

# English & Journalism Course Descriptions Fall 2011

## Macomb Campus

### Composition (ENG 100, 180, 280)

#### **ENG 100 Introduction to Writing**

Sections 9, 17 – Bev Braniff

**Aim:** ENG 100 prepares students to succeed in the writing expected of college students. Students practice paragraph writing as well as essay writing. Writings are based on personal experience, observation, and readings.

**Teaching Method:** The method of instruction is workshop based, with students working with their classmates and with the instructor directly on the development of their writing.

**Tentative Reading List:** *Observing, Reflecting, Writing: an Introduction to Writing* by Beverly S. Braniff (Mercury Reader), and *A Pocket Style Manual* (latest edition) by Diana Hacker

**Prerequisite:** Writing entrance exam placement

#### **ENG 100 Introduction to Writing**

Sections 2, 6, 16 – Jim Courter

**Aim:** English 100 is a writing course for developing the skills needed to write effectively at the university level. The primary focus of the course is on learning to write effective sentences, paragraphs, and essays.

**Teaching Method:** Workshop, group work, peer editing, and individual conferences

**Tentative Reading List:** *A Pocket Style Manual* by Diana Hacker

**Prerequisite:** Writing entrance exam placement

#### **ENG 100 Introduction to Writing**

Section 15 – Joan Livingston-Webber

**Aim:** Instruction and experience in the basics of clear, accurate, and effective paragraphs and essays

**Teaching Method:** Workshops, conferences, discussions, and small group activities

**Tentative Reading List:** A textbook of readings will be required as well as *A Pocket Style Manual* by Diana Hacker

**Prerequisite:** Writing entrance exam placement

#### **ENG 100 Introduction to Writing**

Sections 4, 8, 14 – Jacque Wilson-Jordan

**Aim:** Students will work on short essays, a page to a few pages, to build their skills in development, organization, clarity, and standard grammar and punctuation. Assignments will include a description of a person, a narrative collage, a response to reading and a film review.

**Teaching Method:** The course will primarily be designed as a workshop. Students will work in small groups and as a class to discuss readings and offer revision suggestions for work-in-progress. Students will meet twice during the semester in one-on-one conferences with the instructor.

**Tentative Reading List:** *A Pocket Style Manual* by Diana Hacker; handouts

**Prerequisite:** Writing entrance exam placement

## **ENG 180 College Composition I**

Sections: 5, 13, 25, 35 – Diana Allen

**Aim:** This course is designed to demonstrate the varied genre, styles of writing, which you will do at the university level.

**Teaching Method:** In class, you will practice the writing process through brainstorming, listing, mapping, pre-writing, and revising. In revision, you'll also use teacher and peer response. Occasionally, you will work collaboratively in small groups.

**Assignments:** Although they may vary from semester to semester, there are usually five major outside essays, as well as in-class writing. You will also complete journal entries.

**Tentative Reading List:** This semester, you will use the *St. Martin's Guide to Writing*, short ninth edition. In addition, you will use *A Pocket Style Manual*, fifth edition.

**Prerequisite:** ENG 100 with a grade of C or better, or placement into ENG 180

## **ENG 180 College Composition I**

Sections 24, 26, 34, 37 – Dee Faries-Hutinger

**Aim:** By the end of this course, students will be able to effectively express their ideas in writing, going beyond private writing to a heightened awareness of the rhetorical situation in which they are writing, thoroughly developing and logically organizing their ideas, adapting effective strategies for generating ideas, drafting ideas, and accepting and giving criticism for more effective revisions of their ideas. Students will also learn syntax strategies to improve the tone and style of their writing and other editing and proofreading skills. Students will be more competent and confident in their ability to contribute to future written discussions they wish to join, whether academic, professional or personal.

**Teaching Method:** You will use computer aided writing, editing, exercises, quizzes, and journal submissions; you will role-play to illustrate concepts or present teach the teacher and other presentations to the class; you will read and analyze the writings of others; you will work in groups conferencing, peer reviewing, generating ideas, debating, and challenging others' ideas. Most of all, you will write, a lot.

**Assignments:** 1. Character analysis/description, 2. Extended anecdote/narration/description, 3. Opinion paper, 4. Researched opinion paper, 5. In-class essay

**Tentative Reading List:** TBA

**Prerequisite:** ENG 100 with a grade of C or better, or placement into ENG 180

## **ENG 180 College Composition I**

Sections 30, 36 – Magdelyn Hammond Helwig

**Aim:** Together we will explore the process of writing, both personal and academic, within the context of a world driven by images. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting. Readings will focus on issues in popular culture, with an emphasis on visual images in popular culture.

**Teaching Method:** Class will be a mixture of discussion, group activities, writing workshops, peer reviews, and interactive mini-lectures.

**Assignments:** Four major papers: response, analysis, revision, and research; one in-class essay on a topic to be determined by the class.

**Tentative Reading List:** *They Say/I Say: The Moves That Matter in Academic Writing*; Diana Hacker's *A Pocket Style Manual*; selections from current online sources.

**Prerequisite:** ENG 100 with grade of C or better, or placement into ENG 180

## **ENG 180 College Composition I**

Sections 17, 21, 32 – Kathie Zemke

**Aim:**

1. To introduce students to college-level writing
2. To encourage students to take a very close look at the writing process and how individual processes affect the overall product
3. To help students begin to develop an authoritative, academic voice

**Teaching Method:** Class discussion, group activities, writing workshops, peer reviews, group conferences, and minimal lectures

**Assignments:**

1. Five major papers: Goals Essay; Response to outside reading; Solution to a Campus Problem Essay; Personal Essay; and Final Exam, which is designed as a self-analysis of how the student has changed as a writer over the course of the semester. Students must receive a passing grade on the majority of these major papers in order to pass the course.
2. Smaller assignments: with each major paper
3. Online assignments: grammar exercises corresponding to readings from *A Pocket Style Manual*

**Tentative Reading List:** *The Curious Writer*, 3rd brief edition; *A Pocket Style Manual*

**Prerequisite:** ENG 100 with grade of C or better, or placement into ENG 180

## **ENG 280 College Composition II**

Sections 20, 33, 35 – Kathleen Balderson

**Topic:** Gender and Communication Issues

**Aim:** Do you ever wonder why he doesn't look at you when you're talking to him?

Do you get annoyed when she complains that you never listen to her?

No, this is not a Women's Studies course, but all assignments revolve around the course theme: gender and communication issues.

**Teaching Method:** We read a book. We discuss how these communication issues affect our relationships.

**Assignments:** Students write three papers: a personal essay, an annotated Bibliography, and a

longer researched essay; perform original field research; and take one multiple choice test. Oh – and we have a good time and finally understand what that argument was all about.

**Prerequisite:** Completion of ENG 180 with a C or better; at least 24 semester hours earned

## **ENG 280 College Composition II**

Sections 3, 11, 21, 34 – Carol Bollin

**Aim:** The aim of this course is to hone existing writing skills through practical application of study. Analyzation, argumentation, and research are used to develop these skills. Students draw research ideas from the novel *Hill Country* and apply those to fields of their interest. Class handouts and newspapers are also used for argumentation and analysis.

**Teaching Method:** Discussion, group work, lecture, and writing (both in-class and assigned)

**Assignments:** Three major papers and various journals

**Tentative Reading List:** *Writing Research Papers: A Complete Guide* by James D. Lester and James D. Lester, Jr. (13th edition); *Western Voices* by Leland essay contest winners

**Prerequisite:** Completion of ENG 180 with a C or better; at least 24 semester hours earned

## **ENG 280 College Composition II**

Sections IC1, 019, 025 – Rick Clemons

**Topic:** Popular Culture

**Aim:** Although all of WIU's writing courses aim to improve students' writing, reading, and critical thinking skills, English 280 focuses on writing based on texts. English 280 also addresses research and argumentation more fully than previous courses in the sequence.

**Teaching Method:** My courses are taught in a computer lab once a week, and the computers will be used for writing and research. Individual class sessions may include reading and writing, as well as lectures and group work.

**Assignments:** Three major papers make up a majority of the course grade, but quizzes, homework, in-class work, participation points, and a final exam also will play a part in the final grade.

**Tentative Reading List:** *The Frodo Franchise: The Lord of the Rings and Modern Hollywood*, by Kristin Thompson, U of California P, 2007.

**Prerequisite:** Completion of ENG 180 with a C or better; at least 24 hours earned

## **ENG 280 College Composition II**

Sections 4, 10 – Magdelyn Hammond Helwig

**Topic:** Crime and the Criminal Justice System

**Aim:** Our thematic focus will be on crime, and the majority of the reading and writing assignments this semester will be about crime and the criminal justice system. In many ways, writing is a process of discovery, of uncovering the unknown, of grappling with the seemingly incomprehensible, so we will study crime writing not just for what it has to say about controversial issues, from human nature to the nature of the justice system, but also for what it can teach us about the way we seek knowledge and the benefits of recording that search in language. The skills of analysis, persuasion, and research that you will learn in this course will prepare you for writing in upper-level college courses.

