

English & Journalism Course Descriptions Fall 2013

Macomb Campus

Composition (ENG 100, 180, 280)

ENG 100 Introduction to Writing

Sections 5, 12, 19 – Jacque Wilson-Jordan

Aim: We will work together on a series of writing assignments aimed to support students in gaining proficiency and confidence in writing. In the first half of the semester, student-writers will be encouraged to explore topics of interest to them that allow them to think about and for themselves. In the second half of the semester, we will focus on writing about texts--fiction, non-fiction, and/or film, mainly with the aim of learning to summarize and think critically about the ideas they present. Students will find and develop ideas for writing, organize ideas into paragraphs and paragraphs into essays, and edit and proofread their work to achieve clarity and correctness at the sentence level.

Teaching Method: Students will actively engage in small and large group discussions centered on reading, drafting, and peer evaluation. I will meet with students two times during the semester to discuss their work-in-progress with the goal of helping each writer analyze and improve his/her individual writing practice.

Assignments: The main writing assignments will tentatively include a description, a narrative collage, a summary and response to reading, an analysis, and a film review. Daily assignments in class will be another important component of the final grade.

Tentative Reading List: Hacker's *A Pocket Style Manual*; other readings to be announced.

Prerequisite: Placement into English 100

ENG 100 Introduction to Writing

Sections 9, 17, 29—Bill Knox

Aim: The course will provide practice in processes and products of personal, social transformational, and academic writing; organized around the campus theme "Food and Drink." Writing instruction will focus on invention, drafting, revising, editing, and proofreading as well as writing fundamentals. Readings from *Everybody Eats* will provide models for content, structure, critical thinking, creativity, and good writing practice.

Teaching Method: The class will combine lecture; discussion of students' reading, writing, and personal experience with the theme; and writing workshops.

Assignments: Six personal, experience- and reading-based essays, numerous short writings, and a course portfolio.

Tentative Reading List: Anderson's *Everybody Eats* and Hacker's *A Pocket Style Manual*, 7th ed.

Prerequisite: Placement into ENG 100

ENG 100 Introduction to Writing

Sections 13, 15, 24, 28 – John Schulze

Aim: In this class, we will explore various texts and genres in an effort to better understand the value and power of language.

Teaching Method/Assignments: At the beginning of the semester we will examine song lyrics. Each student will select a song to write about, develop an understanding of figurative language, examine the cultural context of the song, and give a brief oral presentation to the class about the song and the student's findings. The second section will

focus on creative nonfiction. We will read several personal essays and narratives, have discussions about the genre and its varying structures, and then each student will compose their own essay/narrative. The semester will conclude with a section on short fiction. We will read several short stories, have class discussions about the stories, explore different forms of fiction, and then each student will write a short précis (summary) for two of the stories or essays.

Prerequisite: Placement into ENG 100

ENG 180 College Composition I

Sections IC1 (Online), 9, 17 – Barbara Ashwood-Gegas

Aim: ENG 180 is an introductory writing course that uses personal writing as a way into public academic writing. You will choose paper topics based on your interests and become familiar with several kinds of writing including personal essays, persuasive essays, project proposals, annotated bibliographies, and research papers. Each assignment sequentially builds upon skills learned in previous assignments, culminating in a final research paper.

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

ENG 180 College Composition I

Sections IC2 (Online) – Penny Rigg

Aim: Introduction to college writing with an emphasis on the writing process, reflective writing, and critical thinking.

Teaching Method: There will be weekly posted “lectures” and class discussion board postings. There will still be group work that will require sharing your writing with other members of the class through the Desire to Learn Discussion Boards.

Assignments: There will be major papers: descriptive, summary/response, commentary/proposal, argument, and a reflective narrative. Each major paper will have pre-writing and homework that will help you complete the assignment. Major papers will be peer-reviewed prior to turning in the final draft.

