

English Department Course Description Booklet Spring 2018

<https://www.eiu.edu/english/SP18.php>

English 2000 Section 001 CRN 32969

Vietto

Introduction to Creative Writing 1300-1350 MWF

First draft (plagiarized): This course will introduce students to the writing of poetry, fiction, creative nonfiction, and drama. Students will participate in workshops of their creative work and read writing in each genre. *Second draft:* Without creativity, the human race might as well be badgers. There are lots of ways to be creative, but one that badgers rarely indulge in is writing poetry, fiction, creative nonfiction, or drama. Don't be a badger--write. *Third draft:* The writers will gather and meditate over words from great writers. They will share their own words. Some of their words will delight; others will instruct. The oracle will demand that some of their words be sacrificed. Their hearts will be heavy as they destroy words they loved, but the words that remain will become light and float in the air, dazzling their eyes. In the end, their words will work magic. The writers will change. The world will change. *Fourth draft:* Okay, so this course description is a work in progress. The first draft (plagiarized from Dr. Markelis) basically says it all. Just remember, writers do three things: they read, they write, and they take risks. Come prepared to do all three.

English 2091G Section 099 CRN 34089

Kory

Literature, Self and the World: Fiction (Honors) 1200-1250 MWF

The topic of this literature course is reading itself. You will get to choose most of the novels you read for this course. But we will begin with a shared reading of the first Harry Potter book, which broke the New York Times Bestseller List and sparked a wide-ranging conversation about reading and readers that we will continue throughout the semester.

We will explore this phenomenal fantasy and your self-selected readings in light of concepts like "appeal factors" and "implied reader." Over the course of the semester you will also become familiar with the terminology associated with fictions in a variety of *genre* and formats. And you will learn to use resources designed to help you find books that you will enjoy. Library research and exploration of internet sources will help you develop material for individual "book talks" and a group presentation about the defining features of books in popular genre like mystery, fantasy, science fiction, and romance. Writing assignments will include analytic responses, a blog post, and a book review essay.

By the end of this class, you should have a more informed appreciation of literary fiction and its creators and a clearer understanding of what reading does for you.

You will also have experienced first hand the benefits of finding a place for pleasure reading in your schedule.

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

English 2205 Section 001 CRN 30540

Campbell

Introduction to Literary Studies 0930-1045 TR

There are as many ways to view a text as there are readers, and each reader brings to a text her or his own perceptions, prejudices, and experiences. When reading and writing about literature are approached from a variety of perspectives, exciting things happen. Texts come alive artistically, historically, and politically in fascinating ways, and we realize that readers co-create meaning with writers. A text is a two-way street. English majors are encouraged to learn to view literature from a variety of critical stances that have evolved into the field called literary theory. In this writing intensive course we will read a selection of works from several theoretical standpoints and discuss the historical development of literary criticism.

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

English 2760 Section 600 CRN 33052

Binns

Introduction to Professional Writing Online

This course offers an 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 as well as collaborative work. Online discussions and activities are also required. This course will also address ethical communication, document design, intercultural/global communication, collaboration, basic copyediting, and oral presentation.

English 2901 Section 001 CRN 30541

Jad Smith

Structure of English 1230-1345 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 002 CRN 30542

Jad Smith

Structure of English 1530-1645 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 2960 Section 001 CRN 32971

Beebe

Transatlantic Literary History II 1200-1250 MWF

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. Requirements will include: several short essays, 2 longer essays, a presentation and a final exam.

English 3001 Section 001 CRN 34091

Park

Advanced Composition 0930-1045 TR

This course investigates our relationships to technology, and especially the historical uses of writing with different media. In the course, we will read a number of key arguments on media ecology—that is, the technological environment in which we are steeped, and the concomitant perils and pleasures of what Marshall McLuhan called “the media extensions of man.” We will ask why, as does Sherry Turkle in her book *Alone Together*, texting appears to offer “just the right amount of access, just the right amount of control.” Turkle describes texters as “modern Goldilocks”: “texting puts people not too close, not too far, but at just the right distance.” We will emphasize practice in two things: 1) the clear exposition of ideas through the grammatical and stylistic command of writing and 2) the thoughtful reading of challenging texts that invite serious reflection on one’s own technologically-driven habits. Readings will come from a variety of sources, ranging from Michel Foucault on panoptic societies to Nicholas Carr on the death of “deep reading,” from Kazuo Ishiguro on the dystopic era of “donations” to Thich Nhat Hanh on “mindfulness.”

