

# English Course Descriptions – Fall 2021

*All literature courses fulfill the College of Arts & Sciences literature requirement and MPSL culture track requirement.  
Any writing course 200 or above fulfills an advanced writing requirement.*

CRN	Course	Sec	Crd	Course Title	Faculty	Days	Times	Prerequisite
10144	EN105	01	1	Intro to Millikin English Studies	Frech	W	12:00-12:50	
<p>This one-credit roundtable, required of all English majors or minors and open to any students interested in exploring the English majors, introduces students to the learning opportunities and experiences available through English Studies at Millikin University. Content includes an introduction to typical learning communities in English Education, English Writing, and English Literature majors. Students will examine the curriculum requirements and opportunities for study in each major, including possible career choices. Exposure to "doing" English Studies is emphasized, with presentations on the Writing Center, Sting &amp; Honey Press, Burst, the Decaturian, and Collage Literary Magazine. Expectations include attendance at campus events and activities that are English Studies-related.</p>								
10153	EN200	01	3	Environmental Writing	Bates	MWF	10:00-10:50	Sophomore standing or consent of instructor Sophomore standing
10511	IN250	08						
<p>This course is a study of the diversity of perspectives on "nature" and "environment" as they are taken up in scientific research, public policy, social justice movements, mass media coverage, and literature. Students will become more critical readers and writers of the environments that surround them and the cultural, social, scientific, historical, and government dimensions of environmental issues and debates. Students will analyze existing writing focused on issues such as global warming, food production, environmental justice, and more and will also develop an in-depth research and writing project on an environmental topic of interest to them.</p> <p style="text-align: right;">Fulfills an advanced writing requirement. Fulfills a publishing and editing minor requirement.</p>								
10178	EN201	01	3	Intro to Creative Writing	Braniger	TR	5:00-6:15	
<p>EN 201 is an invitation to explore the mysterious and evocative workings of the world and self through bringing about your own creative work. We will discover various means of inquiries into these mysteries, and you will be encouraged to adopt those means or methods best suited for your own self-expression. As you glean from the <i>fields of your own experience</i>, think of ways to accentuate the puzzlement surrounding the daily, ordinary things about which you write. <i>How can you think about these things in new ways and evoke others to see them in new ways?</i> Engaging in exercises to practice craft, we will study three genres: poetry, fiction, scriptwriting, and/or memoir. You will have the opportunity to keep a journal, to draft and revise creative work from each genre we study, to workshop your work and the work of others, to create a writing portfolio, and to write a self-reflection piece on your writing process. Fulfills the University-wide Creative Arts Requirement.</p> <p style="text-align: right;">Fulfills an advanced writing requirement.</p>								

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10179	EN202	01	3	Writing About Literature	Magagna	TR	9:30-10:45	IN151 or consent
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What is it that we do as literary scholars? How are the ways we read and write about literature unique and useful? The goal of this course is to begin to answer these questions by exploring ways to read, think, and write as literary scholars. The class begins with the question of why we read and write about literature. We then move to careful readings and close textual analyses of literary creations—from the traditional to the experimental—focusing on explication, analysis, and interpretation. In the process, we will introduce some basic critical approaches to studying literature, including: reader-response theory; New Criticism; feminism and gender theory; lesbian, gay, and queer theory; psychoanalytical theory; Marxist theory; African American theory; and postcolonialism. As a final project, we will produce a near-professional critical casebook in collaboration with other students. For Fall 2021, the text for this final casebook will be the 2020 novel *A Children's Bible*, by Lydia Millet.

**Please Note:** This is a course designed for those pursuing (or considering) majors/minors in English. As such, the reading and writing load for the course will be rigorous, and our course topics will be best suited for those whose academic plans or personal interests include the intensive study of literature and language.

Fulfills an advanced writing requirement.

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10260	EN220	01	3	Horror in American Film & Fiction	Crowe	TR	9:30-10:45	IN151 or consent
10502	IN250	06						Sophomore standing

EN220/IN250 is a topics course that explores the genre of horror in American film, its historical, social, political, and cultural underpinnings, and what is at stake in the genre as a whole in terms of issues such as religion, science, ethics, gender, and race in American culture. We will examine and discuss a variety of scholarly, historical, literary, and pop culture sources as well as view American films representative of various subgenres (monster, psychological, etc.), offering diverse exploration of a topic that continues to disturb yet ever intrigue us. The course is writing intensive and includes multiple smaller written response assignments in addition to quizzes, discussion, and group work, culminating in one larger writing project which will use the skills you have learned in CWRI and II as well as library instruction therein.

