graphic novels) as a medium rather than as a genre - that is, we believe that the formal practices of comics can be deployed to tell a broad range of different kinds of stories and speak to diverse kinds of audiences. As *Petropolis* author and illustrator Marjane Satrapi explains, “It’s like, people, they think that comics is a style, like comics is a superhero story. Comic is just a narration, and is a medium; you can say any kind of story in comics.”

**S6 - Speak Your Mind: Spoken Word Poetry, Ann Hart**

Spoken Word Poetry is performance poetry that gives us a “Voice”, a chance to share our own stories and inspire others in a creative and entertaining way. It has deep roots in the story telling traditions of cultures across time and across the world. In this course, we will read and watch the work of a variety of spoken word poets and examine how they use rhyme, rhythm, and repetition to share ideas, emotions, and experiences. We will write, workshop, and prepare our own spoken word pieces for performance at the end of session gala.

### **S7 – “Life isn’t like your fairy tales”: Film and the Coming of Age Story, Melissa Caldwell**

First love won. First love lost. Going to college. Finding out the meaning of friendship. Coming to terms with social expectations and social pressures. What and how we think about the essential parts of growing up are largely conditioned by and reflected in the coming of age narratives that we read in literature and see on film. However, the representation of the growing up is usually a construction created by an adult looking back, and so it also involves self-reflection, nostalgia, memory, and even selective editing. In this short course, we will study a variety of films—both mainstream and independent, both American and Foreign—that try to tell “true” stories about growing up and that help us rethink that nebulous phrase “coming of age.”

### **S8 - Writing Horror and Suspense, Mary Maddox**

Since the course lasts only a week, the reading will consist of several short stories, and the students will each write one short story of their own. In the first two meetings of the session, we’ll discuss the reading with the goal of defining what suspense and horror are. The last three meetings will be devoted to workshopping the students’ stories. I hope students will enjoy the session as well as learn about writing suspense and horror fiction. Nurturing their love of reading and writing is a fundamental goal.

### **S9 - Queering Happily Ever After, Jeannie Ludlow**

What is a queered love poem? A queered fairy tale? What strategies do writers use to move these very traditional genres away from normalized heterosexuality? We will read and analyze examples of these texts, and then campers will write their own queered love poems and fairy tales, using some of the same strategies.

### **S10 - Dialogue: Sculpting Real Speech, Angela Vietto**

Storytelling and song—the sound of the human voice—are the foundations on which creative writers build imaginative worlds. But how “real” should characters sound? How do we create characters who speak differently from ourselves (and each other)? Will readers enjoy “realistic” dialogue or should our characters speak more poetically? In this session, we will focus on dialogue in fiction, plays, screenplays, creative nonfiction, and poetry. We will look at brilliant examples of excellent dialogue and experiments that failed, too. We will examine a wide variety of dialogue techniques, write some dialogue, and make some short videos using student-written dialogue. Students who write in any genre should find this session useful, and students are welcome to bring work from outside the session in for consideration during the camp.

### **S11 - Victorian CSI: The Rise of the Detective in Literature & Society, Dagni Bredesen**

In this session, we will trace the origins of detectives and detective stories starting with Edgar Allan Poe's "Murders in the Rue Morgue" and ending with Arthur Conan Doyle's Sherlock Holmes's "Scandal in Bohemia." In between, we will study historical events, such as the formation of the Detective Department of London's Metropolitan Police in Scotland Yard (1842) and the appearance of the first women detectives in fact and in fiction (1864). Through the wonders of digitized archives, we will also explore the many types of print culture that feature detectives: in newspapers and magazines, in court reports, and in a range of literary productions such as railway novels, sensation fiction, "true crime" stories, dramatic plays, and the detective casebook memoir.