

## Spring 2023

### 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](#)

TR 1100 am - 1215 pm

Instructor: Hart

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 1000 am - 1050 am

Instructor: Caldwell

Introduction to Literary Studies is “a study of fundamental issues underlying literary criticism and interpretation focusing on literary works, diverse critical practices, and historical backgrounds of critical strategies” required of English majors and minors and open to students pursuing other majors.

ENG 2706G – section 001 – CRN 33034

[Latin American and Latinx Literatures](#)

MWF 200 pm - 250 pm

Instructor: Ludlow

An introduction to Latin American and Latinx literatures in their sociocultural and historical contexts, with emphasis on such writers as Anzaldúa, Borges, Cisneros, García Márquez, Machado, Mistral, Neruda, Paz.

**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 1100 am - 1150 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 1230 pm - 145 pm  
Instructor: Tacke

This course will build on and refine research and argumentation skills introduced in Composition II. Effective writers understand the importance of critical inquiry as a tool for entering academic conversations. As such, in this composition-based course we will begin with critical questions about

ourselves, one another, and the society in which we live. Specifically, we will grapple with tensions and contradictions at the heart of educational practice and theory. As Paolo Freire contends, there is no such thing as “neutral education”; rather, education functions to reinforce conformity or create pathways to freedom. While we will share a number of course readings to begin our inquiry process, your own interests will drive your research and writing. Possible topics and themes to explore include community-based organizing and education, the role of standardized testing and standards in equitable education, disability and accessibility in the classroom, the school-to-prison pipeline, or race and restorative justice.

The course will also equip you with the tools needed to question how issues of race, class, ethnicity, gender, and language shape our experiences in the contexts of conducting research, analyzing data, and writing up the research project. Throughout the semester, we will work cooperatively as a community to explore the writing and research process and come to understand the importance of promoting issues of diversity and social justice in our lives as agents of change.

### **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, homework assignments will consist of analytic reading responses or pieces of writing that contribute to larger writing projects-in-progress. This course will have class and group discussions online during which students will discuss their responses to readings, collaborate on exercises, or provide feedback on strategies and plans for major writing assignments. Students will also evaluate and provide feedback to one another’s writing as part of peer response groups.

### **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 3009G – section 001 – CRN 30730 &**

### **ENG 3099G – section 099 – CRN 31142**

#### **Myth and Culture**

TR 930 am - 1045 am

Instructor: Tacke

If we understand myths, in part, as the stories that help us to understand how societies are formed, knowledge is created, and norms are produced, then it is important to ask: What are some of the myths

that have constructed America as we know and experience it today? Whose story is told? Who does the telling? Whose voices are silenced? In this course, we will explore the myths that have been woven into the fabric of our daily lives and how those myths relate to issues of identity, epistemology, language, beliefs, and other systems of privilege and oppression. We will read and interrogate a diverse arrange of texts, including novels like *American Gods* by Neil Gaiman and *The Marrow Thieves* by Cherie Dimaline; lyric essays like *Between the World and Me*, by Ta-Nehisi Coates; long-form journalism projects like *The 1619 Project*; and other poems, short stories, art, and essays.

*Note: English 3009 and 3099 will meet concurrently. Admission to University Honors College or Departmental Honors Program is required for enrollment in 3099.*

**ENG 3011 – section 001 – CRN 33057**

**Literary Editing and Publishing**

TR 1100 am - 1215 pm

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: McClelland

Creative nonfiction is a broad and ever-evolving genre, encompassing everything from memoir to personal essays to pieces that explore craft, lyricism, nature, history, pop culture, and more. In this class we will read extensively and write abundantly, focusing on the development of a student's own interests, voice, and personal style. We will pay specific attention to literary columns and series, which are showcasing varied and fascinating writing and are experiencing high demand at the moment.

**ENG 3064 – section 001 – CRN 32002**

**Intermediate Dramatic Writing**

TR 1100 am - 1215 pm

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 200 pm - 315 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

Children's literature, it's *Where the Wild Things Are!* This course examines classic and contemporary children's texts through a variety of critical lenses. Whether swinging through the streets with Jason Reynold's *Miles Morales: Spiderman* or watching Charlotte spin a web on the Zuckerman's farm, we will see how the texts work, who they are trying to reach, and what they are trying to teach.