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10031	EN222	01	3	Contemporary Adolescent Lit	Patricio	MWF	9:00-9:50	IN151 or consent
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Adolescent or Young Adult Literature (and media) is written and intended for adolescents and framed within a rich literary, historical, and social context. In this class, we will explore this highly popular, often trivialized, canon and explore the impact these texts have on our education, culture, and own internal ideologies. Together we will broaden our understanding of the richness of this genre and its place in the literary canon. Through multiple modes of discussion and projects, students will better understand the topics, styles, themes, and issues common to Young Adult (YA) literature and media, as well as the different subgenres available to young adult readers and viewers. We will examine the purpose of writing for adolescents while carefully examining many representative texts/films of the genre, many of which you may already be familiar. We will consider why so many of these texts are challenged and/or labeled controversial, discussing how to embrace taboo themes for any level of reader.

Recommended for all Education majors, especially language arts students.

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10032	EN231	01	3	American Lit through Twain	O'Conner	MWF	10:00-10:50	IN151 or consent
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This course is a study of major American writers, ideas, and literary trends from early native and Puritan literature through the early works of Mark Twain. The course provides cultural background for the readings, and it emphasizes writers of the 19th century including Poe, Hawthorne, Thoreau, Stowe, Melville, Douglass, Whitman and Dickinson. Themes and units covered include Native Voices, Contact and Conflict in North America, the Utopian Promise, the Spirit of Nationalism, American Romanticism (Transcendentalism and Gothic), and Race and Identity in Antebellum and late nineteenth-century America.

Fulfills American Literature to 1900 requirement.

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10266	EN233	01	3	Slave Narratives	Matthews	TR	12:30-1:45	IN151 or consent
10490	IN250	04						Sophomore standing

In their special series *The 1619 Project*, the New York *Times* argues that slavery is not only America's original sin, but also its true origin. Indeed, African slaves were sold to the English in Jamestown in 1619, one year before the Mayflower landed—a sale that marked the beginning of 250 years of involuntary servitude in North America. There is no aspect of American society untouched by slavery; industry, education, banking, insurance, among other institutions, first found wealth in both the trans-Atlantic and domestic slave trade. We will start with a 1688 text, in which we can begin tracing the racialization of American slavery; we'll fast-forward to the 18<sup>th</sup> century, when glimmers of the vast wealth produced by unpaid labor first appeared; we will then focus on the conflict between slavery and the American creed of liberty and self-determination; and finally we will examine the repercussions of slavery that are felt to this day.

Fulfills part of the requirements for the Long Vanderburg Scholars Program and the African American Studies Minor.

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10090	EN241	01	3	Western Classical Traditions:Lit/Rhet/Culture	Braniger	TR	12:30-1:45	IN151 or consent
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Focusing on the primitive cusp of orality and literacy, this course examines the tension between oral traditions and the emergence of a radical new technology, or *techne*, called writing. The examination occurs through close readings and analysis of primary texts such as Homer's hymns, Hesiod's *Works and Days* and *Theogony*, the *Illiad* and *Odyssey*, Sappho's fragments, Greek drama, Aristotle's *Rhetoric* and *Poetics*, Plato's *Phaedrus*, *Ion*, and *Gorgias*, and Seneca's letters and plays. While most of the authors listed are male, with the exception of Sappho, this course focuses on the gender differences in early Greece and the lack of access to literacy for both women and slaves. We will be particularly interested in the poetic and rhetorical implications of the primary texts we examine, the power of language (both written and oral) as communicated through these texts, the evolution of performance composition, the role of women and writing, and the oral tradition from which rose the written word. Rather than focusing on simply reading great literary works from the ancient Greek and Roman cultures, we will deliberately study the simultaneous emergence of rhetoric and poetic and the simultaneity of orality and literacy in ancient Greece. By looking at a variety of classical texts, we will seek to explore the emerging role of writing and the rhetorical act, paying close attention to who is allowed and not allowed to participate in the creative and rhetorical acts of *techne* and *poiesis*.

Required for English Writing majors.  
Fulfills core requirement for all majors.