As in all writing classes, the written word rules here. We will examine how good writing looks (grammar), how it sounds (style), and where it goes (audience-oriented rhetoric). Over the course of the semester, you will produce essays through stages of brainstorming, drafting, and fleshing out theses. You will not do this alone, of course. This is a workshop course, which means that, much as in the world outside the university, you will be writing for an audience larger than your professor. You will receive and offer feedback on fellow students’ work. In these feedback loops, you will be encouraged to keep an eye on your own growth as a writer of clear, effective, persuasive, and citation-savvy arguments.

English 3001 Section 002 CRN 30544
Park
Advanced Composition 1230-1345 TR

This course investigates our relationships to technology, and especially the historical uses of writing with different media. In the course, we will read a number of key arguments on media ecology—that is, the technological environment in which we are steeped, and the concomitant perils and pleasures of what Marshall McLuhan called “the media extensions of man.” We will ask why, as does Sherry Turkle in her book *Alone Together*, texting appears to offer “just the right amount of access, just the right amount of control.” Turkle describes texters as “modern Goldilocks”: “texting puts people not too close, not too far, but at just the right distance.” We will emphasize practice in two things: 1) the clear exposition of ideas through the grammatical and stylistic command of writing and 2) the thoughtful reading of challenging texts that invite serious reflection on one’s own technologically-driven habits. Readings will come from a variety of sources, ranging from Michel Foucault on panoptic societies to Nicholas Carr on the death of “deep reading,” from Kazuo Ishiguro on the dystopic era of “donations” to Thich Nhat Hanh on “mindfulness.”

As in all writing classes, the written word rules here. We will examine how good writing looks (grammar), how it sounds (style), and where it goes (audience-oriented rhetoric). Over the course of the semester, you will produce essays through stages of brainstorming, drafting, and fleshing out theses. You will not do this alone, of course. This is a workshop course, which means that, much as in the world outside the university, you will be writing for an audience larger than your professor. You will receive and offer feedback on fellow students’ work. In these feedback loops, you will be encouraged to keep an eye on your own growth as a writer of clear, effective, persuasive, and citation-savvy arguments.

English 3009G Section 001 CRN 32661
Bredesen
Myth and Culture 1300-1350 MWF

Modern society sometimes uses “myth” as another word for “lie” (“the Five Myths of Weight-Loss Exploded!”). But cultures and literary masterpieces have developed myths as a way to deeper truths. Myths help structure our thought; we live by certain myths. Rather than a chronological look at the myths of different civilizations, this course juxtaposes Classic mythic stories of different cultures with modern ones. Themes of this course will begin with “Origins,” and end with “Collisions.”

Learning Objectives: Students will read, compare, think critically, discuss, and write about myths and their diverse intersections with and impacts upon other myths and cultures, including their own. In the process, students will develop and expand their skills to think critically, conduct relevant research from reliable sources, present their ideas and research in informal small group settings and formal presentations for the whole class.

Requirements include attendance, participation, and intellectual collaboration based on careful reading of assigned texts. Assignments will include in-class writing and formal essays, presentations, some independent research, a mid-term and final exam.

Themes: Identity and Culture; Genre, Form, and Poetics.

English 3010G Section 600 CRN 30863
Caldwell
Literary Masterworks Online

The idea of a “masterwork” is a controversial one in literary studies. For much of the 20th century, many scholars championed the idea of “Great Books,” and in fact you can still find colleges and universities across the United States that have a Great Books curriculum. However, for the past several decades, the idea of Great Books has come under scrutiny. What is a “masterwork” and who gets to decide? What kinds of texts and authors get included under the title of “Great Books,” and what kinds of texts and authors get ignored or overlooked?