**Teaching Method:** Class will be a mixture of discussion, group activities, writing workshops,

peer reviews, and interactive mini-lectures.

**Assignments:** Four major papers: analysis, persuasion, annotated bibliography, and research. In-class and online writing, quizzes, and class participation will also figure into the final grade.

**Tentative Reading List:** Truman Capote's *In Cold Blood*, Jeanne Fahnestock's *A Rhetoric of Argument*, and Diana Hacker's *A Pocket Style Manual*

**Prerequisite:** Completion of ENG 180 with a C or better; at least 24 hours earned

## **ENG 280 College Composition II**

Sections 1, 12, 24, 27 – Kathleen O'Donnell-Brown

**Aim:** In addition to meeting the objectives established by the Department of English for 280, we will concentrate on critical reading and writing skills. Students will practice reading, summary, and analysis skills in connection with the writing of others. Students will learn skills connected with in-depth research of a topic and then compile the research into an extended, documented argument. Our content concentration this semester will be current social issues.

**Teaching Method:** We will alternate meeting in the computer and regular classroom. Much of the course involves hands-on work including group and collaborative work (but no group projects or writing is required).

**Assignments:** Students will write 5-10 summaries and responses to short, assigned readings. There are other short writing assignments and in-class activities. Students will write 4 extended essays and 2 in-class essays.

**Tentative Reading List:** Students are required to purchase one book: *From Critical Thinking to Argument* – 3rd Edition – Barnet and Bedau. (Book is under \$20.) Other readings from the library will be assigned.

**Prerequisite:** Completion of ENG 180 with a C or better; at least 24 hours earned

## **ENG 280 College Composition II**

Sections 7, 15, 18, 30 – Penny Rigg

**Topic:** The Workings of Crime

**Aim:** This course focuses on audience and researched writing as we work to improve critical thinking and writing skills. Since crime stories and mysteries require critical thinking to determine the guilty party and reasons behind the action, crime is a perfect topic for this writing course.

**Teaching Method:** There will be mini-lectures pertaining to our readings and work methods and goals. There will always be discussions as a class and in group-work activities (there will be no group assignments or projects).

**Assignments:** Our three major assignments will be a persuasive paper on a topic relevant to current crime and legal issues, an analysis of a crime novel, and a researched report on an assigned historical crime. We will do minor writing assignments as pre-writing for the major papers, allowing you to break the work into easy-to-manage chunks. All major assignments will go through a peer edit process for feedback.

**Tentative Reading List:** *A Pocket Style Manual*, 5<sup>th</sup> edition, by Diana Hacker; *From Critical Thinking to Argument*, 3<sup>rd</sup> edition, by Barnet and Bedau; a crime novel TBA

**Prerequisite:** Completion of ENG 180 with a C or better; at least 24 hours earned

# Undergraduate Courses

## English Literature & Language

### ENG 195Y Introduction to Literature (First Year Experience)

Sections 1, 2 – David Banash

**Aim:** Humans delight in stories, and we tell them constantly in our everyday lives. Stories entertain, disturb, and change us, and sometimes they change the whole world. Just as we delight in the surprising logic of stories, we also revel in the sounds and pure possibilities of language, a word's sheer emotional force or the sudden insight of a new metaphor—we feel this ourselves as we speak in slang, but something of that same magic is at the heart of poetry. What most of us think of as literature is really the delight of story and the force of poetry, intensified, polished, and made powerful in the hands of gifted writers. In this course, we will immerse ourselves in the pleasures of literature, and we will come to understand how it can do more than just delight; we will see how it affects the way we think and feel about ourselves and others in the world. We will begin this course with some of the oldest stories we know as humans—stories that predate written languages. Many of you will recognize these myths and fairy tales, and I suspect at least some of you will be surprised by just how powerful and relevant these tales remain. Fairy tales use the fantastic (talking beasts and magic transformations—the very freedom of fiction) to help us understand many of our most fraught but ordinary experiences. We will try to understand why this is. Then, we will turn our attention to stories and poems from our contemporary world, giving ourselves over to new writers wrestling with the realities and possibilities of our own moment.

**Teaching Method:** Discussion

**Assignments:** Reading quizzes and short writing assignments

**Tentative Reading List:**

*The Arabian Nights*, Translated by Husain Haddawy

Douglas Coupland, *Generation X: Tales for an Accelerated Culture*

Jack Gilbert, *The Great Fires: Poems 1982-1992*

Franz Kafka, *The Metamorphosis and Other Stories*

Jamaica Kincaid, *Lucy*

Martin McDonagh, *The Pillowman*

Sharon Olds, *Satan Says*

**Prerequisite:** None, however, only students required to take an FYE course will be allowed to enroll

### ENG 201 Introduction to Fiction

Sections 1, 2 – Shazia Rahman

**Aim:** This course will introduce students to important aspects of fiction such as plot, characters, setting, atmosphere, and so on, by focusing our study on colonial fiction written by British writers and postcolonial fiction written by writers from the former British colonies of Ireland, India, Pakistan, Africa, Canada, the Caribbean, Australia, and New Zealand. We shall work our way chronologically from nineteenth century texts dealing with colonialism to twenty-first

century texts dealing with capitalism. Throughout, our inquiry will focus on the ways in which the form reflects the content of the stories we read.

**Teaching Method:** Our discipline is one that encourages a community of readers to not only think and write about literary texts, but also to talk, at length, about them. In fact, our discipline is rife with conflict and controversy because literary critics are always agreeing and disagreeing with each other as they figure out what these texts mean and what they can tell us about life and ourselves. Consequently, our class will function primarily on the basis of discussion rather than lectures. While I may at times lecture, this is not a lecture class. This means that it will be very important for you to come to class prepared by having read the material carefully. The success and quality of this course is in your hands. You are the literary critics and I will expect you to raise questions, make comments, agree and disagree with each other in a respectful manner. Our discussions will help you think more deeply about the texts and eventually write better literary critical papers.

**Tentative Reading List:** *An Anthology of Colonial and Postcolonial Fiction* edited by Dean Baldwin and Patrick J. Quinn

**Assignments/Breakdown of grades:**

Essay #1	3 pages or 750 words	10%
Essay #2	4 pages or 1000 words	20%
Essay #3	5 pages or 1250 words	30%
Final Exam	Covering 15 weeks	20%
Class Participation	Peer-editing	10%
	Discussion; presentations	10%

**Prerequisite:** None

## **ENG/BC 290 Introduction to Film**

Section 1 – Rick Clemons

**Aim:** Studying films, American and international, to learn techniques used by filmmakers to impart meaning; to appreciate film as an art form, as well as a commercial enterprise.

**Teaching Method:** Film screenings, discussion, lecture

**Assignments:** Weekly film screenings, weekly quizzes, three papers, final exam

**Tentative Reading List:** *Film. An Introduction*, 4th edition, by William H. Phillips, Bedford/St. Martin's, 2009; *A Short Guide to Writing About Film*, by Timothy Corrigan, Pearson/Longman, 2009.

**Prerequisite:** None

## **ENG 291 Introduction to New Media Literature**

Section 2 – Christopher Morrow

“Gutenberg made everybody a reader. Xerox makes everybody a publisher.”

Marshall McLuhan, *Media Scholar*

Technology has always had a profound impact not only on what we read but also on the ways in which we read it. Recent technological advancements such as smart phones, tablet computers, and e-book readers have led some writers to predict the “death of the book” in as few as 10 years. As readers and literary consumers, we are more and more turning to new forms of writing. New Media Literature does not signal the death of the traditional book, but it certainly suggests its evolution.

**Aim:** This course will explore that evolution. Beginning with the questions -- What is a text? What is a book? What is literature? -- we will read and explore new media forms such as graphic novels, video games, hypertext editions, electronic literature, novels whose content changes from reader to reader and even novels written specifically to be read on cell phones. We will examine how New Media literatures take advantage of new technologies to change fundamentally the creation, consumption, reception, and interpretation of literature.

**Tentative Reading List:** While there will be a couple of graphic novels and traditional print texts, most of our readings will be available for free online.

**Assignments:** Daily Readings, Exams, Short Papers

**Prerequisite:** None

## **ENG 299 Critical Methods of Reading and Writing**

Section 1 – David Banash

**Introduction:** “Would you rather be a lover, or a creator, of funhouses?” John Barth uses this metaphor to imagine the differences between reading a story and writing one. After all, with its scares and amusements, the funhouse is designed to thrill and arouse those who pass through it. Lovers of funhouses don’t think about how they are designed and constructed to produce those excitements—if they did so, wouldn’t the funhouse have failed them? But on the other hand, might lovers of funhouses show their affection by thinking, “How was that made?”