Tentative Reading List: *The Curious Writer*, Concise, 3rd edition, by Bruce Ballenger; *A Pocket Style Manual*, 6th edition, by Diana Hacker

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

ENG 180 College Composition I

Sections 12, 15, 25 – Kathie Zemke

Aim: To introduce students to college writing expectations; to prepare students to write effectively at the college level and to have confidence in their writing. Course focuses on both the writing process and the written product.

Teaching Method: Writing workshop, discussions, small group work, infrequent lectures

Assignments: Blogging, 5 major papers, daily assignments associated with the major papers, weekly *A Pocket Style Manual* on-line assignments

Tentative Reading List: 2 required textbooks

Engaging Questions: A Guide to Writing by Carolyn Channell and Timothy Crusius, 1st edition, ISBN: 0073383821

A Pocket Style Manual by Diana Hacker, 6th edition, ISBN: 0312542542

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

ENG 280 College Composition II

Topic: Popular Culture

Sections IC1 (Online), 33 – Rick Clemons

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

Teaching Method: On campus, 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. Online, my course is primarily conducted through postings on Western Online, email, Web links, and discussion boards.

Assignments: Three major writing assignments make up a majority of the course grade, but quizzes, homework assignments, and participation 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; *Argument!* by John Gooch and Dorothy Seyler, 2nd edition; and, *A Pocket Style Manual* by Diana Hacker and Nancy Sommers, 6th edition.

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

ENG 280 College Composition II

Sections IC2 (Online), 1, 16 – 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* – 2nd Edition – Barnett and Bedau. (Book is under \$20.) Other readings from the library will be assigned. A handbook may be required for the online section.

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

ENG 280 College Composition II

Topic: The Workings of Crime

Sections 14, 18, 29 – Penny Rigg

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*, 6th edition, by Diana Hacker; *The Curious Researcher*, 7th edition, by Bruce Ballenger; *Look Again* by Lisa Scottoline

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

ENG 280 College Composition II

Sections 8, 15 – Alisha White

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 analyzing images, digital composing, writing narratives, analyzing memoirs, and in-depth research of a topic.

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

Assignments: Students will write summaries and responses to assigned readings as well as other short writing assignments and in-class activities. Major papers include visual analysis, digital composing, personal narrative, and an annotated bibliography. In-class and online writing, quizzes, and class participation will also figure into the final grade.

Tentative Reading List: Students are required to purchase Channell & Crusius *Engaging Questions: A Guide to Writing*, a memoir chosen from an approved list, and Lamott *Bird by Bird*.

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

ENG 280 College Composition II

Sections 9, 21, 35, 38 – 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 hours earned

ENG 280 College Composition II

Topic: The Production, Consumption, and Politics of Food in the US

Sections 20, 34 – Jose Fernandez

Aim: The primary goal of this course is to improve your analytical and writing skills by practicing the type of academic writing that will be required in most of your college-level courses. As a group, we will concentrate on the topic of food. We will think critically about our relation with food from an economic, social, nutritional, environmental, and political perspective.

Teaching Method: This class is structured as a writing workshop where students will read, analyze, write, and respond to arguments on a regular basis. Other forms of students' active and regular participation will include: class discussions, short and long in-class writing exercises, peer review sessions, reading responses, and small group work.

Assignments: Students will write four major papers: a visual analysis (3-4 pages), an interview narrative (3-4 pages), a research proposal & annotated bibliography (4-5 pages), and an argument paper (8-10 pages). Class attendance, participation, and writing exercises will also count toward students' final grade.

Tentative Reading List: Sylvan Barnet and Hugo Bedau's *From Critical Thinking to Argument* (3rd ed.), and Michael Pollan's *The Omnivore's Dilemma: A Natural History of Four Meals*.

