

## **SPRING 2026**

### **English Course Descriptions**

(except for ENG 1000, 1001, 1002, 1091, 1092)

ENG 1099G-099      CRN 33533

[Stories Matter, Honors](#)

TR 3:30 PM-4:45 PM

Instructor: Wharram

This course will address two ways of looking at the connections between literary texts and questions of health and medicine. We will read about the ways that literature can shape and even transform the way we think about health and medicine. How do authors represent illness and disease? How do fiction and poetry illuminate the work of healthcare providers and institutions? On the other hand, we will consider how concepts from health and medicine might apply to our approach to literary texts. How seriously should we think about the viral aspects of reading? How does good reading practice help us become better at diagnostics? Many discussions in this course will focus on health-related topics that some might consider difficult to discuss: all the more reason to find ways and means to discuss these issues from the perspectives of various standpoints and disciplines, while grounded in knowledge about how humans think, and how they respond and interact with each other. This course meets the “Humanities” general education requirement, and can be used for the Health & Medical Humanities minor program.

ENG 2000-001      CRN 30793

[Introduction to Creative Writing](#)

TR 3:30 PM-4:45 PM

Instructor: Whittemore

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 2205-001      CRN 34271

[Introduction to Literary Studies](#)

MWF 11:00 AM–11:50 AM

Instructor: Caldwell

In this course, you will learn to read literary texts like an English major—carefully, with attention to how the form of a text helps to shape its meaning/s. To discern how a text creates a meaningful conversation with its reader—to discern the power of storytelling and the power of listening—will be our goal this semester. Although this is a course focused primarily on the literary analysis of various genres (fiction, nonfiction, poetry, plays, graphic novels, etc.), the skills you learn in this course should be transferable to your work in upper-division literary studies courses as well as work in other areas of English studies—creative writing, professional writing, and teaching. This course is required of English majors, but open to all.

ENG 2706G-001      CRN 33034

[Latin American and Latinx Literatures](#)

TR 12:30 PM–1:45 PM

Instructor: Martínez

This course is designed to be 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.” In this course, we will consider the innovative strategies that Latin American and Latinx writers bring to the novel, short story, popular music, and cinema 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. *Note: This course counts towards the Latin American and Latinx Studies minor.*

ENG 2901-001      CRN 30240

[Structure of English](#)

TR 9:30–10:45 AM

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 2901-002                      CRN 30241

[Structure of English](#)

TR 12:30–1:45 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 3001-600                      CRN 31415

[Advanced Composition](#)

Online

Instructor: Binns

Advanced Composition centers on advanced applications and principles of various genres including analysis, reflection, and argument. This course offers opportunities to use a variety of research sources and experience writing for transfer. Attention will be given to analyzing writing situations, including contexts, purposes, audiences, appropriate styles, and correctness. Active participation in online class activities is required. In addition to major writing projects, discussion assignments will include analytic reading responses. Students will also evaluate and provide feedback on one another's writing assignments.

ENG 3005-001                      CRN 31416

[Technical Communication](#)

MWF 1:00 PM-1:50 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-001

CRN 34272

[Myth and Culture: American Mythmaking and the Stories that Shape Us](#)

TR 3:30 PM–4:45 PM

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.

ENG 3011-001

CRN 33057

[Literary Editing and Publishing](#)

MWF 10:00 AM-10:50 AM

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 3064-001

CRN 34274

[Intermediate Dramatic Writing](#)

TR 11:00 AM-12:15 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 3402-001

CRN 30243

[Methods of Teaching Literature in the Middle and Secondary School](#)

MW 3:00 PM-4:15 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 3405-001

CRN 31143

[Children's Literature](#)

TR 2:00-3:15 PM

Instructor: Nance-Carroll

A study of the rich variety of texts written for or primarily read by children, including picture books, chapter books, fairy tales, graphic novels, and more! The texts are explored through historical, cultural, pedagogical, critical, and theoretical perspectives.