The formal study of literature poses much the same paradox. As readers of a story or a poem, much of our pleasure is produced unconsciously, and we often read as if in a dream or some pleasurable trance produced by the text. But the study of literature demands that we wake from our dreams and examine the mechanics that make the literary experience possible. To use Barth’s terminology, we must both love our literature, and understand its hidden mechanics. Some readers would prefer only to dream, and for them the formal study of literature is acutely painful—and probably inadvisable. Some readers become intoxicated with powers of criticism and never really return to their dreams. These technicians delight in argument and explanation, schema and paradigm, finding unexpected pleasures investigating how literature works. But the best readers are those who become something like lucid dreamers, able to indulge in the pleasures of reading, of loving literature, but also able to speak as critics, calling upon more sophisticated explanations for the dreams of literature and their effects on readers and others in the world.

**Aim:** ENG 299 begins with the assumption that students of literature are distinguished from ordinary readers by a profound self-consciousness. To wake ourselves from our dreams, we will develop a critical vocabulary that allows us to precisely describe how people read, write, and interpret works of literature. We will immerse ourselves in the theory of literature, develop a conscious grasp of form, and learn to use a rhetorical vocabulary to describe tropes and figures, forms and genres. Throughout the semester, we will read and write critically, creatively, and above all intensely. The overarching goal of this course is to transform your experiences of reading and writing, perhaps forever.

As we become readers and critics, we will take pleasure in our own writing, as well as that of others. While learning the foundational skill of English studies—close reading and effective interpretation—we will also develop the clear and graceful prose expected of English majors. Our attention will move from words, to sentences, to paragraphs, to essays, as we practice the craft of revision every week. We will do all of this together, working through our discoveries, questions, and frustrations in stimulating class discussions.



### **Tentative Reading List:**

ENG 299 Course Pack, available only at Quick Printers, 1120 E. Jackson. Ph. 309-833-5250  
Angela Carter, *The Bloody Chamber*, Penguin Books (0-14-017821-X)  
Aimé Césaire, *A Tempest*, TCG Translations (1-55936-210-3)  
Joseph Conrad, *Heart of Darkness*, Norton Critical Editions, 4th ed. (0-393-95552-4)  
Jonathan Culler, *Literary Theory: A Very Short Introduction*, Oxford (0-19-285383-X)  
Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, MLA, 6th ed. (0-87352-986-3)  
Lyn Hejinian, *My Life*, Green Integer (1931243336)  
William Shakespeare, *The Sonnets*. Putnam/Penguin Signet (0-140-71453-7)  
William Shakespeare, *The Tempest*, Ed. Gerald Graff, (0312197667)  
Gertrude Stein, *Tender Buttons*, Dover Thrift (0-486-29897-3)  
Joseph Williams, *Style: The Basics of Clarity and Grace*, Pearson, 2nd ed. (0-321-33085-4)

Please purchase all of the required texts as soon as possible. With the exception of the course pack, all texts are available at the WIU bookstore. Specific editions are required; if you wish to purchase texts online or at other bookstores, use the ISBN numbers given. We begin the semester with readings that provide a common vocabulary and establish guidelines for writing about literature. Most weeks which follow, we will read one or more literary texts and secondary material which will help us understand literary forms in general, or which provide specific interpretations of texts we are reading as a group. One of the semester goals is understanding standard writing practices engaged in English studies. To that end, we will read a brief edition of Joseph Williams's classic *Style: Toward Clarity and Grace*, as well as selections from the *MLA Handbook for Writers of Research Papers*. You are not required to read these texts in the same intensive manner as you are expected to read other course texts. However, you should familiarize yourself with their content, and you should learn to use both Gibaldi and Williams as references to keep on hand when you are writing.

**Assignments and Grading:** Assignments will include reading the required texts on time and consistent, active participation in class discussions. Your grade will be determined by using the following scale:

50% Close reading paper series  
5% Creative assignments  
5% Reflective essay  
10% Class participation  
30% Midterm and final examinations

**Prerequisite:** ENG 180 with a grade of C or better, and at least one of the following with a grade of C or better: ENG 200, 201, 202, 206, 228, 238 258, 290

### **ENG/WS 301 Women and Literature**

Sections 2, 3 – Rebekah Buchanan

**Aim:** In this course, we'll explore female coming of age narratives of the 20th and 21st centuries. We'll look at novels, memoirs, autobiographical fiction, and graphic novels by female authors from around the world; investigating themes such as identity, family, gender roles, innocence and independence. Throughout the course, we'll consider how race, culture, sexuality, and class inform the journey to adulthood.

Through course goals of increasing students' critical reading, writing, and thinking skills, we will attempt to answer questions such as:

How do different authors and artists invent new forms of storytelling?  
What are the roles of family, memory, and place in coming of age narratives?  
How do authors negotiate cultural ideas about the self?  
What are the social and cultural politics embedded in everyday life as presented in these texts?  
What is the relevance of identity and social location to genre?  
We will explore themes such as identity, exile and escapism, conformity versus nonconformity, conflict with parents, and awareness of self. We will examine how these themes are different—or similar—across time, location, and genre.

**Tentative Reading List:**

Bechdel, Alison. *Fun Home: A Family Tragicomic*

Butler, Octavia. *Parable of the Sower*

Cisneros, Sandra. *The House on Mango Street*

Duong, Thu Huong. *Paradise of the Blind*

Kaysen, Susanna. *Girl, Interrupted*

Kincaid, Jamaica. *Annie John*

Roy, Arundhati. *The God of Small Things*

Satrapa, Marjane. *The Complete Persepolis*

Various Short Stories and readings found on Western Online

In addition, we will watch two films

**Prerequisite:** None, but ENG 180 STRONGLY recommended

## **ENG 340 American Nature Writing**

Section 1 – Amy Patrick Mossman

**Aim:** In the introduction to one anthology of nature writing, the editors explain, “any tradition, if it is to remain vital, must continue to change and incorporate new elements.” Thus in this course, we will retain a focus on American writers, but extend our examination to science writing as well as more traditional nature writing. The writers we will read include scientists and natural historians as well as poets, farmers, park rangers, and activists—those who share a profound love of the natural world and deep “sense of place” (a concept we’ll also explore). We will cover diverse American writers—men and women representing different cultural backgrounds in the U.S. and different perspectives on the natural world and human engagement with it. Why do people choose to write about their experiences in the natural world? Why do we read them? Why do scientists often feel compelled to write more creatively about science for general audiences? What themes emerge in nature writing, and what do they tell us about American culture and Americans’ relationships to their environments?

**Teaching Method:** Discussions, some lecture, guest speakers, films

**Assignments:** Papers and tests

**Prerequisite:** ENG 299 with a grade of C or better, or consent of instructor

## **ENG 356 Literature of the Bible**

Section 1 – Peggy Otto

**Aim:** “The apple of my eye, the powers that be, don’t look back”—these common sayings all have their origin in the stories of the Bible. In this course, you will read stories from the Hebrew Bible and the New Testament and follow their cultural connections in everyday texts from popular music to political speeches to art. This course also provides a basic background in the

variety of literary forms that make up what we call the books of the Bible. Whether you are reading these stories for the first time or the fiftieth, you should come away with a greater understanding of their literary and cultural influence.

**Teaching Method:** Discussion, lecture, presentation

**Assignments:** Reading responses, course project, exam

**Tentative Reading List:** Beal, Timothy. *Biblical Literacy: The Essential Bible Stories Everyone Needs to Know*. HarperOne, 2009; Gabel and Wheeler. *The Bible as Literature: An Introduction*. Oxford UP, 2005.

**Prerequisite:** None, but ENG 180 STRONGLY recommended

## **ENG 372 The English Language in Historical and Social Contexts**

Sections 1, 2 – Joan Livingston Webber

**Aim:** An overview of tools of linguistics (phonology, morphology, syntax) and introduction to language acquisition and the history and variation of English. [Investigation of social variation and discourse continues in ENG 471 for education students.]

**Teaching Method:** Lecture, problem-solving, discussion; Lots of homework; 3-5 tests

**Tentative Reading List:** *How English Works*, 3<sup>rd</sup> edition, Anne Curzan and Michael Adams, ISBN 0-205-03228-1; course pack includes some homework assignments and information pages.

**Prerequisite:** ENG 299 with a C or better, or permission of instructor

## **ENG 381 Technical Communication**

Sections 1, 2 – Bradley Dilger

**Aim:** An introduction to technical communication, the art and craft of creating usable, persuasive, reader-centered communication. Focuses: methods, particularly usability testing; presenting specialized material to non-technical audiences; understanding common forms; evaluating audiences; best practices for collaborative work.

**Tentative Reading List:** Anderson, *Technical Communication*, 7/e.

**Teaching Method:** Lecture, demonstrations, discussion, frequent small assignments, modeling

**Assignments:** Three core projects: job search materials, instructions, and semester project; discussions, presentations, group work, final exam

**Prerequisite:** ENG 180 and 280

## **ENG 383 Public and Persuasive Writing**

Section 1 – Neil Baird

**Topic:** Classical Rhetoric for Contemporary Students

**Aim:** This course will explore classical Greek and Roman rhetoric as an introduction to argument and persuasion, including a general background in the history and major theories of classical rhetoric, exploration of various contexts for argumentative and persuasive discourse, and analysis of the ways in which various media (textual, visual, digital, and material) work together to be persuasive to different audiences. At the end of the course, you should be able to do the following:

Understand the relationship between audience, purpose, and context to argumentative and persuasive discourse.