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

Undergraduate Courses

English Literature & Language

ENG 200 Introduction to Poetry

Sections 1, 2 – William Thompson

Aim: Read and, one hopes, enjoy poetry and along the way learn the many, various, contradicting things poetry has to say about the astounding fact that we are alive. We will read ancient poetry, new poetry, traditional forms of poetry, experimental forms of poetry (though arguably every poem is an experiment but more about that later), long poems, short poems, English poetry, American poetry, Chinese poetry, poetry by women, by men, by African Americans, gay persons, etc.

Teaching Method: Discussion

Assignments: Papers, reading quizzes, final exam

Tentative Reading List: *Nox* (Anne Carson); *100 Poems from the Chinese* translated by Kenneth Rexroth; *Here Bullet* by Brian Turner; *Bellocq's Ophelia* by Natasha Trethewey; *Paradise Lost* by John Milton; *Radi Os* by Ronald Johnson; and much, much more.

Prerequisite: Curiosity, Being Alive (useful, but not as useful as curiosity)

ENG 201 Introduction to Fiction

Topic: Literature of the Apocalypse

Sections 1, 2 – Marjorie Allison

Aim: Why is our culture so interested in the end of the world? This course will explore that question by introducing students to contemporary and classic literature that looks at how doomsday may arrive. Students will learn several arch-typical narrative forms and conventions used in the genre. We will also study how different writers adopt these conventions of catastrophe literature to serve their own narrative purposes. Apocalyptic and post-apocalyptic fiction often includes a critique of social, historical, and economic norms and conditions. In addition, these narratives also provide authors and readers a way of understanding, intervening in, and transforming these same social norms and conditions. In other words, creativity, hope, transformation, and re-birth are often the subtexts for apocalyptic stories about war, disease, famine, and world-smashing asteroids: if not in the literature then in the lives of the authors and readers.

Assignments:

--two papers, about five pages each

--midterm and final exam

--frequent short reading responses

--discussion leader

Tentative Reading List:

The Road, by Cormac McCarthy

Cat's Cradle, by Kurt Vonnegut

The Handmaid's Tale, by Margret Atwood

Parable of the Sower, by Octavia E. Butler

Short stories that will supplement these novels have been written by such authors as Jack London, E.M. Forster, Joanna Russ, and Paolo Bacigalupi.

Possible films include: *12 Monkeys* and *The Children of Men*

Prerequisite: None

ENG 285 Introduction to Creative Writing

Section 2 – Merrill Cole

Aim: This course offers the opportunity to begin exploring the limits of the imagination in the context of words. Becoming a writer concerns more than learning to craft a compelling story, to spell out convincing dialogue, or to fashion a vibrant poetic image: it also means developing critical awareness of ourselves and of the world around us. Creative writing can help us 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 to excel at their art. We will read poems, non-fiction pieces, and short stories, as well as the helpful writer's advice of Schaefer and Diamond. The poems and narratives 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 experiments.

Assignments: This course is also a writing workshop, where participants will regularly submit writing in progress. Writers need practice—and then more practice. Accordingly, we will also have routine homework exercises, in addition to occasional classroom writing 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 balancing the two, the course is designed to produce better writers.

Tentative Reading List:

The Norton Anthology of Short Fiction. Shorter Seventh Edition. ISBN: 0393926125
Schaefer, Candace and Rick Diamond. *The Creative Writing Guide*. ISBN: 0321011236
There will also be poems & other materials to download on my web site.

Prerequisite: None

ENG/BC 290 Introduction to Film

Section 3 – Rick Clemons

Aim: We will study films, American and international, to learn techniques used by filmmakers to impart meaning, to appreciate film as an art form, to understand film as a commercial enterprise, and to explore how film affects audiences.