In this class, we will think critically about the term “masterwork,” and you will be encouraged to figure out what that term means to you—or whether it’s a useful term at all. Our means to this end will be a body of work focused on the concept of evil—its existence, its definition, and the human response to it. We will use a variety of texts to do this work ranging from traditional forms such as novels, plays, and poetry to the more contemporary and popular forms—graphic novels and comics, film and music.

English 3061 Section 001 CRN 33568

Markelis

Intermediate Nonfiction Writing 1100-1215 TR

This course is designed to introduce students to nonfiction as a genre of creating writing, to give them ample practice in writing various short nonfiction pieces, and to teach them to revise these pieces effectively. At the end of the term, students will submit a creative writing portfolio consisting of all four assignments and revisions of each.

English 3300 Section 001 CRN 32974

Ames

English Studies Seminar 1230-1345 TR

This seminar emphasizes research and writing and their applicability in academic and nonacademic contexts. This course will explore questions about how people produce and consume texts – and circulate ideas – across time periods, genres, and media. Responding to the current cultural climate, students will consider attacks against the Humanities, and intellectualism in general. Students will explore the research methods employed in various areas of English Studies, and the ways in which English Studies scholars serve as public intellectuals to reach non-academic audiences, and the ways such work contributes to cultural discourse. Course study will build toward an applied research project that will result in a seminar paper and a presentation or poster suitable for presentation at an undergraduate conference.

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

Prerequisite: ENG 2205

English 3402 Section 001 CRN 30547

Binns

Methods of Teaching Literature in the Secondary School 1630-1745 TR

This course explores various theoretical approaches to the study of literature, as well as best practices in integrating literature, reading, and media literacy into a language arts classroom. Students will gain an understanding of current literary and pedagogical theory and its application by reading and responding to literary and secondary texts 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, and various reflective essays.

Prerequisites: ENG 1002 and SED 2000. Prerequisites or co-requisites: ENG 2901.

Note: University Approval to Teacher Education is required prior to taking this course.

English 3703 Section 001 CRN 30550

Worthington

American Literature: 1900 to 1950 1300-1350 MWF

This course will explore the narrative innovations that characterize American Modernism through the lens of works that focus on depictions of children and childhood. We will pay attention to how children in these works view the world and how the world views them, making comparisons between depictions of childhood then and now. Works may include, among other things: Henry James, *The Turn of the Screw*, Charles Chesnutt, *The Marrow of Tradition*, Edith Wharton, *The Children*, William Faulkner, *The Sound and the Fury*, William Maxwell, *They Came Like Swallows*, Willa Cather, *My Antonia*, Zora Neale Hurston, *Their Eyes were Watching God*. Requirements will include several short essays, two longer essays and a take-home final exam.

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

English 3705 Section 001 CRN 34092

Engles

American Multicultural Literatures—Multicultural Literature's Greatest Hits (and Misses) 1400-1515 TR

Since the beginnings of institutionalized "multicultural literature" in the 1990s, many minority-authored texts have attained canonical status among scholars and educators. We will juxtapose several such works with other worthwhile, but less familiar ones. Guiding questions will include: Who are the gate-keeping readers in our culture? What have they been seeking in terms of "multicultural literature," and what have they missed? Why have some literary works attained canonical multicultural status, while

others that also deserve recognition have been largely overlooked? How can scholars of multicultural literature, canon formation, and related social issues help us sort through these matters?

English 3802 Section 001 CRN 30552
Campbell
Shakespeare 1100-1215 TR

In the twenty-first century, interest in the works of William Shakespeare shows no sign of abating. Shakespeare studies are still one of the most vibrant and exciting areas of English Renaissance literature, in part because Shakespeare had the good fortune to be a great synthesizer of the most popular trends in Renaissance literature, philosophy, and drama. This semester we will consider the Shakespeare of the English Renaissance, as well as the Shakespeare(s) of the present. Our primary goals will be to familiarize you with the categories of Shakespeare's plays and to introduce you to the techniques that Shakespeare uses, the historical, political, and cultural backdrops to the plays, and ways of analyzing character, theme, and structure in them. Ultimately, this class is meant to prepare you to read Shakespeare on your own and to enjoy the plays in performance in an informed manner. To facilitate these goals, we will examine a few representative plays in great depth.