Demonstrate effective application of argument, arrangement, and style to yesterday's texts and today's new media.

Recognize key rhetorical strategies and figures of speech and their functions in discourse.

Understand how persuasion is affected by personal and sociocultural factors and historical context.

Apply theories and strategies of argument and persuasion to your own personal, academic, and career writing.

**Teaching Method:** Whole class and small group discussion

**Tentative Reading List:** *Classical Rhetoric for the Modern Student* (4<sup>th</sup> Ed.) by Corbett and Connors; *A Handbook of Rhetorical Terms* (2<sup>nd</sup> Ed.) by Lanham

**Prerequisite:** ENG 180 and 280

## **ENG 384 Composition for Teachers**

Section 1 – Rebekah Buchanan

**Aim:** This is an advanced writing course designed primarily for English Education majors as they begin to switch their focus from self-as-student to self-as-teacher. Along with identifying theory and best practice, we will explore the idea that to learn to teach writing, we must write.

We will do this through:

Reading and discussing accounts by professional writers, student writers, teachers of writing and writing researchers;

Exploring key constructs of an instructional approach to the teaching of writing in the English classroom;

Creating a community of writers where we write and respond to each other's writing as a way to learn to be better teachers of writing;

Understanding the importance of both reading and writing and that to teach both we must be active readers and writers;

Experiencing an environment created around the social construction of knowledge.

**Tentative Reading List:**

Kirby, Dan & Tom Liner (2003). *Inside Out: Strategies for Teaching Writing*. Portsmouth: Heinemann. (ISBN 0325005885)

Romano, Tom. (2000). *Blending Genre, Altering Style: Writing Multigenre Papers*. Portsmouth: Boynton. (ISBN 978-0867094787)

Smagorinsky, P., Johannessen, L. R., Kahn, E. A., & McCann, T. M. (2010). *The Dynamics of Writing Instruction: A structured process approach for middle and high school*. Portsmouth, NH: Heinemann. (ISBN 978-0-325-01193-6).

*Standards for the English language arts*. (1996). Urbana: NTCE. (ISBN 0-8141-4676-7)

*Standards for the assessment of reading and writing*; Revised edition. (2009). Urbana: NTCE. (ISBN 978-0-87207-776-8)

**Prerequisite:** ENG 280

## **ENG 385 Intermediate Poetry Workshop**

Section 1 – Merrill Cole

**Aim:** This course offers poets the opportunity to refine and develop their skills and to explore a variety of poetic techniques, genres, and strategies. Becoming a better poet means more than mastering technique, though we will spend a good deal of time practicing poetic form, both

traditional and experimental. Becoming a better poet also means developing critical awareness of ourselves and of the world around us. This seminar will explore poetic composition as the opportunity to live up to the potential of who we are and to explore who we might become. The best writers are the best readers, for contrary to popular belief, writers must carefully study other writers in order to excel at their art. We will carefully study the productions of a wide variety of published poets, always with an eye to learning about technique. The poems will serve to increase the understanding of literary language, to widen the vocabulary, to cultivate the appreciation of diverse styles, and to inspire our own creations.

**Assignments:** This course is also a writing workshop, where participants are expected regularly to submit writing in progress. Writers need practice—and then more practice. We will also have routine classroom and homework exercises. There will be focused writing assignments; but at other times, students will be able to write as they please. Discipline alone is the death of creativity. Freedom without discipline leads nowhere interesting. In attempting to balance the two, the course is designed to produce better poets.

**Tentative Reading List:** Green, Benjamin. *Beyond Roses Are Red, Violets Are Blue*; Hollander, John. *Rhyme's Reason: A Guide to English Verse*. Third Edition. There will also be poems to download from WesternOnline.

**Prerequisite:** ENG 285 or permission of instructor.

### **ENG 387 Nonfiction Writing Workshop**

Sections 1, 2 – Barbara Ashwood-Gegas

**Aim:** This class will focus on various types of creative nonfiction, such as memoir, personal essays, and literary journalism. We will discuss and analyze a variety of creative nonfiction texts, but the majority of your time in this course will be spent workshoping your classmates' original works. You will need to be prepared to not only compose and edit your own pieces, but also provide thoughtful and detailed criticism of all texts.

**Assignments:** Two 10-15 page nonfiction pieces that will be revised and submitted as a final portfolio at the end of the semester.

**Prerequisite:** ENG 180 and 280

### **ENG/BC 390 Film History**

Section 1 – Roberta Di Carmine

**Aim:** An historical survey that covers the international history of cinema from its origins to the present.

**Teaching Method:** Lectures, in-class discussions

**Assignments:** Six film papers, mid-term exam, presentation on final paper, and final research paper

**Films to be Screened:** *Joan of Arc, Broken Blossoms, Triumph of the Will, Metropolis, Persona, Breathless, Psycho, Death in Venice, In the Heat of the Night, 2001 Space Odyssey, Raging Bull, Moolade, Salaam Bombay!*

**Prerequisite:** ENG 290 or consent of instructor

### **ENG 393 American Film Genres**

Section 1 – Roberta Di Carmine

**Topic:** Science Fiction

**Aim:** The main objective of this course is to better understand science fiction as a genre. Through close analyses and discussions of films from the 1950s to today, students will examine different narrative and stylistic characteristics in order to define science fiction cinema.

**Teaching Method:** Lectures, in-class discussions

**Assignments:** In-class activities (film reviews/screening reports), six short film papers, in-class presentation of final paper, final paper

**Films to be Screened:**

*The Day The Earth Stood Still* (1951, dir. Robert Wise);

*Forbidden Planet* (1956, dir. Frank Wilcox);

*THX 1138* (1971, dir. George Lucas);

*Star Wars* (1977, dir. George Lucas);

*Logan's Run* (1976, dir. Michael Anderson);

*Alien* (1979, dir. Ridley Scott);

*Blade Runner* (1982, dir. Ridley Scott);

*E.T.: The Extra-Terrestrial* (1982, dir. Steven Spielberg);

*Back to the Future* (1985, dir. Robert Zemeckis);

*Star Trek: First Contact* (1996, dir. Jonathan Frakes);

*The Matrix* (1999, dir. Andy and Lana Wachowski)

**Prerequisite:** ENG 290, ENG 299 with a grade of C or better, or consent of instructor

## **ENG 433 Literature for Young Adults**

Section 1 – Peggy Otto

**Aim:** This course is an introduction to young adult literature as an evolving branch of literary study. It provides an overview of current genres in the field, including contemporary realistic fiction, science fiction, dystopia, graphic novels, historical fiction, and memoir. Our work in the class will combine reading and discussion of six novels in common and six other books of your own choice. We will consider the novels from sociocultural and literary perspectives. English Education majors will write their course essays to satisfy the requirements for Standard 2 of the English Education portfolio. Others will write their essays on a topic determined in consultation with the instructor and related to their majors and research interests.

**Teaching Method:** Discussion, lecture, presentations

**Assignments:** Reading responses, presentations, essay

**Tentative Reading List:**

Nilsen, Alleen and Kenneth Donelson. *Literature for Today's Young Adults*. Eighth edition. Pearson, 2009.

Gallagher, Kelly. *Readicide: How Schools Are Killing Reading and What You Can Do About It*. Stenhouse. 2009.

Crutcher, Chris. *Deadline*. HarperCollins, 2007.

Green, John. *Looking for Alaska*. Penguin, 2005.

McCaughrean, *Geraldine*. *The White Darkness*. HarperCollins, 2005.

Myers, Walter Dean. *Monster*. HarperCollins, 1999.

Na, An. *A Step from Heaven*. Penguin, 2001.

Westerfield, Scott. *Peeps*. Penguin, 2005.

**Prerequisite:** None – open to all majors

## **ENG/EDUC 439(G) Methods of Teaching English**

Section 1 – Bonnie Sonnek

**Aim:** This course is designed to prepare candidates for student teaching by helping to develop classroom theories and practices and joining the two. Candidates will continue to think as teachers, to read as teachers and to examine practices as teachers. The class will explore a variety of instructional strategies and assessments, along with accompanying technology to appeal to different learners in the classroom, including English Language Learners (ELLs). A language arts teacher must create an environment that ensures varied writing and broad reading, a community of rich, specific responders, and many opportunities for learning. In addition to preparing several lesson plans/units, candidates will prepare their first complete Western Teacher Work Sample, which is also required of them during their student teaching experience.