Teaching Method: Film screenings, discussion, lecture

Assignments: Weekly film screenings, weekly quizzes, weekly screening reports, two analysis papers, a midterm exam, and a final exam

Tentative Reading List: *Film. An Introduction*, 4th edition, by William H. Phillips; *A Short Guide to Writing About Film*, 8th edition, by Timothy Corrigan

Tentative Feature Films, Shorts, and Clips (others to be announced): *Casablanca*, *Singin' In the Rain*, "Un chien andalou," *Gold Diggers of 1933*, *Battleship Potemkin*, "Begone Dull Care," *Mission Impossible*, *The Untouchables*, *Amarcord*, *The General*, *The Last of the Mohicans*, *Notorious*, *Some Like It Hot*, *Gentlemen Prefer Blondes*, *Moulin Rouge*, *Frankenstein*, and many more!

Prerequisite: None

ENG 299 Critical Methods of Reading and Writing

Section 1 – David Banash

Aim: "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. 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.

Assignments/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

Tentative Reading List:

ENG 299 Course Pack

Angela Carter, Penguin, *The Bloody Chamber* (0-14017821-X)

Joseph Conrad, Norton Critical, *Heart of Darkness* 4th Edition (978-0-393-92636-1)

Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, MLA, 7th ed. (978-1-60329-024-1)

Allen Ginsberg, *Howl and Other Poems*, City Lights (0872860175)

Lyn Hejinian, *My Life*, Green Integer (1931243336)

Sharon Olds, *Satan Says*, University of Pennsylvania (0822953145)

William Shakespeare, *The Sonnets*. Putnam/Penguin Signet (0-140-71453-7)

Steve Tomasula, *IN & OZ* University of Chicago (978-0226807447)

Joseph Williams, *Style: The Basics of Clarity and Grace*, Pearson, 4 ed. (978-0205830763)

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 1, 2 – Chris Iwanicki

Aim: In ENG 301 we will closely and carefully read a selection of novels in order to examine how elements such as character, plot, theme, symbol, structure, and imagery (just to name a few) work together to create a distinctive world that may or may not be reflective of the author's own situation in life and moment in history. We will consider the values and strategies that authors bring to the act of writing and the interpretive strategies that readers bring to the act of reading. In this way, we will explore how writing, reading, and interpretation are transformative political and social practices of everyday life. Our class will pay special attention to the ways in which the works we read portray the situations of women in the light of socio-economic barriers, psychological challenges, and/or various cultural practices and expectations that shape their experience.

Teaching Method: A combination of lecture and discussion, with greater emphasis placed on discussion.

Assignments: Approximately 4 papers (5-7 pages per assignment). A final, self-reflexive exercise ("open book") to be completed during final exam week.

Tentative Reading List:

Allison, Dorothy. *Bastard Out of Carolina*

Austen, Jane. *Pride and Prejudice*

Hardy, Thomas. *Jude the Obscure*

Morrison, Toni. *The Bluest Eye*

Nabokov, Vladimir. *Lolita*

Walker, Alice. *Possessing the Secret of Joy*

Woolf, Virginia. *To the Lighthouse*

Prerequisite: None, but ENG 280 HIGHLY recommended

ENG 319 Studies in Nineteenth Century British Literature

Section 1 – Marjorie Allison

Aim: One of the major developments in literature during the 19th Century was the rise of the British novel.

What many contemporary scholars find engaging to study is how more current authors have gone back to those classics and have either rewritten the thematics for a post-modern world or have extended the storylines to suggest what else might have been in play in the backgrounds if we take a different perspective. For instance, Jean Rhys imagines how life in the Caribbean might have shaped Bertha (the mad woman in the attic of *Jane Eyre*) so that it is logical she went mad. Louis Bayard takes the character of Tiny Tim from *A Christmas Carol* and imagines what his life might be like as an adult living in a house of prostitution years later. Throughout the semester, we will read not only some of the classics from the 19th century but also contemporary “responses” to them in order to see what thematics and stylistics have remained and what has changed due to cultural shifts and changes in society.