Themes: Identity and Culture; Genre, Form and Poetics

English 3803 Section 001 CRN 30553
Caldwell
Renaissance and 17th Century British Literature: Personal Liberty and Personal Responsibility in 17th Century British Literature
1000-1050 MWF

When John Donne famously declared that "the new philosophy calls all in doubt" in his 1611 poem *The Anatomy of the World*, he was lamenting the loss of a universe of comparative certainty, a world in which a person knew their place in the world order. Confronted with the increasingly loud voice of the individual conscience, radical forms of political and religious protest, demands for personal liberties, the complete overhaul of scientific knowledge, the eruption of civil war, and the beheading of a king, writers in the seventeenth century sought to come to terms with the opportunities and consequences brought about by these changes. As you might notice, many of the issues dotting this cultural landscape are not entirely unlike the ones we face today, and we will examine them with an eye to their continued relevance and to understanding the important roles that literature can play during times of unprecedented cultural change. Issues raised by this class will include the nature of gender and sexuality, free will, the relationship of the individual to their government, the relationship between knowledge and civic activism, and the difficulty of ascertaining truth in a world dominated by opinion. As part of the course, we will attend a performance of a play.

Themes: Identity and Culture; Law and Social Justice; Genre, Form and Poetics; Education and Society; Science and the Environment

English 3807 Section 001 CRN 30554
Bredesen
Victorian Literature: "Animal Lives/Animal Stories" 1100-1150 MWF



Course Description: The question "What is our responsibility to the animals among us?" launched the animal rights movement and led to the founding of the Royal Society for the Prevention of Cruelty to Animals (RSPCA) in 1836. Charles Darwin's groundbreaking *Origin of the Species* (1859) blurred boundaries between the human and animal worlds and raised the question "To what extent are human beings different from and similar to animals?" A fascination with the relationship of animals and human beings expressed itself in literature, science, music, art, and entertainment during the Victorian period (1837-1901) in England and throughout the British Empire. Stories about animals found in children's books, detective mysteries and science fiction, as well in novels and poetry became a way for Victorians then (and us now) to think about big questions concerning self and society, humanity and the planet.

Learning Objectives: In the course of reading a diverse range of texts, students will expand their knowledge of genres as well as historical, cultural and scientific contexts and will demonstrate enhanced skills in critical thinking, independent research and written and oral communication.

Requirements include attendance, participation, and intellectual collaboration based on careful reading of assigned texts. Assignments will include in-class writing and formal essays, presentations, some independent research, a mid-term and final exam.

Themes: Identity and Culture; Genre, Form and Poetics.

English 3892 Section 099 CRN 32976
Campbell
Shakespeare, Honors 1100-1215 TR

In the twenty-first century, interest in the works of William Shakespeare shows no sign of abating. Shakespeare studies are still one of the most vibrant and exciting areas of English Renaissance literature, in part because Shakespeare had the good fortune to be a great synthesizer of the most popular trends in Renaissance literature, philosophy, and drama. This semester we will consider the Shakespeare of the English Renaissance, as well as the Shakespeare(s) of the present. Our primary goals will be to familiarize you with the categories of Shakespeare's plays and to introduce you to the techniques that Shakespeare uses, the historical, political, and cultural backdrops to the plays, and ways of analyzing character, theme, and structure in them. Ultimately, this class is meant to prepare you to read Shakespeare on your own and to enjoy the plays in performance in an informed manner. To facilitate these goals, we will examine a few representative plays in great depth.

Themes: Identity and Culture; Genre, Form and Poetics

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

English 4275 Section 600 CRN 33608
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 to students who have completed ENG 2760 or 3005. To the extent possible, placement is matched to career goals with the expectation that students will be able to approach graduation and the job search with writing/editing portfolios to show potential employers. Past internship sites have included nonprofit organizations, small businesses, college and university departments, libraries, journals and micropresses, and city and county government offices.

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.

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.