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10281	EN280	01	1	<i>Decaturian</i> Newspaper Staff	Lambert	tba		EN 215 or consent
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Staff members of the *Decaturian*, Millikin's student newspaper, receive credit for making a regular contribution to the paper for the semester, writing and performing other weekly duties for each issue. Participants create a portfolio reflecting on their development during the semester. This course can be repeated each semester for up to eight credits.

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10112	EN301	01	3	Narrative Complexity	Frech	TR	11:00-12:15	EN201 or consent of instructor
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301, as an advanced creative writing course, will continue those considerations of craft from the introductory course: the essentials of form and structure (rhyme & meter, figurative language, narrative point of view) with an eye for improving and situating our own writing, whatever it is we wish to write.

Narrative has traditionally been understood as chronological plot, but few stories, regardless of form, actually adhere to straightforward chronology to plot their narrative trajectory. We will study and write narratives that make use of alternative strategies: shifting points of view, hybridized genres and texts, and series and sequences. These alternative strategies for sustaining stories will allow us to think about genre, maintaining reader interest, and sustaining continuity in new ways. We should leave this course with more structural options and a clearer understanding of the traditional methods themselves.

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10033	EN302	01	3	Methods for Teaching Literacy	Glause	MWF	8:00-8:50	Admission to School of Ed
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This course is required for all K-12 and secondary content area majors. It supports the Illinois Professional Teaching Standards (IPTTS) as well as the Common Core State Standards (CCSS) in literacy for English/Language Arts, History/Social Science, Science, and Technical Subjects such as Art, P.E. and Music. Course content focuses on the preparation of teacher candidates for the responsibility of integrating reading, writing, listening and speaking instruction into their content area curriculum. Topics of study will include but are not limited to: culturally relevant literacy and instruction; language acquisition and development; instructional design, differentiation, and literacy assessment; English language learners and students with special needs.

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10034	EN305	01	3	Web Publishing	Bates	MWF	11:00-11:50	
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This course introduces students to foundational principles of writing, editing, designing, and publishing on the web and to the computer tools that can assist students with this type of work. Students will develop a rhetorical awareness of design concepts and learn applicable skills through a combination of analytical and production-based assignments such as: conducting a rhetorical analysis of a specific website; creating a personal website; writing and editing web content for a variety of purposes; and collaborating on a web design project for a local client.

Fulfills a publishing requirement.  
Required for English Education majors.

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10371	EN310	01	3	Applying Writing Theory	Bates	MWF	1:00-1:50	An advanced writing course
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This course introduces contemporary theories of writing (broadly conceived), including theories from rhetoric, composition, and professional writing studies. We will study these theories and how we can apply them to our own writing processes and when analyzing existing texts. Additionally, this course examines the history and application of writing theory to the teaching of writing (conceptualized broadly to include not only teaching writing in the K-12 or college classroom, but also the teaching of writing by tutors working in writing centers, volunteers working in community literacy settings, editors working with authors, and managers or leaders guiding employees writing in professional contexts).

Required for Writing and English Education majors.

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10035	EN318	01	3	Sports Writing	Lambert	MWF	2:00-2:50	EN215
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Students will learn advanced techniques and approaches to writing about sports. From writing a consistent sports blog to covering a ball game, students will learn approaches that will make them better able to understand and approach sports writing. They'll also learn the techniques and strategies necessary to cover an event, write a feature and speak with both athletes and coaches in order to understand the process involved in covering sports.

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10113	EN321	01	3	Major English Authors I	Hollis-George	TR	9:30-10:45	IN151
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Major English Authors 1 is a survey of British literature from its beginning through 1800. This course provides a broad overview of the major writers, genres, themes, and literary techniques for each historical period.

Fulfills the British Literature to 1700 core English requirement.

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10253	EN325	01	3	Gender and Shakespeare	Hollis-George	MWF	9:00-9:50	IN151
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For the last four to five decades, gender studies has been a crucial element for investigations into Shakespeare's works. This section of EN 325 will explore Shakespeare's representation of gender and sex in selected works, which may include Venus and Adonis, The Phoenix and the Turtle, As You Like It, A Midsummer Night's Dream, Twelfth Night, The Taming of the Shrew, Macbeth, and Much Ado About Nothing. We will explore feminist theory and gender theory in its application to Shakespeare's work and develop an understanding of the complexities of gender in early-modern literature.