Assignments:

--two working papers, five-pages each

--longer term paper—8-10 pages

--discussion leader

Tentative Reading List:

Pride and Prejudice. Jane Austen

Concrete Island. Ballard

Mr. Timothy. Louis Bayard

Jane Eyre. Charlotte Bronte

Foe. J.M. Coetzee

Robinson Crusoe. Daniel Defoe

A Christmas Carol. Charles Dickens

Wide Sargasso Sea. Jean Rhys

Bollywood film: *Bride and Prejudice*

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

ENG 350 Postcolonial Literature

Section 1 – Shazia Rahman

Aim: This course will provide you with an overview of the emergence of postcolonialism as a discipline within literary studies which studies literature that addresses the experiences of Empire or are produced by writers from countries with a history of colonialism or writers who have migrated from formerly colonized countries. We will closely examine the major areas of concern in this body of literature from a number of different perspectives including the perspective of the colonizer, the colonized, and the formerly colonized. We will also grapple with issues of nationalism, feminism and migration.

Teaching Method: 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:

Beginning Postcolonialism by John McLeod

A Grain of Wheat Ngugi Wa Thiongo

Jane Eyre by Charlotte Bronte

Wide Sargasso Sea by Jean Rhys

My Place by Sally Morgan

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

ENG 355 Myths, Legends and Literature

Section 1 – Merrill Cole

Aim: This seminar investigates mythology in literature and culture. The basic premise is that a grasp of what mythology is and how it operates helps us to understand not only the cultural productions of the past, but also the myth-saturated world around us today. That is to say, myth does not exist only elsewhere, for other people: it is active here and today. Of particular interest to the course are fictions of the body and fables of the social order. The scope is limited to Classical, Christian, and contemporary mythologies.

Tentative Reading List: Alternative editions and e-book readers are not acceptable.

Sophocles, *The Oedipus Cycle*. ISBN: 0062119990

Plato, *The Republic*. ISBN: 0872201368

Ovid, *Metamorphoses*. Norton Critical Edition. ISBN: 039392534X

Holy Bible: New Revised Standard Version. ISBN: 0195283805

John Milton, *Paradise Lost*. ISBN: 0393924289

Mary Shelley, *Frankenstein*. Norton Critical Edition. ISBN: 0393927938

T.S. Eliot, *The Waste Land*. Norton Critical Edition. ISBN: 0393974995

Jeanette Winterson, *Oranges Are Not the Only Fruit*. ISBN: 0802135161

Roland Barthes, *Mythologies*. ISBN: 0374521506

Prerequisite: None, but ENG 280 HIGHLY recommended

ENG 366 Reading Instruction in Secondary Schools

Section 1 – Alisha White

Aim: This course addresses instructional reading strategies for secondary content area classrooms. It focuses on reading and literacy instruction, design and selection of content-specific reading materials, creating course content to meet learner needs, and formal and informal reading assessment. In this course, candidates will explore methods for integrating reading instruction into their secondary classroom content areas. We will discuss methods for selecting appropriate texts for students and planning reading instruction and assessment. We will address strategies for teaching vocabulary, comprehension, fluency, interpretation, and study skills.

Teaching Method: Large- and small-group discussion, oral presentations and lecture

Assignments: Candidates will design, select, and evaluate materials specific to their content areas and the reading needs of students in specific social and cultural contexts. Candidates will also discuss roles of language and literacy, oral and written communication, and technology on the teaching of reading and literacy at the secondary level. Candidates will create reading websites, lesson plans, curriculum units and reading study guides, engaging in strategies focused on working with secondary readers.

Tentative Reading List:

Required Texts

- Ellery, V. & Rosenboom, J.L. (2011). *Sustaining Strategic Readers: Techniques for Supporting Content Literacy in Grades 6-12*. Intl Reading Assn.
- Miller, M. & Veatch, N. (2011). *Literacy in Context (Linc): Choosing Instructional Strategies to Teach Reading in Content Areas for Students Grades 5-12*. Pearson College Div.
- Readence, J.E., Bean, T.W., Baldwin, R. S. (2011). *Content Area Literacy: An Integrated Approach* (10th Edition). Kendall/Hunt Pub Co.