English 4760 Section 001 CRN 30558
Vietto
Special Topics in Professional Writing—Online Presence: Building Relationships, Reputation, and Relevance for Organizations and Individuals 0900-0950 MWF

Websites, blogs, social media, video, games, mobile apps--and what's next? The online universe offers a million possible points to connect with others. But how can your message be heard in the crowd?

This course will explore the multiple ways that online presence can be created and maintained, building positive awareness of the work that organizations and individuals do and helping them build relationships with members of the public who might not otherwise engage with them. We will begin the semester by studying several cases together, and each member of the class will present a case relevant to their areas of interest. Most of the semester, however, will be spent on hands-on client projects. Client projects will be chosen as much as possible to reflect the interests of the members of the class, but also with an eye toward those projects that will allow class members to build their writing, editing, and technical skills.

This course should be useful for creative writers and other artists, people who plan or hope to start their own small businesses, and those who plan to work for larger organizations, whether for-profit or nonprofit.

English 4762 Section 001 CRN 30559

Abella

Advanced Poetry Writing 0930-1045 TR

As an advanced writing class, this class assumes your interest in and seriousness about being a writer. As writers, then, 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.

Theme: Genre, Form and Poetics

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

English 4763 Section 001 CRN 33571

Markelis

Advanced Fiction Writing 1400-1515 TR

Students will continue working on the elements of fiction, including narrative, character, and dialogue. They will read a variety of short stories in order to develop a language for talking about how fiction works. Several short in-class 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. The final portfolio will consist of three stories or several chapters of a novel and will also include in-class writing exercises.

English 4765 Section 600 CRN 33609

Fredrick

Technical Editing Online

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 4776 Section 001 CRN 34088

Fredrick

Research and Rhetoric in Professional Writing 1000-1050 MWF

Course Topic: Qualitative Research Methodologies and Methods in Writing Studies (Professional Writing and Composition)

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.

English 4801 Section 001 CRN 30560

Binns

Integrating the English Language Arts 1900-2130 M

This course centers on connecting pedagogical theory and its practical applications for integrating the English language arts, including reading, writing, speaking, listening, critical thinking, and media analysis. 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: pedagogical research, lesson plans, unit design, authentic assessments, and presentations.

Prerequisites: ENG 1002G and ENG 2901. Prerequisites or co-requisites: ENG 3008, SED 3330, and SED 4300.

Notes: University Approval to Teacher Education is required prior to taking this course. The above listed prerequisites do not apply to graduate students enrolling in this course.

English 4903 Section 001 CRN 31157

Kory

Young Adult Literature 1400-1450 MWF

You will choose many of the books you read for this class so that we can share information about them and explore – together – a broader selection of books published for the lively “young adult” market. The books we read together will include works in hybrid or emerging genre and formats, like Walter Dean Myers’ *Monster* and Gene Luen Yang’s *American Born Chinese* (both winners of the Printz Award) or G. Willow Wilson’s *Ms. Marvel: No Normal*.

We will explore all of these books from cover to cover, considering the role of marketing and design in the packaging of content and form. Analytic response posts on D2L and class discussion will prepare you for writing assignments and presentations that call for critical analysis of the choices made by authors and artists, consideration of the contexts in which young adult literature is written and published, and evaluation of the literary quality and effectiveness of particular works for their intended audience(s). We will also explore the ways texts from a variety of time periods and cultural perspectives reveal changing social attitudes about adolescents and the world around them. Students taking the course for graduate credit will complete a more extensive research project on an issue in young adult literature.

English 4904 Section 001 CRN 31158

Murray

Studies in Film: Comedy Film and the Evolution of Laughter 1530-1850 R

Comedy is one of the most appealing and popular genres in cinematic culture. Through comedy, we are not only entertained, but we can also release tension or overcome grief. We even laugh at our own insecurities and inadequacies. Film comedy makes us appreciate the value of a good laugh. But what makes some films so funny? To begin answering this question, this course will investigate many different forms of film comedy from both mainstream and underrepresented directors.

