

Summer 2019 English Course Descriptions

<https://www.eiu.edu/english/SU19.php>

4-Week A Session, May 13-June 8

English 3001 Section 600 CRN 60169

Tim Engles

Advanced Composition Online

This course will improve your writing skills as you gather your forces toward a career in a professional work environment. Nearly all professional fields include more writing tasks than those entering them usually realize, and the quality of a worker's writing greatly affects interactions with colleagues and supervisors. In addition to getting your skills up to speed for specific forms of professional writing, this course will help you anticipate key features of your future workplace, including those related to race, class, gender, and sexuality.

English 3005 Section 600 CRN 60170

Donna Binns

Technical Communication Online

Technical Communication Online involves instruction and practice in technical communication and creating documents used in professional settings. The focus is 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. The course will also address online communication, ethical communication, document design, intercultural/global communication, collaboration, accessibility, and document presentation.

4-Week B Session, June 10-July 6

English 5585 Section 600 CRN 60171

Robin Murray

Writing Project for Teachers Online

Based on National Writing Project principles, this workshop focuses on the theory and practice of teaching writing across the disciplines in K-16 schools and provides K-16 teachers across the curriculum with opportunities to experience and apply researched composition pedagogies for use in their own classrooms and in a wider professional community.

A separate application is required to enroll in this class.

8-Week Session, May 28-July 20

English 3001 Section 601 CRN 60475

Angela Vietto

Advanced Composition Online

Advanced study and practice of writing in public, professional, and discipline-specific genres.

English 5006 Section 600 CRN 60173

Bobby Martinez

Studies in 20th Century British Literature--Punk Britain: Understanding Intersections of Literature, Film, Music, History and Politics Online

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

Assignments may include short discussion papers, forum posts/discussions, professional article-length essay, or pedagogical projects/teaching unit plans.

English 5011 Section 600 CRN 60172

Tim Taylor

Studies in Composition and Rhetoric--The *Praxis* of Responding to and Evaluating Student Writing Online

In *A Rhetoric for Writing Teachers*, Erika Lindemann outlines the importance of instructor feedback quite well:

Writing comments is a form of teaching, a conference on a paper. Comments that enhance learning differ from traditional methods of hunting errors and identifying what’s wrong with a paper. They also must point out what the student did well, why certain problems undermine

effective communication, and how to improve the paper. Comments that teach help students develop effective prewriting, writing, and rewriting strategies. Comments that teach are an open-ended form of evaluation that allows students, guided by responses from the teacher and classmates, to rewrite their drafts and engage in the next assignment. (226)

Some would argue that the responses a teacher provides on student writing is one of the most important, if not *the most important*, set of interactions and practices an instructor has with writers in a composition course. With that idea in mind, this online graduate seminar will have students consider the various perspectives of how to effectively provide feedback and evaluate student writing.

Throughout this graduate seminar, we will examine a range of questions related to providing feedback on, evaluating, and grading student writing:

- What does research tell us about the kinds of comments and evaluations that help students learn?
- How do we as instructors make it clear what we want in a paper?
- What types of feedback and evaluation work best at different stages of the writing process?
- What do we value about writing, and how can those values be transparent to students and translate to our evaluative methods?
- What roles do technologies play in our evaluation of student writing?
- How do different learning environments restrict or open up the types of evaluations we can provide?
- How can we handle stacks (online or paper) of papers effectively while providing quality feedback that leads to student learning and growth?
- What role does and should correctness affect the evaluation of and grades of student writing?
- What is college-level writing?
- What do grades really mean?

In addition to daily discussions related to readings related to these important topics and questions, during the course students will have a number of assignments. Students will evaluate sample pieces of student writing. Students will produce writing assignments with appropriate evaluation criteria or grading rubrics. Participants will create a standard rubric that reflects what they value in student writing. In addition, the seminar will have two capstone projects: a) an inquiry-based research project and b) a teaching philosophy that describes your approach to commenting on and evaluating student writing.

Olga Abella

Workshop in Creative Writing--Me, Myself and I: Inventing the Self in Prose Online

Jaques Lacan intriguingly states: “It is not a question of knowing whether I speak of myself in a way that conforms to what I am, but rather of knowing whether I am the same as that of which I speak.” Have you ever considered if the “I” in your poems or memoir is truly you? Some critics have been dismissive of the lyrical “I,” have been disparaging of “confessional” poetry because they see this writing as a shameful outpouring of the personal and private, rather than as art. In our current inundation with reality TV, autobiographies and memoirs, and with the personal displayed across social media, what is real exactly? What does truth mean? Have we all become a bunch of narcissists, or is there “art” in the personal? And what does that mean? Did Whitman’s celebration of the self unleash this outpouring of seeming solipsism? Or did he enable Lowell, Snodgrass, Berryman, Sexton, Plath, and others to break literary boundaries that enabled the lyric “I” to have a more powerful and influential voice?

In this class we will first explore who exactly is the “I” of memoir by reading four contemporary memoirs. We will read Claudia Rankine’s *Citizen*, Lauren Slater’s *Lying*, Mary Karr’s *The Liars’ Club*, and Jarrett Krosoczka’s *Hey, Kiddo*. And then the focus will shift to your own work, to the “I” in your story. You will write and workshop your own memoir. You will be graded on your discussion of the assigned texts, your feedback to each other’s work, and your own writing.

Notes:

ENG 1002G is a prerequisite for 2000-level and above courses.