ENG 3705 – section 600 – CRN 32004

**American Multicultural Literatures: Multicultural Comics**

Online

Instructor: Engles

As certain forms of comics have ascended to the exalted status of “graphic narratives,” many have also landed in the genres of “multicultural literature” and “coming of age narratives.” We will study those that belong in all three. We will begin by reviewing both the intricacies of comics itself as a “sequential art” and the traditional features of the *bildungsroman*, or coming age novel. We will then analyze a diverse array of graphic narrative, fleshing out as we go their sociohistorical contexts.

Guiding questions will include: How do authors from diverse backgrounds combine the visual and verbal tracks of comics in ways that both draw on and differ from conventional methods? If characters in comics are drawn as simplistic representations of people, and avoid the pitfalls of ethnoracial caricature? Authors will include George Takei, Walter Dean Myers, Maia Kobabe, Nate Powell, Mine Okubo, and Lila Quintero Weaver. *Themes: Identity & Culture; Genre, Form, & Poetics: Media, Technology, & Popular Culture*

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

**Shakespeare**

TR 930 am - 1045 am

Instructor: Campbell

This spring we mark the 407th 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 3807 – section 001 – CRN 33081**  
**Victorian Literature: Victorian Legacies**  
TR 1230 pm - 145 pm  
Instructor: Beebe

The Victorian Age is alive and well in the 21st century. From popular television series (e.g., *Ripper Street*, *The Paradise*, *Whitechapel*, *Sherlock*, *Victoria*, and *Penny Dreadful*, to name just a few) to recurring film adaptations of novels by Dickens, the Brontës, and Hardy, to the rise of steampunk and neo-Victorian fiction, our culture remains transfixed by the Victorians. But what's behind this cultural appropriation of a past age? What can it teach us about the real Victorians and ourselves?

In this course we will read Victorian literature against the backdrop of today's fascination with "Victoriana" in order to better understand this historical period and to speculate on our own contemporary culture's appropriation of Victorian Britain. We'll do this work by reading a sampling of novels from early, middle, and late 19th century, by reading a 21st-century neo-Victorian novel, and by studying a range of adaptations of these works (film and graphic novel). Students will be asked to complete short responses, analytical projects (from close readings to multimodal projects), and short presentations.

**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 407th 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 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**

**English Studies Capstone**

TR 200 pm - 315 pm

Instructor: Park

This seminar for seniors and advanced students emphasizes research and writing skills and their applicability in wider public contexts. Topics vary each semester but will cohere around considerations of the role of English studies in public discourse (digital and print) and culture.

**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**  
MWF 1000 am - 1050am  
Instructor: Spear

Professional writers are instructed persistently (for good reason) to be aware that their understanding of audience in any given communication is key to successful professional communication. While there are several effective methods for anticipating and/or responding to an audience’s needs and expectations in professional writing settings, this course seeks to investigate how profound learning and listening skills can enhance these methods of audience response. Additionally, because of recent workplace culture changes, the amount of time and care any one person can realistically invest in their professional writing acts continues to dwindle. Thus, this course investigates how cultivating profound learning and listening skills—truly knowing and hearing an audience as fully as one is able to do so—might more effectively aid professional writers in innately preparing communication that authentically acknowledges the positional identities, the experiences, the values, the needs, and the expectations of one’s audience.

Particularly, we will examine in this course how professional writers might develop an inherent and habitual profound practice of audience consideration that sees potential readers, viewers, listeners, and collaborators as humans with an instinctive need and right to be authentically heard and understood. We will thus understand how to foster the practice of profound learning and listening to our audiences that will allow us, as professional communicators, to respond to any given writing experience with genuine engagement—both prolonged communication experiences and those instances of communication that require quick, decisive responses.

**ENG 4762 – section 600 – CRN 30246**  
**Advanced Poetry Writing**  
Online  
Instructor: Abel

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 their own poetry podcast.