**Teaching Method:** Large- and small-group discussion, unit planning groups, oral presentations, group work on standards, and lecture

**Assignments:** Writing, presenting reflections and analyses on readings, standards, and lesson plans, Western Teacher Work Sample (Processes 1 – 7)

### **Tentative Reading List:**

#### Required:

*Teaching English by Design: How to Create and Carry Out Instructional Units*, Peter Smagorinsky

*The English Teacher's Companion*, 3<sup>rd</sup> Edition, Jim Burke

*Working with English Language Learners*, 2<sup>nd</sup> Edition, Stephen Cary

*The Case Against Standardized Testing: Raising the Scores, Ruining the Schools*, A Kohn and L. Bridges (Eds.)

*ZIGZAG: A Life of Reading and Writing, Teaching and Learning*, Tom Romano

#### Recommended:

*Identity Lessons: Contemporary Writing About Learning to Be American*, M.M. Gillan and J. Gillan, Eds.

*Standards for the Assessment of Reading and Writing*, IRA and NCTE

*Standards for the English Language Arts*, NCTE and IRA (texts from previous classes)

**Prerequisite:** EIS 301, ENG 384, ENG 466

## **ENG 466 Literature for Teachers**

Section 1 – Peggy Otto

**Aim:** This course is designed to help you think about issues related to teaching literature in middle and secondary school language arts classrooms. The emphasis will be on learning to design a balanced curriculum that includes traditional and non-traditional genres and is guided by major theoretical approaches. This course will help you review approaches to literature and consider how to design curriculum for high school students that engages a range of readers with varying interests and learning styles. Graduate students enrolling for graduate credit who have an interest in teaching in a community college will be able to explore issues related to teaching basic literature courses in that context.

**Teaching Method:** Discussion, workshops, collaboration, presentations

### **Tentative Reading List:**

Appleman, Deborah. *Critical Encounters in High School English*. NCTE, 2000.

Milner and Milner. *Bridging English*. 4th edition. Pearson, 2008.

Wilhelm, Jeffrey. *You Gotta BE the Book*. NCTE, 2008.

One play, one novel, and a selection of poems

**Prerequisite:** Eng. 280 and 12 s.h. of coursework in literature, or consent of instructor

## **ENG 476 Senior Seminar**

Section 1 – Shazia Rahman

**Topic:** Literatures of the Environment

**Aim:** The purpose of this course is to explore the relationship between humans and nature around the globe by reading novels from Africa, the Caribbean, and South Asia. In order to ground our thinking within a larger theoretical framework, we will simultaneously read the important collection of essays *Postcolonial Ecologies*. As we read the novels alongside the critics we will be able to evaluate the strengths and weaknesses of the arguments presented. First, we will consider notions of place in ecology in order to map out the major concerns of the field. Then we will consider our relationship to animals. We will end the course by considering the implications of tourism and its relation with the environment.

**Teaching Method:** Our discipline is one that encourages a community of readers to not only think and write about literary texts, but also to talk, at length, about them. In fact, our discipline is rife with conflict and controversy because literary critics are always agreeing and disagreeing with each other as they figure out what these texts mean and what they can tell us about life and ourselves. Consequently, our class will function primarily on the basis of discussion. Student presentations will frame and produce these discussions, which will require careful reading in advance by all members of the class.

**Tentative Reading List:**

*Postcolonial Ecologies* edited by Elizabeth DeLoughrey and George B. Handley

*The Hungry Tide* - Amitav Ghosh

*The Inheritance of Loss* – Kiran Desai

*The Lost Steps* – Alejo Carpentier

*Animal's People* – Indra Sinha

*The Heart of Redness* – Zakes Mda

**Assignments/Breakdown of Grades:**

Presentation on essay	4-5 pages	10%
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Presentation on novel	6-8 pages	30%
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Final Essay	12-15 pages	40%
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Class Participation		20%
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**Prerequisite:** ENG 280; ENG 299 with a grade of C or better

## **ENG 480(G) Computers and Writing**

Section 1 – Bradley Dilger

**Aim:** Working the web: learning how to create web presences; understanding the function of distributed information systems such as social network services; network theory and practice (for graduate students, extending this work to relevant theory in new media, writing studies, or the digital humanities)

**Tentative Reading List:** To be determined. Three to five texts, supplemented by essays and web sites



**Teaching Method:** Seminar approach; Discussion, frequent small assignments, student-led inquiries

**Assignments:** Core projects to be determined; crowd sourced bibliographies and workspaces; discussions, presentations, group work, final exam

**Prerequisite:** ENG 180 and 280

## **ENG/BC/WS 494(G) Women and Film/Television**

Section 1 – Roberta Di Carmine

**Aim:** By watching a diverse body of US and international films and television shows having women behind the camera and on screen, students will investigate constructions of gender and include in their critical study of film and television a fundamental debate on representations of women in Western culture.

**Teaching Method:** Lectures, in-class discussions,

**Assignments:** In-class activities (film reviews/screening reports), group presentations, four film papers, final paper. Graduate students will have the same requirements except for the presentation, which will be individual.

### **Films and TV Shows to be Screened:**

*Adam's Rib* (1949, US);

*Duel in the Sun* (1946, US);

*All Fear Eats the Soul* (1974, West Germany);

*All That Heaven Allows* (1955, US);

*All About Eve* (1950, US);

*All About My Mother* (1999, Spain);

*Chocolat* (1988, France/West Germany/Cameroon);

*The Hours* (2000, UK/US);

*The Apartment* (1960, US);

*Southern Comfort* (2001, US);

*Alien* (1979, US);

*Dreamgirls* (2006, US),

*True Blood*

*The Lucy Show*

**Prerequisite:** ENG 280; not open to students with credit in BC 494 or WS 494

## **ENG 499 Topics In English Education**

Section 1 – Bonnie Sonnek

**Aim:** This course is designed to prepare students for teaching in middle and secondary schools by focusing on contemporary issues and controversies in education. Additionally, students will examine research methodologies and read a range of professional publications, as well as learn the use of new and varied technology.

**Teaching Method:** Collaborative groups, lecture, peer review, individual and small group discussion and presentations

**Assignments:** Readings from texts and related publications, quizzes and tests on materials, one individual and one group presentation on technology(1) and an issue in education (current events), NCTE requirements, lesson plan, standards essays.

**Tentative Reading List:**

*Blogs, Wikis, Podcasts, & Other Powerful Web Tools for the Classroom;*  
*Critical Literacy in the Classroom;*  
*Rethinking our Classrooms: Teaching for Equity and Social Justice, Vol. 2;*  
*The Language Police;*  
*Literacy Tools in the Classroom;*  
*Literacies, the Arts, and Multimodality.*  
**Prerequisite:** ENG 384 and 466

## Graduate Courses

### English Literature & Language

#### ENG 500 Theory and Practice of English Studies

Section 1 – Merrill Cole

**Aim:** This course provides an advanced introduction to literary theory through the careful study of texts from a variety of interpretative schools, including formalism, structuralism, poststructuralism, psychoanalysis, feminism, queer theory, Marxism, cultural studies, critical race studies, and postcolonial studies. English 500 aims to make graduate students conversant in the field of English Studies, not just knowledgeable about important ways of reading, but ready to put that expert knowledge into practice, to reflect critically on the reading process, and to compose effective interpretive arguments.

**Assignments:** Seminar participants will contribute regular three-page analyses of one of the essays or books under consideration. The task for the final project is to apply at least two theoretical approaches to a primary text of the student's own choosing, whether that text be a work of literature or some other English-language artifact.

#### **Tentative Reading List:**

Sigmund Freud, *The Interpretation of Dreams*. ISBN: 0465019773

Sigmund Freud, *Three Essays on the Theory of Sexuality*. ISBN: 0465097081

Michel Foucault, *The History of Sexuality*, Vol. 1. ISBN: 0679724699

*The Marx-Engels Reader*. Second Ed. Ed. Robert Tucker. ISBN: 039309040X

*MLA Handbook for Writers of Research Papers*. Seventh Ed. ISBN: 1603290249

Toni Morrison, *Playing in the Dark*. ISBN: 0679745424

Friedrich Nietzsche, *Beyond Good & Evil*. ISBN: 0679724656

Eve Kosofsky Sedgwick, *Epistemology of the Closet*. ISBN: 0520254066

Edward Said, *Culture & Imperialism*. ISBN: 0679750541

Slavoj Žižek. *The Sublime Object of Ideology*. Second Ed. ISBN: 1844673006

There will also be essays to download from WesternOnline.

Students planning to order books online need to make sure they buy the editions with the ISBNs listed above; alternative editions are not acceptable.

**Prerequisite:** Graduate standing

#### ENG 532 Literature and Place

Section 1 – Amy Patrick Mossman

**Aim:** One of the best ways to get to know a place and become invested in it is to learn as much as you can about it. Another good way to do this is to try to see it through someone else's eyes. In this course, we will focus on literature of Illinois—both writing about Illinois and by Illinoisans. We'll look to the literature of Illinois to map the identity of the place and its various inhabitants over time—how do those from outside Illinois view the state? How do those from Illinois portray it for others? While exploring the literary coffers of the state, we'll discover its rich cultural and natural history through readings, guest speakers, films, and optional field trips. Our discussions of the literature will be grounded in ecocritical theories about place-based writing and sense of place—theories you may find applicable in your own study of a particular region or place.