Suggested Texts

- Allen, J. (2007). *Inside Words: Tools for Teaching Academic Vocabulary, Grades 4-12*. Portland, ME: Stenhouse.
- Alvermann, D., Phelps, S., Gillis, V.R. (2010). *Content Area Reading and Literacy: Succeeding in Today's Diverse Classrooms* (6th ed.). Upper Saddle River, NJ: Allyn & Bacon.
- Buehl, D. (2011). *Developing Readers in the Academic Disciplines*. Intl Reading Assn.
- Freeman, Y. S., Freeman, D. E., & Mercuri, S. (2002). *Closing the Achievement Gap: How to Reach Limited-Formal-Schooling and Long-Term English Learners*. Portsmouth, NH: Heinemann.
- Gallagher, K. (2004). *Deeper Reading: Comprehending Challenging Texts, 4-12*. Portland, ME: Stenhouse.
- McBride, B., Ogle, D., Klemp, R. (2007). *Building Literacy in Social Studies: Strategies for Improving Comprehension and Critical Thinking*. Assn for Supervision & Curriculum
- Robb, L. (2008). *Teaching Reading in Social Studies, Science, and Math: Practical Ways to Weave Comprehension Strategies into Your Content Area Teaching*.
- Ruddell, M.R. (2008). *Teaching Content Reading and Writing*, 5th. ed. NY: John Wiley and Sons.
- Tierney, R. & Readence, J. (2005). *Reading Strategies and Practices: A Compendium* (6th ed.). Boston: Allyn & Bacon.
- Tovani, C. (2004). *Do I Really Have to Teach Reading?* Portland, ME: Stenhouse.
- Vacca, R. & Vacca, J. (2004). *Content Area Reading*, 8th ed. NY: Addison Wesley Longman.
- Wiggins, G., & McTighe, J. (2005). *Understanding by Design*. Alexandria, VA: ASCD.
- Wilhelm, J. D. (2004). *Reading Is Seeing: Learning to Visualize Scenes, Characters, Ideas, and Text Worlds to Improve Comprehension and Reflective Reading*. New York, NY: Scholastic.
- Wood, K.D. (2006). *Literacy Strategies Across the Subject Areas*, 2nd ed. Boston: Allyn & Bacon.

Prerequisite: TBD

ENG 368 Studies in Literary Theory

Section 1 – Chris Iwanicki

Aim: This class is an exploration of significant themes and questions regarding literary and rhetorical theory. We will read a variety of key statements in the development of literary theory, beginning with ancient sources such as Plato and Aristotle. As the course unfolds, however, we will read additional texts from the 18th through the early 21st centuries, covering an expansive chronology of thought. The reading will be dense and difficult, but students who persevere will gain a richer context for thinking about what it means to be a reader, writer, and interpreter of literature and of various manifestations of "culture." Key questions will include: What does it mean to formulate an interpretation of a text or of a cultural phenomenon? How does the exploration of literary theory lead to a deeper understanding of the intellectual activities we engage in when we "respond" to texts and other cultural phenomena? How is difference (in the forms of sexual orientation/gender/racial/economic class/national identity) manifested through our practices of the interpretation of texts? We will tie our explorations of literary theory to pragmatic issues such as (1) definitions of what it means to "interpret," (2) relationships between the elements of "literary structure" and our acts of interpretation, (3) views about the nature of language (esp. in light of the frameworks offered by Bakhtin, Saussure, and Wittgenstein), (4) understandings of the relationship between ideology and literature, and (5) understandings of different "modes"/"schools" of literary interpretation.

Teaching Method: A combination of lecture and discussion

Assignments: Approximately 4 papers of 5-8 pages each. A final, self-reflexive exercise ("open book") to be completed during final exam week.