ENG 3705-600

CRN 34275

[American Multicultural Literatures](#)

Online

Instructor: Vietto

In this course, we will study multicultural literatures of the Americas with an emphasis on pluralism. That means we'll read some amazing literature and also learn about the historical changes that lead up to today's American literary scene. It's an online class, but if you know you find online classes challenging, I invite you to set up a regular online meeting time with me, or to let me know how else I can help you succeed in an online course.

ENG 3807-001                      CRN 34276

[Victorian Literature](#)

MWF 10:00 AM–10:50 AM

Instructor: Beebe

[Victorian Legacies](#)

The Victorian Age is alive and well in the 21st century. From popular television series (e.g., *Ripper Street*, *The Paradise*, *Whitechapel*, *Sherlock*, *Victoria*, *Penny Dreadful*, and many more) 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 3902-001                      CRN 34277

[Second Language Acquisition and the Teaching of English](#)

MWF 1:00 PM-1:50 PM

Instructor: Caldwell

In this linguistics-focused class, we will study theories of second language acquisition and strategies for working with English Language Learners, both in classrooms in the U.S. and abroad. We will learn about the principles and dynamics of second language acquisition and literacy with an emphasis on developing teaching and tutoring strategies that you can use in multilingual classrooms and in individual tutoring. In addition to simply learning the material, this class will give you an opportunity to put that knowledge into practice as it will include a service-learning component wherein you will get some experience working as an ESL tutor. Tutoring sites will be made available on/near campus (no transportation required). You do not need to be fluent in another language to take this course.

ENG 4275-001                      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.

(Depending on circumstances, this pre-requisite may be waived, so talk to Dr. Fredrick to find out if you're eligible.) 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 on-campus offices, nonprofit organizations, small businesses, corporations, libraries, and local government offices. Other students have been placed in English language learning programs or with lawyers.

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 4300-001                      CRN 33088

and ENG 4390-098              CRN 33527 (Honors section)

[English Studies Capstone](#)

TR 2:00 PM–3:15 PM

Instructor: Wharram

During the first week of this capstone course, we will confer on and fashion a set of goals and assignments relevant to the students in this class. Capstones should be the culmination of all the work that students have completed during the classes they have taken in college. Typically, students will be able to demonstrate their overall level of knowledge and skill through a capstone better than they might be able to in a traditional thesis. During a capstone, students may focus on a very specific topic that might be relevant to their future employment interests.

## 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 4750-600      CRN 33089  
[Studies in African American Literature](#)  
Online  
Instructor: Wixson

### [Legacy and Contemporary African-American Drama](#)

This course explores the work of four generations of contemporary African-American playwrights through the thematic lens of “legacy” --- specifically, plays that pose urgent questions about what we inherit, how we carry it, and what we do with it. In conversation with one another and their audiences, playwrights Alice Childress, Jackie Sibblies Drury, Marcus Gardley, Katori Hall, Lorraine Hansberry, Branden Jacobs-Jenkins, C.A. Johnson, Lynn Nottage, Dominique Morisseau, Suzan-Lori Parks, and August Wilson all ask us to look back, look around, and look ahead, soberly pondering what binds us together and what keeps us apart. Together, we will read (and, whenever possible, see/hear) their plays collaboratively and meaningfully --- living in the language together and responding (via both critical and creative writing tasks) to the choices made by these brilliant storytellers.

ENG 4762-001      CRN 30246  
[Advanced Poetry Writing](#)  
MWF 11:00 AM-11:50 AM  
Instructor: Abel

Poetry readership is on the rise, as more and more people turn to poems to provide solace, or to reflect their feelings in our uncertain times. This course will focus on the writing and revising of poems at an advanced level. Using some of the best collections of poems from the past few decades as our guide, we'll craft and revise poems that showcase each student's individual voice. Through intensive workshops, students will end the course with a complete chapbook of poetry.