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10267	EN335	01	3	Nobel Prize Literature	Matthews	TR	3:30-4:45	IN151 or consent
10776	IN250	07						Sophomore standing

According to one philosopher, literature is a thought experiment in ethics. Another philosopher wrote that people are beings for whom being is a problem. Indeed, these approaches to literature and being offer other ways of articulating Millikin's three core questions: who am I? how can I know? what should I do? All of the authors we will read—Heinrich Böll, Wole Soyinka, Toni Morrison, and Doris Lessing—concern themselves one way or another with personal identity, community, history, values, conflict, otherness, and self-knowledge, among other issues. Most importantly, their work calls on us to reflect on ourselves and our relationship to others and the world.

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10264	EN340	01	3	British Romantic Poetry	Frech	TR	2:00-3:15	IN151 or consent
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The world nearly glowed in the late 18<sup>th</sup>, early 19<sup>th</sup> century with revolution. Romanticism takes shape in that climate not so much as an organized movement, but as an irresistible re-evaluation of man and beauty and the function of the mind and imagination – essentially, a philosophic and aesthetic revolution to accompany the political ones. While all poetry of the west has moved forward from Romanticism, none has fully left its orbit, its magnetic sense of the artist as seer, an intimate with the world's own organic forces and process. The Romantic genius who dies young: Keats. The Romantic exuberance that burns itself out: Byron. The Romantic "noble savage": Clare. And the Romantic sublime, beauty so great, so over-whelming it terrifies with its threat of obliterating us: Shelley. This class will read the six major British Romantic poets (Blake, Coleridge, Wordsworth, Shelley, Byron, and Keats) and John Clare, their too often over-looked contemporary, dismissed because of his raw, unschooled poetics and his madness.

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10114	EN375	01	3	The English Language	Hollis-George	TR	11:00-12:15	IN151 or consent
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This course provides an overview of English language conventions, including the history, grammar, syntax, usage, and dialects of English. Students will first study the history of the language, then move to intensive study of grammar, syntax, and usage, focusing on descriptive rather than prescriptive grammar.

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10250	EN384	01	3	Art of Publishing	Frech	F	12:00-12:50	
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The Art of Publishing is a performance learning course on book publishing. Students will continue the start-up and operations of Sting & Honey Press, publisher of literary chapbooks.

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10245	EN386	01	1-3	Blue Satellite Press	Frech	R	5:00-7:30	
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Students will operate Blue Satellite Press, publisher of letterpress poetry broadsides, literary pamphlets, coasters, and Cheeky Greetings cards. In doing so, we will learn aspects of design and print production that letterpress printing encourages: layering, color "interaction" and font as a design element, all aspects one can learn in computer layout, but only with deliberate, conscious effort. We will continue to engage the editing aspects of the press, by soliciting poems and creating a letterpress project we can complete during the semester.

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10399	EN388	01	1	Magazine Publishing Roundtable	Bates	M	12:00-12:50	
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This course offers an introduction to the magazine industry, including consumer, trade, and custom publications as well as digital magazines. Students will learn about the magazine publishing industry and how it operates through reading assignments, conversations with industry professionals, and the study of a variety of print and online publications. Weekly discussions and activities will emphasize key components of the magazine publishing industry, from creating the concept for a new magazine to the processes of writing, editing, designing, producing, and distributing the finished product. Students also will gain hands-on experience editing for a local city magazine and writing articles for a campus magazine.

Fulfills an advanced writing requirement.  
Fulfills a publishing and editing minor requirement.

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10172	EN410	01	3	Writing Portfolio	Bates, Frech & Lambert	tba			Sr Writing or Lit major or minor or consent of instructor
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English 410, Senior Writing Portfolio, is a student-centered workshop in which seniors review and reflect on their writing, editing, and publishing projects completed at Millikin University or in the broader community during their undergraduate studies. Over the course of the semester, students work to discover and develop their professional writing identities in relation to various audiences. Each student designs a professional writing portfolio that demonstrates fulfillment of the learning outcome goals of the student's writing concentration at Millikin. The portfolio may be designed for job searches, personal expression, and/or graduate school applications. Each student also proposes and completes an individualized senior writing project, which is showcased alongside or within the portfolio.

Required for English Writing majors.