**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, workshopping, 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.

The fine print: Advanced practice and theory in professional editing, beginning with proofreading and copyediting then advancing to comprehensive editing for style, organization, content, and design. Focus on working effectively with writers, publishers, and audiences. Discussion of the production process and the role of technology in editing and information design. Course will also address ethics and liability in editing, editing in global contexts, and editing for accessibility.

**ENG 4776 – section 001 – CRN 30987**

**Research and Rhetoric in Professional Writing and Composition**

TR 930 am - 1045 am

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**

R 330 pm - 600 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: Nance-Carroll

This course examines young adult literature through a variety of critical lenses. In our discussions, analytical papers, and research projects, we will explore the boundaries of young adult literature and the core issues that drive contemporary studies and discussions of these texts. The reading list focuses primarily on recent texts with special attention on those that explore the issues of identity, representation, and community. As the young adult characters grapple with the questions of who they are and how they fit into the world, we will consider how the authors construct adolescence, young adulthood, and adulthood.

**ENG 4904 – section 001 – CRN 32007**

**Studies in Film**

Online

Instructor: Murray

Teen Film critic Timothy Shary defines the teen film as a continuum. On one end, films in the genre embrace “the problematic yet popular tradition of pushing their characters to the extreme limits of moral and social acceptability.” On the other end, these films “thoughtfully and effectively examining the realistic conditions and positive energies of teenagers.” This class will emphasize this more realistic end of the continuum. As Timothy Shary notes, teen films that resonate with adolescent audiences move beyond merely centering on young adults in superficial ways, instead revealing developmental struggles, identity formation, and the impact of cultural contexts and changes. \_

With a global/intersectional approach underpinning our film and sub-genre choices, this Spring 2023 section of English 4904 will expand definitions of the “teen film” to highlight coming-of-age experiences across cultures and sub-genres. The Contemporary films we view will range from adaptations such as *Emma* (dir. Autumn de Wilde, 2020) and *Persepolis* (dir. Vincent Paronnaud and Marjane Satrapi, 2007) to genre-mixers like *I am Not a Witch* (dir. Rungano Nyoni, 2017) and *Atlantique* (dir. Mati Diop, 2019). Students will also have the opportunity to self-select films to screen. *Themes: Law and Social Justice; Genre, Form and Poetics; Science and the Environment; Media, Technology and Popular Culture. Note: May be repeated once with permission of Department Chair.*

## **Graduate Seminars**

**ENG 5000 – section 001 – CRN 32274 (8-week session, January 9-March 1)**

**Introduction to Methods and Issues in English Studies**

TR 1100 am - 1215 pm

Instructor: Beebe

Also offered online—see section 600.

A required course for all MA students, this 8-week seminar provides a foundation for the MA in English, serving as an introduction to methods and issues of advanced-level research and scholarship in English Studies. In addition to short readings that profile the changing nature of English studies in the 21st century, we will read a novel as a core text, using it to identify and evaluate appropriate scholarly resources and using it as the basis for our discussions about how the many fields in English studies cohere and connect. Students will also gain practical experience in developing a professional research, creative, or applied project, while they study and practice some of the primary means of communication in the discipline of English Studies, such as conference proposals and presentations, grant writing, and book reviews.

**ENG 5000 – section 600 – CRN 32008 (8-week session, January 9-March 1)**

**Introduction to Methods and Issues in English Studies**

Online

Instructor: Beebe

A required course for all MA students, this 8-week seminar provides a foundation for the MA in English, serving as an introduction to methods and issues of advanced-level research and scholarship in English Studies. In addition to short readings that profile the changing nature of English studies in the 21st century, we will read a novel as a core text, using it to identify and evaluate appropriate scholarly resources and using it as the basis for our discussions about how the many fields in English studies cohere and connect. Students will also gain practical experience in developing a professional research, creative, or applied project, while they study and practice some of the primary means of communication in the discipline of English Studies, such as conference proposals and presentations, grant writing, and book reviews.