ENG 4763-001                      CRN 33082

[Advanced Fiction Writing](#)

MWF 2:00 PM-2:50 PM

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 a 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, workshoping, and revising short fiction. Specific emphasis will be placed on the development of the student's personal voice and style.

ENG 4775-001                      CRN 34459

[Literature, Culture and Theory](#)

MW 3:00-4:15

Instructor: Worthington

This course examines various approaches to feminist theories and their applications to cultural and academic issues. It provides an interdisciplinary approach to the analysis of gender politics and gendered experiences.

ENG 4776-600                      CRN 33912

[Research and Rhetoric in Professional Writing and Composition](#)

Online

Instructor: Fredrick

How is knowledge about communication, literacy, and pedagogy developed? What questions do researchers ask about how writing and reading work 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 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 communication, literacy, and pedagogy. Students will have the opportunity to complete hands-on research-based activities and to design their own small-scale research projects.

ENG 4801-001      CRN 30247  
[Integrating the English Language Arts](#)  
MW 4:30 PM-5:45 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 4903-600      CRN 32495  
[Young Adult Literature](#)  
Online  
Instructor: Nance-Carroll

Study of literature written for and about adolescents with emphasis on various genres, movements, themes, and major writers. From fiction to non-fiction, traditional novels to comics, the field of young adult literature has been expanding for the past few decades. In this course, we explore how literature for young adults has changed, where it is now, and what trends are emerging to match the changing interests and tastes of young adult today.

ENG 4904-001      CRN 33525  
[Studies in Film](#)  
T 3:30 PM-4:45 PM, R 3:30 PM-5:30 PM  
Instructor: Martinez

English 4904 is in-depth study of major periods, genres, history, criticism and/or theory of film. Topics in the course may include the following: representations of family and youth culture, the problem of evil in society, crime and punishment, selfhood/identity, and technology. We will explore these thematic ideas (listed above) and pay special attention to how schools of film criticism and film genre theory affect our interpretation of cinematic meaning.

## Graduate Seminars

ENG 5004-600

CRN 34278

[Studies in Restoration and Eighteenth Century British Literature](#)

Online

Instructor: Smith

Encompassing a wide range of cultural forms from illustrated street ballads to stage spectacle, Restoration and eighteenth-century visual culture is a rich counterpart to the literature of the period. Approaches to the long eighteenth century emphasizing visual culture largely grew out of cultural studies, a field of study that according to Paul Gilroy, “directed scholarly attention toward areas hardly taken seriously elsewhere as objects of sustained academic interest.” Practitioners of cultural studies tend to break down the high and low art distinction, and to look at how individual texts emerge and circulate within larger historical networks of production and consumption. Our work in the course will follow this pattern, for instance, approaching Aphra Behn’s *Oroonoko; or, The Royal Slave* alongside illustrated travel literature, John Gay’s *The Beggar’s Opera* alongside William Hogarth’s paintings and engravings, and William Blake’s *Songs of Innocence and of Experience* alongside illustrated broadside hymns, manuals, and subscription tickets related to the charity school movement. Our main learning objective in this course will be to develop an understanding of what visual culture means in the context of eighteenth-century British art and literature.

ENG 5005-600

CRN 34279

[Studies in Nineteenth Century British Literature](#)

Online

Instructor: Beebe

[Victorian Noir: Shadows of Empire, Industry, and Desire](#)