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10265	EN420	01	3	British Romantic Poetry	Frech	TR	2:00-3:15		Senior Lit major or consent
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The world nearly glowed in the late 18<sup>th</sup>, early 19<sup>th</sup> century with revolution. Romanticism takes shape in that climate not so much as an organized movement, but as an irresistible re-evaluation of man and beauty and the function of the mind and imagination – essentially, a philosophic and aesthetic revolution to accompany the political ones. While all poetry of the west has moved forward from Romanticism, none has fully left its orbit, its magnetic sense of the artist as seer, an intimate with the world's own organic forces and process. The Romantic genius who dies young: Keats. The Romantic exuberance that burns itself out: Byron. The Romantic "noble savage": Clare. And the Romantic sublime, beauty so great, so over-whelming it terrifies with its threat of obliterating us: Shelley. This class will read the six major British Romantic poets (Blake, Coleridge, Wordsworth, Shelley, Byron, and Keats) and John Clare, their too often over-looked contemporary, dismissed because of his raw, unschooled poetics and his madness.

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10036	EN425	01	3	Methods: Literacy & Language Grades 5-12	Glause	MWF	1:00-1:50		
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This course introduces English Education majors to the methods and materials for teaching English/Language Arts with a focus on listening, speaking, reading and writing as well as an emphasis on language development across the curriculum. It is designed to help students combine theory, research and practice into sound strategies for teaching ELA in middle, junior and senior high schools. Students will begin to develop a philosophy of secondary ELA teaching and learn how to plan instruction that is consistent with that philosophy and with various national, state and district standards and guidelines. Topics of study will center on the practical aspects of becoming a secondary ELA teacher such as developing and critiquing lessons, unit plans, and methods of instruction; examining and evaluating textbooks and other curriculum materials; formulating means to assess learning; and discussing issues central to professional educators. A foundation for the edTPA will be developed within this course.

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10026	EN470	01	3	Internship: Teaching Writing	O'Conner	W	4:00-4:50		Consent of instructor
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Internship in the Teaching of Writing. The purpose of this course is to help prepare senior English education majors to teach writing in the Language Arts classroom. Students work with a faculty member teaching IN150 (Critical Writing, Reading, and Research I) helping to design assignments, practice pedagogies, tutor students, hold office hours, practice assessment and read about and discuss various composition theories. This course is required for English Education majors, acting as this major's capstone course, and it is encouraged for all English majors planning to attend graduate school.

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10254	HN203	01	3	Frankenstein's Progeny	Matthews	MWF	10:00-10:50		Honors Program
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This course is grounded in a central premise: people are beings for whom being is a problem. In other words, in our restless curiosity to know ourselves, we must begin by saying nothing is settled; nothing should be taken for granted; everything is open to question. Whether we concern ourselves with personal identity, family, sexuality, gender, race, ethnicity, class, society, politics, or history, our very self-awareness asks us to reflect on who we are, what our relationship to other beings is, and where our responsibilities—to ourselves and to each other—lie.

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10124	HN350	01	3	Global Film	O'Conner	TR	3:30-4:45	Honors Program
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Though HN203 American Film is not a prerequisite for HN350 International Film, it does naturally pick up where American Film leaves off. This course will utilize William V. Costanzo's textbook, *World Cinema through Global Genres*, and follow its pedagogy of teaching world cinema through genre, comparing and contrasting international films to popular American ones. Major genre comparisons include "the warrior hero," "the wedding film," "the horror film," and "the road movie." There are "deep focus" sections on the films of China, India, Japan, and Latin America. Overall, the course will be an introduction to the global traditions of film, emphasizing the universal nature of cinema while at the same time examining regional-based cultural differences. It will include an examination of the language of film analysis along with a survey of developments in world-wide cinema. Films will be analyzed not just culturally, but through universal lenses such as post-colonialism, feminism, and Marxism. Many films will be non-English, accompanied with English subtitles. The course will include studies of award-winning international directors like Lee, Del Toro, and Kurosawa. Possible films may include: *The Magnificent Seven*, *Seven Samurai*, *Crouching Tiger, Hidden Dragon*; *My Big Fat Greek Wedding*, *Monsoon Wedding*, *Wedding in Galilee*, *Halloween*, *Ring*, *The Devil's Backbone*; *Thelma and Louise*, *The Motorcycle Diaries*, and perhaps a few others.

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