**ENG 5003 – section 600 – CRN 33083**

**Studies in Seventeenth-Century British Literature**

Online

Instructor: Wixson

William Shakespeare wrote at a time in many ways similar to our own. Cast in the shadow of the aggressive spread of bubonic plague through London and often employing the terms of contagious epidemic, his plays interrogate ideologies of social distancing according to gender, race, sexuality, social class, and species. In this course, we will closely read five plays by Shakespeare, most of which often appear in high school classrooms and all of which were written during periods of lockdown or performed soon after the reopening of the public theatres. Our “lab sessions” will put them in dialogue with period texts, literary scholarship, and even a contemporary play (Toni Morrison’s brilliant *Desdemona*). The course’s subtitle makes clear our interpretive lenses. The word “ecology” is derived from the Greek words for “house” and “study” and denotes networks of relations. The concept of “infection” refers to the presence of various contaminants within such systems. Broadly concerning themselves with (per Hamlet) “something rotten in the state,” Shakespeare’s plays depict how outbreaks of all kinds in our relationships to our natural and social environments, our dealings with one another, and our understandings of ourselves can cut either way—towards tyranny and tragedy or towards reform and rebirth. The ways in which the plays stage the friction between contagion and containment provide us with vocabularies and contexts to map our own contemporary landscapes. As such, Ben Jonson’s epitaph has proven prophetic in that Shakespeare—“not of an age but for all time”—is alive and well in the 21st century.

**ENG 5005 – section 600 – CRN 33084**  
**Studies in Nineteenth Century British Literature: Short Story**  
Online  
Instructor: Wharram

While this course is designated as a nineteenth-century British literature, its focus will land on the literary form of the short story. We will examine the historical development of the short story, as we have come to call it, from its beginnings in prose collections such as *The Thousand and One Nights* and *The Decameron*. The brevity of the form lends itself well to the brevity of the course—eight weeks. Nevertheless, access to the readings will be made available to course participants before semester’s start to allow for stress on riveting D2L discussion posts and responses, rather than on “getting the reading done.” Authors may include Edgar Allan Poe, Margaret Atwood, Octavia Butler, Leo Tolstoy, Anton Chechov, Ursula Le Guin, James Baldwin, Heinrich von Kleist, Ted Chiang, Adalbert Stifter, Julia Alvarez, EM Forster, Amy Tan, among others.

**ENG 5011 – section 600 – CRN 31188**  
**Studies in Composition and Rhetoric**  
Online  
Instructor: Ryerson

What is queer theory? What is queer rhetoric? What is queer/ing composition? How has queer/ness impacted (or not) rhetoric/composition/writing studies? Since queer theory entered academic conversations, it has brought with it the promise of transformation. What have been its promises—for identities, for social justice, for the unraveling of destructive binaries, for pedagogy, for writing, for composition, for rhetoric? How have these promises been realized (or not)? What tensions exist between the pairing of queer with the academic? We will begin to address these questions and more by first exploring what we mean by queer theory and then by considering what that theory has meant/means for writing and rhetoric, for the field, for praxis, for pedagogy. Readings will include queer texts produced from both within the field of Rhetoric & Composition and without. Coursework will consist of weekly discussion board posts and two substantial course projects.

**ENG 5011 – section 601 – CRN 33090**  
**Studies in Composition and Rhetoric: Grammar Instruction that Matters**  
Online  
Instructor: Binns

Unfortunately, students often dread grammar instruction due to negative past experiences we must overcome somehow. This course examines methodologies for teaching grammar in ways that are meaningful as well as productive for students. Teaching grammar in the context of writing is a start, but how can we expand upon that grammar and usage instruction to show how it relates to and matters in our students’ lives? Topics include rhetorical grammar, language appreciation, English Language Learners, social media, and composition about language use.

**ENG 5020A – section 600 – CRN 33085**  
**Graduate Workshop in Creative Writing: Fiction**  
Online  
Instructor: McClelland

This an asynchronous online workshop where graduate students will create, workshop, and revise their writing, with specific attention paid to long-term projects. 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 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 5502 – section 600 – CRN 33086**

**Mentored Composition Teaching**

Online  
Instructor: Taylor

This section is available by special arrangement only.