**Teaching Method:** Discussions, films, guest speakers

**Assignments:** Papers, discussion-leading, presentations

**Prerequisite:** Graduate standing

## Journalism

### JOUR 100 Media Literacy

Section 21 – Bill Knight

**Aim:** “Media literacy” is the result of studying what media tell consumers – and how. Students will come to understand core concepts of news/media literacy, gain skills to filter messages and to put them into context, learn to apply consumer-oriented criteria to better appreciate news, and develop personal responses to use and social cues to share about news

**Teaching Method:** Lectures, handouts and multi-media presentations

**Assignments:** One paper, two tests., nine brief quizzes based on lectures, a few exercises derived from the text, three short reaction essays on video collections, and one group/partnered project.

**Tentative Reading List:** *Media Literacy*, by Potter, is required

**Prerequisite:** None – open to all students

### JOUR 121 Introduction to Mass Communications

Section 21 – Teresa Simmons

**Aim:** This course provides students with a broad perspective and general understanding of the mass media and how they function in our society. The course looks specifically at the historic, technological, economic, political, philosophical and sociological factors that impact the development and operation of the mass media.

**Prerequisite:** None

### JOUR 231 Reporting for Mass Media I

Section 21 – Lisa Kernek

**Aim:** Laboratory in news-gathering, news writing and news judgment. This course teaches the basics of interviewing and writing in journalistic style. Students practice writing different types of stories, including police news and a personality profile.

**Teaching Method:** Lab, lecture and discussion

**Assignments:** Police briefs, meeting story, profile story and enterprise story; weekly lab exercises; readings; midterm and final exams

**Tentative Reading List:** *Inside Reporting* 2nd edition by Tim Harrower; *America's Best Newspaper Writing 2008-2009* published by the Poynter Institute; *Associated Press Stylebook*

**Prerequisite:** None

## **JOUR 232 Reporting for Mass Media II**

Section 21 – Pearlie Strother-Adams

**Aim:** JOUR 232, Writing for Mass Media II, is a three credit hour course in advanced news writing which follows JOUR 231, Media Writing I. Here you will strengthen lead writing skills, experiment with style, employ news judgment, which entails news selection as well as being able to spot a story and build on an idea, using the basic tenets of journalism. Here you should “come into your own,” a phrase I adopted that refers to independence, confidence and individual style.

**Teaching Method:** The course will involve short lecture but we will be heavy on actual practice. Students will go out into the field to gather stories. Students will conduct interviews, do observation and research. At this level, you are assigned stories. This is why the J-231 background is crucial. You should have the basics and be ready to go out and gather and report the news. Individual conferences are also required where students will discuss with me their work. This is a system that I developed so students will get the chance to express individual concerns that they have. I also make students aware of problems they have that they may not be addressing.

**Assignments:** Students will complete several classroom assignments. Expect to write daily. You will complete five major stories out in the field.

**Tentative Reading List:** You will be required to purchase an AP style book and a text. These are not yet determined.

**Prerequisite:** JOUR 231

## **JOUR 328 Editing**

Section 21 – Lisa Kernek

**Aim:** Students learn how to edit copy, write headlines and design pages.

**Teaching Method:** Lab, lecture

**Tentative Reading List:** To be decided later

**Prerequisite:** JOUR 121, 231 & 232, or consent of instructor

## **JOUR 329 Fundamentals of Public Relations**

Section 21 – Mohammad Siddiqi

**Aim:** The objective of this course is to familiarize students with the basic concepts, principles, and processes of public relations. It is the foundation course in public relations and a supplemental course for students majoring in Journalism or Communications.

**Teaching Method:** Class lecture by the instructor and class participation by students

**Assignments:** Assigned Readings: Students are required to complete reading of assigned chapters from the text before coming to class, so they can actively participate in class discussion.

Class participation will be counted in determining the course grade. Additional reading materials may be assigned from time to time. Quizzes: Students should be ready for multiple choice, yes/no or fill-in the blanks type of short quiz after every two to three weeks. In total there will be five quizzes. Case Study: To help students understand the ideas expressed in a specific chapter and gain more writing experience, four problem-solving questions will be assigned during the course. Papers should be 2-3 pages, typed, double-spaced. Examinations: There will be a midterm and a final examination. Questions may be multiple choice or essay. Material from class lectures and handouts, as well as from the text, will be utilized.

**Tentative Reading List:** Cutlip & Center's *Effective Public Relations* (10th edition) by Glen M. Broom, 2009.

**Prerequisite:** None; open to non-majors.

### **JOUR 330 Magazine and Feature Writing**

Section 21 – Rich Moreno

**Aim:** This course is designed to give students an understanding of the concepts and practices of feature writing. Course reading and lectures will provide an overview of the basics of writing a newspaper or magazine feature story. Students will be asked to write weekly assignments using different styles and techniques on a wide variety of subjects.

**Teaching Method:** Lecture and class discussions; group critiques, multimedia presentations

**Assignments:** Weekly writing assignments, lecture, class discussions and a final magazine-style article paper

**Tentative Reading List:** *Writing for Newspapers and Magazines: The Pursuit of Excellence*, Fifth or Sixth Edition by Edward Jay Friedlander and John Lee

**Prerequisite:** Jour 121, 231 and 232 or consent of the instructor

### **JOUR 331 Advertising Principles & Practice**

Section 21 – Teresa Simmons

**Aim:** This course is designed to provide students with a broad perspective and general understanding of the practices and theory of advertising as a form of mass communication as well as an element in the promotion mix. The following areas will be covered in this course: agency/advertiser operations, target markets, advertising research, advertising objectives and strategy, media planning/placement, creative development, campaigns, integrated marketing communications, and advertising law/regulation.

**Teaching Method:** Lecture/discussion and hands-on application

**Tentative Reading List:** Kleppner's *Advertising Procedure*

**Prerequisite:** None

### **JOUR 335 Photojournalism**

Section 21 – Lisa Kernek

**Aim:** This course teaches the skillful use of a digital camera and the elements of good composition and technical quality in a photograph.

**Teaching Method:** Lab and lecture

**Assignments:** Weekly photo assignments, quizzes on readings, written midterm and final.

**Tentative Reading List:** *The Ultimate Field Guide to Photography* by National Geographic

**Prerequisite:** JOUR 231 or consent of instructor

## **JOUR 340 Public Relations Writing: Techniques and Style**

Section 21 – Mohammad Siddiqi

**Aim:** The purpose of this course is to provide instruction and writing practice designed to develop professional level writing skills expected of public relations practitioners. Students will learn different approaches in public relations writing as required for different audiences and media. Students will also become aware of the role of the public relations writer with attention to the ethical, legal, and public opinion forming contexts.

**Teaching Method:** Class lecture by the instructor and class exercises, participation and discussion by students

**Assignments:** Assigned Readings: Students are required to complete reading of assigned chapters from the text before coming to class, so they can actively participate in class discussion. Class participation will be counted in determining the course grade. Additional reading materials may be assigned from time to time. Exercises: Based on each chapter, students will be assigned exercises to further understand the subject matter and to improve their writing skills. Quizzes: A short quiz will be given after two/three chapters. In total there will be four quizzes.

Examinations: There will be a midterm and a final examination. Questions may be multiple choice or essay. Material from class lectures and handouts, as well as from the text, will be utilized. Class Project: Each student will be assigned a class project to design and prepare a camera-ready copy of a brochure or a newsletter. Details will be provided in the class after the midterm exam.

**Tentative Reading List:** *Public Relations Writing: The Essentials of Style and Format* (7<sup>th</sup> edition) by Thomas H. Bevia

**Prerequisites:** JOUR 121 or consent of instructor

## **JOUR 343 Creative Strategy in Advertising**

Section 21 – Teresa Simmons

**Aim:** This course will focus on the development of the creative strategy and the preparation and production of advertising campaigns from an account management perspective. Topics to be covered include the following: target markets, brand planning, integrated marketing communication, consumer research, advertising objectives and strategies, creative concepts and advertising management. In addition, techniques of advertising design and evaluation as employed in different campaign strategies will be taught.

**Teaching Method:** Lecture, discussion, development of full advertising campaign

**Assignments:** Exams, paper, project

**Tentative Reading List:** *Creative Strategy in Advertising* by Drewniansy and Jewler

**Prerequisite:** JOUR 331

## **JOUR 412 Problems In Contemporary Mass Communication**

Section 21 – Pearlie Strother-Adams

**Aim:** In this course we take a scholarly approach in looking at the many problems that contemporary media systems and workers continue to confront and even perpetuate as they function as important social, political, economic and professional entities and institutions in

society. The goal of the course is to help students better understand the crucial role that media play in shaping their lives, their thoughts, and the lives and thoughts of others by introducing them to pivotal scholarly media research and having them apply the theories from these key works to their own studies and observations of media.