**NOTE: Class meets during the first half of the semester, January 12–March 5**

This 8-week seminar explores the darker currents of Victorian literature and culture (1830-1901), tracing the emergence of urban gothic, detective fiction, and social critique in the nineteenth century to the afterlives of these texts (and anxieties) in the 21st-century. We will read Victorian “noir” texts alongside critical theory and contemporary adaptations, asking how Victorian anxieties about crime, class, gender, and empire continue to shape our own contemporary imaginings of the period. Some of the writers we will be covering include Dickens, the Brontës, Braddon, Collins, and Stoker. Students will also be introduced to historical archives for 19th-Century Britain and work on a “true crime-like” project that asks them to reconstruct or reimagine a Victorian case through literary and cultural evidence. The course will culminate in student projects that connect Victorian texts with their cultural echoes in film, fiction, and popular culture. Students in all graduate concentrations are welcome. To the extent possible, coursework will accommodate various interests and encourage students to explore intersections between Victorian culture and their own fields of study, from literary analysis and cultural history to media studies, pedagogy, and creative practice.

ENG 5011-001

CRN 33948

[Studies in Composition and Rhetoric](#)

T 3:30 PM-6:00 PM

Instructor: Ryerson

Multimodal composition is a term that often refers to a text that includes multiple modes of communication to create meaning. In fact, we are inundated with multimodal texts, from the television shows we watch, to the podcasts we listen to, to the billboard ads we drive by, to the online websites and social media sites we frequent. If, as Gunther Kress suggests, “communication is always and inevitably multimodal and...each of the modes available for representation in a culture provides specific potentials and limitations for communication,” then those of us who study and teach writing must consider the role of multimodal composition in writing-intensive classrooms. This graduate course responds to that call by grounding students in the history, theory, and pedagogy of multimodal composition. We will begin with a historical overview of multimodal composition in the field of writing studies. Then, we will consider the theoretical underpinnings of multimodal composition, paying particular attention to the relationship between communication modes and meaning making. We will apply multimodal composition theory by considering the methods and best practices for integrating, troubleshooting, and assessing multimodal composition in the writing classroom. We will also consider the role of AI in multimodal composing, and the subsequent ethical questions therein. Altogether, this course provides foundational knowledge about how writing studies scholars and teachers have taken up, theorized, and taught multimodal composition.

ENG 5011-600

CRN 31188

[Studies in Composition and Rhetoric](#)

Online

Instructor: Binns

### [Why Genre?](#)

Why not genre? The concept of genre has been redefined in the past few decades, with genres seen as rhetorical actions as opposed to formal categories. Consequently, genres are viewed as socially significant ways that people use language to achieve their purposes. In this course, we will study genre theory and applications, especially with teaching. Topics we cover include the following:

- What constitutes a genre and what difference it makes
- Interactions between generic constraint and individual creativity
- How genre theory can apply to teaching
- Explicit versus implicit teaching of genre
- How genres operate in communities
- Multimodal genres

ENG 5020A-600

CRN 34280

[Graduate Workshop in Creative Writing: Fiction](#)

Online

Instructor: McClelland

Why do we workshop? “Workshop” methodology – particularly for fiction – is evolving as a practice, as the traditional “Iowa” model has been updated or even abandoned. In this course, we will write and share our short fiction, and we will also read about and discuss how we want our work to be read by our peers. Taking ownership of the workshop process will help set students up for further study or informal writing groups or careers in the academy. As this is a summer course (and online) special attention will be paid to asynchronous workshop practices and we will also discuss and practice a variety of methods for giving and receiving feedback on short fiction. Specific emphasis will be placed on the development of the student’s personal voice and style in their own fiction writing. This course will be online and asynchronous, which will allow students to tailor their experience to their specific creative goals, which they will do in collaboration with the instructor.

ENG 5021-600

CRN 33953

[Responding to and Evaluating Student Writing](#)

Online

Instructor: Ryerson

This graduate course explores, analyzes, and synthesizes diverse perspectives on how to effectively provide feedback and evaluate student writing. Students will gain knowledge about writing pedagogy as it informs evaluation of student writing in various rhetorical contexts. This course will consider the history of evaluating student writing, tracking theoretical paradigms and their shifts, to better understand how we can approach evaluating student writing in modern contexts. We will also consider the role of AI in evaluating student writing, from both student and teacher perspectives. Students will leave the course with strategies for evaluating student writing for a variety of writers and writing contexts.