This course offers the opportunity to think about this widely discussed but critically under-researched genre by exploring film comedies geared toward a variety of audiences. To highlight the complexity of this genre, we will explore films from directors such as Buster Keaton, Amy Heckerling, Brenda Chapman, the Coen brothers, Jordan Peele, Stephen Chow, Pedro Almodovar, and Jackie Chan, and forms such as slapstick deadpan, screwball, satire, and parody. Comedy always implies a special relationship with its audience, and in this course we are reminded that all types of comedies motivate us to laugh but also reflect on the culture that produced them as much as they reflect on ourselves.

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 Chairperson.

GRADUATE SEMINARS

English 5011 Section 001 CRN 30561

Markelis

Studies in Composition and Rhetoric 1900-2130 R

In this course we will examine the history of writing instruction in the United States from the early 19th century, when teaching at the elementary level centered on spelling words, forming simple sentences, and having beautiful handwriting, to the current age of digital composition with its increasing emphasis on multimodal texts. Requirements include several short response papers, an annotated bibliography, leading a class discussion, and a major research project.

English 5061A Section 600 CRN 34261

Wharram

Special Topics in Literature and Literary Theory: Harry Potter and Representation Online



(illustration by Anoosha Syed)

Perfect for high school and middle school teachers—as well as the Harry Potter aficionado—this graduate-level course will address some of the most challenging problems that recent debates around the Harry Potter books have raised, especially those connected to representation. The Potter series invites its readers to think of both historical and contemporary social issues. Rowling herself has spurred new debate: how does knowing that Rowling, as she composed the novels, considered Albus Dumbledore gay and Hermione Granger black change our reading of the series? How does reading about such beloved characters (who are in the process of discovering their identities) further help shape readers' understanding of self-representation?

English 5061D Section 001 CRN 34229

Wixson

Special Topics in Literature and Literary Theory—The Contemporary African-American History Play 1900-2130 T

“History is time that won’t quit.” ---Suzan-Lori Parks

This seminar anchors its focus on history plays by August Wilson, Suzan-Lori Parks, and Branden Jacobs-Jenkins, three generations of African-American playwrights. Wilson’s ambitious “Pittsburgh cycle” chronicles his vision of the African-American experience through each decade of the twentieth-century. Parks is currently at work on her own epic play cycle (in nine parts), inspired by Homer’s *The Odyssey* and stretching from the Civil War to the present day. Jacobs-Jenkins’ unique and innovative adaptations of old canonical plays have received significant critical acclaim over the past few years. Our primary task in the course will be to read (and, whenever possible, see) plays by each that take the past as their setting --- living in the language together and responding meaningfully to the choices made by these three brilliant storytellers. We will be particularly attentive to the ways in which the plays speak to one another in dialogue about the legacies of histories and cultures as well as notions of collective and personal identity. Shorter texts by James Baldwin, Ralph Ellison, Ta-Nahisi Coates, Spike Lee, and Toni Morrison will also be part of the conversation. Requirements include dedicated participation in discussion and *both* scholarly and creative projects. Teachers especially will find this course useful as Wilson’s plays are taught fairly often in high schools.

English 5502 Section 001 CRN 30562

Taylor

Mentored Composition Teaching 1530-1800 M

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
- Teaching observations
- Facilitating productive discussions and small group work
- Using in-class assessment practices
- 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

English 5960 Section 600 CRN 34096

Fredrick

Professional Writing Internship Online

**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 will be able to approach graduation and the job search with writing/editing portfolios to show potential employers. Past internship sites have included nonprofit organizations, small businesses, college and university departments, libraries, journals and micropresses, and city and county government offices.

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.

EIU SENIOR SEMINARS AND INTERDISCIPLINARY COURSES

EIU 4192G Section 099 CRN 32219

Martinez

Film and Contemporary Society [Honors EIU Senior Seminar] 1500-1820 W

This EIU Honors senior seminar will explore how various filmmakers use cinema to study and assess a variety of social and philosophical problems that affect human life. Students will encounter exciting films, both foreign and American, across a range of genres (e.g., war/combat films, romantic comedy, thriller) and important cinematic schools of thought (e.g., French New Wave). Requirements include short response papers, a term paper, and participation in discussion.

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

Notes

1. ENG 1002G is a prerequisite for 2000-level courses and above with the exception of 2011G.
2. All courses designated with a G 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.