**Teaching Method:** We will use a combination of lecture and discussion. Students will be responsible for reading and discussing key scholarly works with the goal of isolating the theory and providing examples for application. Some lecture will also be involved as theories and methods of application are made clear to students.

**Assignments:** Students will be expected to write 4-5 short critical papers. Short activities will be assigned from time to time that will either serve to prep students for the final paper or are works that emanate from current media events. A final ten page paper that utilizes the theories learned in the class is also required.

**Tentative Reading List:** A course pack with the latest theories on contemporary communication will be used in this course. Other readings as well as some key videos will be utilized.

**Prerequisite:** Junior or senior standing; open to non-majors

## **JOUR 415 Mass Communications Research Methods**

Section 21 – Pearlie Strother-Adams

**Aim:** JOUR 415, Mass Comm Research Methods, is a three credit hour course which is an introduction to research methods, employing both qualitative and quantitative research methodology and design used in mass comm.

**Teaching Method:** The course will involve lecture/ discussion and short in class as well as homework activities that will lead students to the completion of a longer project.

**Assignments:** Students will complete reading responses that will require them to analyze scholarly text in terms of research methodology and design. They will be required to read scholarly articles that employ both qualitative and quantitative research methods. The final project will be a ten page formal research proposal.

**Tentative Reading List:** Baxter and Babbie. *The Basics of Communication Research*. Thompson/ Wadsworth, 2004.

**Prerequisite:** Junior or senior standing; open to non-majors.

## **JOUR 417 Law of Mass Communications**

Section 21 – Bill Knight

**Aim:** Legal rights of and constraints on mass media are examined: the First Amendment and the public; defamation and libel; prior restraint/ prior review; publicity control; shield laws and other source protection; privacy/false light; Freedom of Information, Open Meetings and other “sunshine” laws; “commercial” speech; copyright and intellectual property; obscenity; “net neutrality”; and other relevant legal issues

**Teaching Method:** Lecture, small-group case studies, discussion of handouts and text

**Assignments:** Midterm and final exams, quizzes on textbook and other readings, one group presentation, a Freedom of Information project, short case briefs

**Tentative Reading List:** *A Student’s Guide to Mass Communication Law* by Nieto and Schmitt

**Prerequisite:** Junior or senior standing; open to non-majors

## **JOUR 427 History of Mass Communication**

Section 21 – Rich Moreno

**Aim:** This class examines the history and development of journalism and the mass media in the context of political, social and economic change with an emphasis on press freedom and responsibility.

**Teaching Method:** Lecture and class discussions; multimedia presentations

**Assignments:** Papers based on readings, discussion and research.

**Tentative Reading List:** *The Media in America: A History* by William David Sloan (8th Edition)

**Prerequisite:** Junior or senior standing; open to non-majors

## **JOUR 428 Press and Pop Culture**

Section 21 – Bill Knight

**Aim:** For decades, the role of journalist has been featured, exploited, defined, exaggerated, anointed and tainted in various ways, from poetry, plays and books to motion pictures, radio and TV entertainment, and comic books. The images have helped and hindered the gathering and presentation of news, and also the audience's perception of information and opinion from media messengers. Students will learn to detect and define journalist images, to discuss the interaction between real-life journalists and "reel-life" journalists, and to critically write about the interplay between reporters and their audiences.

**Teaching Method:** Lectures, handouts and multi-media presentations

**Assignments:** Two tests, one book review, one group-study project, occasional exercises, and one paper

**Tentative Reading List:** *Journalism in the Movies*, by Ehrlich, is required

**Prerequisite:** Junior or senior standing; open to non-majors

## **Quad Cities Campus**

### **ENG 299 Critical Methods of Reading and Writing**

Section Q01 – Everett Hamner

**Aim:** This course serves as a BLAS program "methods" course and is the one course specifically required for the English minor that many QC BLAS majors choose. The course introduces students to the basic forms and conventions of critical writing about literature, film, and other media. It also considers a wide range of strategies for interpreting both popular and literary texts, and it surveys an equally broad range of theoretical issues in literary studies. The idea is that any student who successfully completes this course should be well-prepared for upper-level English courses that engage more specific textual terrain.

**Assignments:** Regular, brief responses to readings and lectures; routine reading comprehension quizzes; two cumulative, overlapping argumentative research paper assignments

**Tentative Reading List:** TBA.

**Prerequisite:** ENG 180 with a grade of C or better, and at least one of the following with a grade of C or better: ENG 200, 201, 202, 206, 228, 238, 258, 290.



## **ENG 300 Short Story**

Section Q01 – Dan Malachuk

**Topic:** Three Approaches to the Short Story

**Aim:** Invented by moderns to make sense of modernity, short stories yield their insights in different ways. Short stories can be the most intense expressions of an author's vision; the course's first unit centers on stories by the great Russian author Leo Tolstoy. Short stories can shed a unique light on certain moments in modern history, such as the experience of American women between the Civil and First World War, the focus of the second unit. Finally, short stories can illuminate particular aspects of human experience, such as horror, the focus of the third unit, which turns to terrifying tales from Poe to Allende

**Teaching Method:** Lecture, discussion

**Tentative Reading List:** *Death of Ivan Ilyich*... ISBN: 0307388867; *Great Short Stories by American Women* ISBN: 0486287769; *Oxford Book of Gothic Tales* ISBN: 0199561532.

Total cost: \$40 (list), much less used/online

**Prerequisite:** None, but ENG 180 STRONGLY recommended

## **ENG 340 American Nature Writing**

Section Q01 – Dan Malachuk

**Topic:** Envisioning a Green Nation

**Aim:** This course examines two great nature writers—Thoreau, champion of the wild, and Willa Cather, champion of the farm—in relation to two movements in American art. In the mid-19th c., Thoreau and the Hudson River School portrayed wilderness as sacred: how, they wondered, might humans live fruitfully alongside it? Cather and the Regionalists looked at the Midwest in the early 20th c. and wondered whether farming the prairie was sustainable. There are many questions today about the future of the wild and the farm. What answers do Thoreau's *Walden* and Cather's beautiful short novel *O Pioneers!* provide? The course includes trips to the Figge Art Museum in Davenport, which showcases beautiful works from both movements.

**Teaching Method:** Lecture, discussion

**Tentative Reading List:** *Walden* ISBN: 0393930904; *O Pioneers* ISBN: 0199552320.

Total cost: \$22.50 (list), much less purchased used/online

**Prerequisite:** ENG 299 with a grade of C or better, or consent of instructor

## **ENG 356 Literature of the Bible**

Section Q01 – Everett Hamner

**Topic:** Ancient Texts and Modern Debates

**Aim:** Whether Jewish, Catholic, Protestant, agnostic, atheistic, or otherwise, most Americans today would be hard pressed to match the biblical knowledge of our ancestors. This trend has been explained by various secularization theories, which assume that as societies modernize, religious expression declines. What such claims often mask, however, is the great extent to which the Hebrew and Greek scriptures continue to drive our discussions not only about religion, but also about politics, ethics, science, race, gender, popular culture, and literature. Through reading selections from the Bible, examining interpretations from ethnically, sexually, and theologically diverse sources, and sampling online media and filmic materials, this course offers an opportunity to better grasp that contemporary impact. By conversing honestly and respectfully

and pursuing individually compelling argumentative papers, we will better appreciate how these ancient texts have shaped so many modern debates.

**Assignments:** Regular, brief responses to readings and lectures; routine reading comprehension quizzes; interview project; final paper and presentation

**Tentative Reading List:**

Selections from a contemporary translation of *The Bible* (the NRSV is recommended)

Marcus Borg, *Reading the Bible Again for the First Time*

Marilynne Robinson, *Gilead*

Online audio/video lectures (transcripts will also be available)

**Prerequisite:** None, but ENG 180 STRONGLY recommended

## **ENG 380 Writing in the Humanities and Social Sciences**

Section Q01 – Sherie Brigham

**Aim:** English 380 is a Writing in the Disciplines (WID) course and an elective in the Professional Writing Minor. Students will have an opportunity to write about topics in their majors, minors, or special interests and link these topics to global issues. The theme, globalization, is intended to accommodate any field of study. One can examine globalization through the lenses of philosophy, psychology, sociology, political science, history, literature, music, film, sports, law, medicine, finance, religion, ecology, education, economics, engineering, international relations, etc. We will read about globalization from a variety of perspectives, then summarize, analyze, and critique some of our readings in preparation for a final project: a substantial, researched paper exploring a controversial/debatable issue or problem in the context of globalization. Although the course theme is globalization, the course purpose is to develop and refine skills, styles, and rhetorical strategies for writing in the humanities and the social sciences.