ENG 5025-600

CRN 34281

[Creative Writing Professional Development](#)

Online

Instructor: Abel

There's more to being a writer than just sitting down in front of a blank page or screen. What does it mean to be a part of the creative writing professional community? How does one go about getting published anyway? How are literary publications run? How do I continue to learn, grow, and be part of a literary network once I've graduated from EIU? This course will help students chart a path as a literary citizen and learn how to put their work into the world.

### Critical-AI: From Turing to Hinton

Back at the beginning of computation, Alan Turing likened the situation in which artificial intelligence could recursively improve itself to the state of an atomic pile of a “critical” size that, upon the introduction of just one new neutron, goes “super-critical.” Bang.

We are almost undoubtedly on the threshold of “AGI,” Artificial General Intelligence. (It’s also possible that we’ve already crossed it.) In the same way that technological change produced profound psychological, social, and political effects after the advent of the printing press (“The Age of Literacy”), we can reasonably expect that the “Age of AI” will transform human relations in some interesting ways.

The writers we will examine in this course have been thinking about what artificial intelligence might mean for the future of humanity for a long time. Even before Turing posited the possibility (perhaps, *inevitability*) of “computational machines” equating or surpassing human cognition in 1950, science fiction writers have meditated on the potential benefits and horrors of future AI. We are now able, at least in a blurry and provisional way, to judge the accuracies of their forecasts, or at least to see how our current situation alters (perhaps, *distorts*) their predictions.

Alongside some “classics” of the genre by E.M. Forster, Karel Čapek, Philip K. Dick, and Arthur C. Clarke, we will read more contemporary novels and short stories by Octavia Butler, Ted Chiang, Kazuo Ishiguro, and others. In turn, alongside all of these, we will read shorter works by or about some of the central figures in developing deep learning and neural networks, the frameworks that have made possible the technologies of our current wave of AI-tools (perhaps, *AI-agents*). Researchers such as Jeffry Hinton, Yoshua Bengio, Eliezer Yudkowsky, and Ilya Sutskever have recently issued serious warnings and written compelling evaluations about the possible transformations that AI (or, eventually, AGI) may bring about.

We will by necessity discuss what the advent of AI tools means for human cognition, what it indicates for education (especially for K-12), and what it indexes for the future of literacy. What does it mean that at the moment when AI appears to be going super-critical, we humans may be in danger of going “sub-critical,” as evidenced by declining literacy rates, decreasing time spent reading, and the waning desire of many to pick up a book.

ENG 5061D-600      CRN 33536  
[Special Topics in Literature and Literary Theory](#)  
Online  
Instructor: Wixson

**NOTE: Class meets during the first half of the semester, January 12–March 5**

This seminar provides an opportunity to develop further a key component of a creative writer's practice: research. We will together analyze texts from five contemporary American writers working in four different genres (Rachel Kushner, Victor LaValle, Charlotte Pence, Sarah Ruhl, and Dana Spiotta) who together form a case study in the ways in which research animates and informs craft and infuses practice. When possible, we will read their writing alongside the source materials from which those pieces grew. We will also be attentive to the ways in which they re-purpose history as a space of imaginative transformation and community and how they enact (and sometimes even depict) research as an act of reclamation. As we read and discuss, each seminarian will develop and execute a research plan to obtain primary and secondary sources that will in turn animate, inform, and infuse a short creative project.

ENG 5502-001      CRN 30248  
[Mentored Composition Teaching](#)  
R 3:30 PM-6:00 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

[Professional Writing Internship](#)

Instructor: Fredrick

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, 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, and local government offices.

English 5960 is a three-hour course offered on a credit/no credit basis. Internship work is part time (an average of 10 hours per week over a 15-week semester) and can be completed while enrolled in other courses and/or while holding a graduate assistantship. 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.