Tentative Reading List: *The Norton Anthology of Theory and Criticism* (2nd. ed. 2010). Ed. Vincent Leitch, et al. ISBN: 978-0-393-93292-8.

Prerequisite: ENG 299 with a grade of C or better

ENG 380 Writing in the Humanities and Social Sciences

Topic: Writing for Publication

Section 1- Alice Robertson

Aim: The purpose of this course is to teach students in the professional writing minor, the English major and any other major in the Humanities and Social Sciences how to write for publication in their specific fields. The class will consist of a series of writing assignments: A rhetorical analysis of an article in their field, a collaborative report on a problem/issue in a particular field, a rhetorical analysis of an appropriate journal and an article written for publication in that journal.

Teaching Method: As a class, we will first read and rhetorically analyze a group of readings to give the students the tools they need to rhetorically analyze research articles, primary sources and journals. Second, the class will divide into groups and collaboratively research and write a report that mirrors their final assignment, thus giving the students a chance to master the research techniques, source evaluation of materials, and actual writing processes necessary for the final two individual papers. The last 6 weeks of the course will be devoted to each student analyzing a journal in his/her field, writing up that analysis, and then producing an article to be submitted for publication in the journal they analyzed. In other words, the class is all about writing on an advanced level, one that prepares the students to write professionally in their chosen field. We will accent improving writing through an emphasis on style and audience choices as well as focusing on primary and secondary research practices.

Assignments:

1. A rhetorical analysis of an article in the student's major field
2. A collaborative paper dealing with a problem/issue in a particular major field
3. A rhetorical analysis of a journal in the student's major field
4. An original article written by the student for that particular journal

Tentative Reading List:

Style: The Basics of Clarity and Grace, Joe Williams

The Craft of Revision, Donald Murray

A Pocket Style Manual, Diana Hacker

Prerequisite: ENG 180 and 280

ENG 384 Teaching Writing in Secondary Schools

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 others' 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:

Gallagher, Kelly. (2011). *Write Like This: Teaching Real-World Writing Through Modeling and Mentor Texts*. (ISBN: 9781571108968).

Kirby, Dawn & Darren Crovitz (2013). *Inside Out: Strategies for Teaching Writing*. (4th edition) Portsmouth: Heinemann. (ISBN 9780325041957)

Kittle, Penny. (2008). *Write Beside Them: Risk, Voice, and Clarity in High School Writing*. Portsmouth: Heinemann. (ISBN: 9780325010977).

Wilhelm, Jeffrey; Michael Smith & James Fredricksen. (2012). *Get It Done! Writing and Analyzing Informational Texts to Make Things Happen*. Portsmouth: Heinemann. (ISBN9780325042916.)

Prerequisite: ENG 280

ENG 385 Intermediate Poetry Writing

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: Addonizio, Kim. *Ordinary Genius: A Guide for the Poet Within*. ISBN: 0393334163. There will also be poems & materials to download from my website.

Prerequisite: ENG 285 or permission of instructor.

ENG 387 Nonfiction Workshop

Section 1 – 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 workshopping 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 433 Literature for Young Adults

Section 1 – Alisha White

Aim: This course is designed as an introduction to the multiple genres of contemporary young adult literature. Students will read a range of YAL texts written by award-winning authors, which we will discuss from the perspectives of genre, theme, representations of adolescence and adulthood, and approaches to interpretation. English Education majors will consider pedagogical approaches while others will consider the texts from a literary or sociocultural perspective.

Teaching Method: Large- and small-group discussion, oral presentations, as well as digital and arts-based responses to literature.

Assignments: Response Journals, YA Awards Paper and Poster Session, Digital YA Novel Project, Research Project

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.

Moon, B. (1999). *Literary Terms: A Practical Glossary*. Urbana, IL: National Council of Teachers of English.

Pearl, N. (2007). *Book Crush*. Seattle, WA: Sasquatch Books.