**Teaching Method:** Classroom discussion, collaborative workshops, and some lecture

**Tentative Reading List:** *A Pocket Style Manual* by Diana Hacker; *Style: Lessons in Clarity and Grace* by Joseph Williams and Gregory Colomb; *“They Say/I Say”: The Moves That Matter in Academic Writing* by Gerald Graff and Cathy Berkenstein

**Prerequisite:** ENG 280 or its equivalent

## **ENG 500 Theory and Practice of English Studies**

Section Q01 – Merrill Cole

**Aim:** This course provides an advanced introduction to literary theory through the careful study of texts from a variety of interpretative schools, including formalism, structuralism, poststructuralism, psychoanalysis, feminism, queer theory, Marxism, cultural studies, critical race studies, and postcolonial studies. English 500 aims to make graduate students conversant in the field of English Studies, not just knowledgeable about important ways of reading, but ready to put that expert knowledge into practice, to reflect critically on the reading process, and to compose effective interpretive arguments.

**Assignments:** Seminar participants will contribute regular three-page analyses of one of the essays or books under consideration. The task for the final project is to apply at least two theoretical approaches to a primary text of the student’s own choosing, whether that text be a work of literature or some other English-language artifact.

**Tentative Reading List:**

Sigmund Freud, *The Interpretation of Dreams*. ISBN: 0465019773  
Sigmund Freud, *Three Essays on the Theory of Sexuality*. ISBN: 0465097081  
Michel Foucault, *The History of Sexuality*, Vol. 1. ISBN: 0679724699  
*The Marx-Engels Reader*. Second Ed. Ed. Robert Tucker. ISBN: 039309040X  
*MLA Handbook for Writers of Research Papers*. Seventh Ed. ISBN: 1603290249  
Toni Morrison, *Playing in the Dark*. ISBN: 0679745424  
Friedrich Nietzsche, *Beyond Good & Evil*. ISBN: 0679724656  
Eve Kosofsky Sedgwick, *Epistemology of the Closet*. ISBN: 0520254066  
Edward Said, *Culture & Imperialism*. ISBN: 0679750541  
Slavoj Žižek. *The Sublime Object of Ideology*. Second Ed. ISBN: 1844673006  
There will also be essays to download from WesternOnline.

Students planning to order books online need to make sure they buy the editions with the ISBNs listed above; alternative editions are not acceptable.

**Prerequisite:** Graduate standing

## **ENG 532 Literature and Place**

Section Q01 – Dan Malachuk

**Topic:** Romanticism, Landscape Painting, and Ideas of Place

**Aim:** Romanticism inspired modern environmentalist ideas of place, but who inspired the Romantics? This course assesses the debt of three Romantic literatures to landscape painting for green ideas of place. The first unit looks at Goethe's novel *Elective Affinities* (1809) in relation to contemporary German philosophers and the Dutch Golden Age landscapes so important to Goethe and his peers. The second unit reads Wordsworth and Coleridge's *Lyrical Ballads* (1798) alongside late Enlightenment natural historians as well as innovative English landscape painters like Constable. The third unit links the major Transcendentalists to the Hudson River School. Schama's brilliant *Landscape and Memory* and the collections at the Figge Art Museum will serve as inspirations.

**Teaching Method:** Lecture, discussion

**Tentative Reading List:** *Elective Affinities* ISBN: 0199555362; *Lyrical Ballads and Related Writings* ISBN: 0618107320; *Landscape and Memory* ISBN: 0679735127.

Total cost: \$64 (list), much less used/online

**Prerequisite:** Graduate standing

## **Arts & Sciences**

### **A&S 195 Introduction to Liberal Arts & Sciences**

Section Q01 – Everett Hamner

**Topic:** Evolution, Society, and Humanity

**Aim:** Charles Darwin's theory of evolution by natural selection is often named among the most significant discoveries in human history. According to polls taken over the last quarter century, however, about half of Americans—far more than in any other developed nation—regard it as illegitimate. In many cases the rejection is due to misunderstandings about the scientific term

“theory” or lack of exposure to hard evidence; wide associations with a cold-hearted “survival of the fittest” and a newly militant atheism also play a major role here. Indeed the 150-year-plus history of this idea is so complex, and the implications for the future of humanity so many, that it offers a uniquely provocative nexus for understanding relationships between the sciences, social sciences, and humanities. By examining evolution through biological, sociological, historical, literary, and filmic texts, as well as through conversations with a wide range of guest lecturers and conversation partners, this course invites early and middle-stage undergraduates to explore the many opportunities of the liberal arts and sciences. With a moderate reading load, a handful of comprehension quizzes, an extensive series of writing exercises, and the opportunity to engage individuals outside the class via personal letters, the course culminates with short argumentative essays tied to each student’s areas of individual interest.

**Assignments:** Regular, brief responses to readings and lectures; routine reading comprehension quizzes; unique personal correspondence project; final paper and presentation

**Tentative Reading List:** Karl W. Giberson, *Saving Darwin*; Gerald Graff & Cathy Birkenstein, *They Say/I Say: The Moves that Matter in Persuasive Writing*; A.S. Byatt, *Angels and Insects*. Short articles representing a wide range of disciplinary approaches

**Prerequisite:** None

## Honors College

### **GH 101 “The American Dream”: The Myths and Realities of Social Class**

Section 91, 92 – Timothy Helwig

**Aim:** In 1782, American essayist J. Hector St. John de Crèvecoeur wrote, “The rich and the poor are not so far removed from each other as they are in Europe....We are the most perfect society now existing in the world.” And thus, from the 18th century to the present, a number of American authors, political theorists, and social commentators have helped to construct the image of America as a largely classless society, even during periods of economic crisis that would seem to contradict that mythology. This course will investigate how a diverse set of American authors since the beginning of the industrial revolution in the 1830s responded to America’s volatile economic climate and began to construct class identities. From Frederick Douglass’s heroic pursuit of freedom and the rights to his own labor, to Herman Melville’s prophetic depiction of mind-numbing office cubicles, to F. Scott Fitzgerald’s poignant portrait of American idealism, to Paul Auster’s dystopic figuration of the post-industrial age, American writers can help us to see the ways that class, along with the critically important social sites of race, gender, and sexuality, shapes the American experience and influences our everyday lives.

**Assignments:** Reading quizzes, short essays, and final research project

**Teaching Method:** Guided discussion, film, one-on-one conferences, and some lecture

**Tentative Reading List:** Frederick Douglass’s *Narrative of the Life of Frederick Douglass*; Horatio Alger’s *Ragged Dick*; F. Scott Fitzgerald’s *The Great Gatsby*; Paul Auster’s *In the Country of Last Things*; and a variety of essays, films, and other popular media.

**Prerequisite:** Students must be enrolled in the Illinois Centennial Honors College.

## **GH 101 King Arthur in Our Time**

Sections 96, 97 – Margaret Sinex

**Aim:** “King Arthur in Our Time” has been designed for students seeking ENG 180 or 280 credit. This class will introduce you to some of the notable retellings and interpretations of Arthurian material drawn from literary works and the visual arts of the nineteenth and twentieth centuries. Recognizing the importance of Malory’s *Morte Darthur* as an inspiration for nineteenth-century poets, we will read selections from it as we encounter the poetic treatments of Morris and Tennyson. The course will also provide you with opportunities to use film treatments and contemporary fiction in your written work since many students first encounter Arthurian themes and characters in films and in computer games. We will read works illustrating several genres (e.g. poetry, novel) and study book illustrations (Doré) and paintings of the Pre-Raphaelites. The works selected will illustrate the Arthurian Revival of the nineteenth century.

**Prerequisite:** Students must be enrolled in the Illinois Centennial Honors College

## **GH 301 The Immortal Game: A Literary Exploration of Chess**

Section 11 – Amy Patrick Mossman

Chess has been around since at least the fifth century. In addition to being a game played across cultures throughout centuries, it has also been the subject and inspiration of literature, across cultures, for over 1400 years. Emphasizing this point, David Shenk cites a 2000 article by writer Daniel Schifrin in *Tikkun Magazine*: "The game of chess--with its richness, complexity and barely suppressed violence--is an extraordinary metaphor for the human condition. Some of the most important fiction writers and poets of the last two centuries--Nabokov, Borges, Tolstoy, Canetti, Aleichem, Eliot, and others--have fully recognized the uncanny ability of a chess game to represent the contradictions, struggles, and hopes of human society."

In the humanities, chess has played a role as inspiration, metaphor, allegory, problem-solving device--even a key to understanding how we think, learn, and adapt. In this course, we will focus on texts that incorporate chess, both literally and figuratively, to reveal, question, and comment on the human condition.

Questions we'll address during the course include: In what ways has chess served as metaphor and allegory in literature? In what ways has chess been epistemic in the humanities? How is chess employed in contemporary texts? How have writers used chess to artistically comment on war, governance, morality, leadership, and life in general? And finally, by studying its intersections with text, we'll try to answer the question, at least for ourselves, what is it about chess that has earned it the title of “the immortal game”?

**Teaching Method:** Mix of discussion, films, lecture

**Assignments:** Papers, presentation

**Prerequisite:** Students must be enrolled in the Illinois Centennial Honors College