Plus 12 award-winning young adult novels

Prerequisite: None

EDUC 439G English Methods

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. We 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.

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

Assignments: Writing, presenting reflections on readings, standards, lesson plans

Tentative Reading List: To be announced.

Prerequisite: EIS 301, ENG 384, ENG 466

ENG 481 Topics in Rhetoric and Composition

Topic: Ethics in Technical Communication

Section 1 – Neil Baird

Aim: This course focuses on the ethical issues associated with the design, use, and circulation of technical communication, building upon your experiences in ENG 381. In one sense, the ethical obligation of technical writers seems clear: to provide honest, accurate, and usable information to users. On the other hand, technical writers are often required to produce documents that are evasive at best and often outright lies. At virtually all stages of development and use, technical communication can carry with it ethical dilemmas for both creators and users. This course will help you recognize the myriad of ethical dilemmas you may face as a technical writers and provide you with opportunities to reflect on how you would work through and resolve such dilemmas. In this course, you can expect to continue building a portfolio of technical communication projects by exploring present-day and historical case studies of professional contexts.

Tentative Reading List: *Ethics in Technical Communication: A Critique and Synthesis* by Mike Markel.
Document-Based Cases for Technical Communication by Roger Munger.

Prerequisite: ENG 180 and 280; ENG 381 highly recommended

ENG 499 Teaching New Media in Secondary Schools

Section 1 – Rebekah Buchanan

Aim: This is an advanced methods course focused on integrating technology and new media into secondary English Language Arts Classrooms. With new state (Illinois State Board of Education), National (Common Core) and professional (National Council of Teachers of English) technology requirements, it is imperative that new teachers are able to engage students in a variety of new media projects in their classrooms. This course is designed to address issues of digital and media literacy, engage students in digital literacies, and allow students to design project-based, technology driven assignments for secondary classrooms. This course is designed to

help future secondary ELA teachers better meet the new media needs of their students by engaging students in media literacy projects and professional scholarship around the topic.

Tentative Reading List:

Christel, Mary and Scott Sullivan.(Eds). *Lesson Plans for Developing Digital Literacies*.

Hobbs, Renee. *Digital and Media Literacy: Connecting Culture and Classroom*.

Lambert, Joe. *Digital Storytelling: Capturing Lives, Creating Community*.

*There will be an additional textbook and a novel that will be decided on during the semester.

Prerequisite: ENG 384 and 466

Journalism

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. In addition, the class also focuses on contemporary operations in the media and career alternatives within media organizations.

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.

Teaching method: Lab, lecture and discussion

Assignments: Police briefs; speech, meeting, profile and enterprise stories; in-class lab exercises; readings; midterm and final exams.

Tentative Reading List: *Inside Reporting* 2nd edition by Tim Harrower; *America's Best Newspaper Writing* by Roy Peter Clark and Christopher Scanlan; *Associated Press Stylebook*

Prerequisite: None

JOUR 231 Reporting for Mass Media I

Section 22 – Pearlie Strother-Adams

Aim: This course is actually an introduction to news writing and reporting and the pre-requisite for Reporting for Mass Media II. The course provides students with introductory knowledge required to begin their development as a journalist. The course covers the basics in news writing and reporting, allowing students to learn the mechanics of news writing; develop news concepts, such as style, structure and readability. Students should expect a laboratory-like atmosphere where they are introduced to news-gathering tools and writing skills. Students will learn how to recognize and analyze as well as write leads and inevitably well-developed news stories. In order to reach our objectives, re-writing is essential in J-231. You will not get better if you do not make adjustments in your writing. Analysis of graded work requires reading and understanding of teacher's comments and re-writing your work, so that the second draft shows improvement and reflects understanding of the problems pointed out in the first draft. As your instructor, I will serve in the capacity of both audience and editor. There will be tremendous opportunity to improve your work and have it analyzed in a friendly, cordial, yet structured environment.

Teaching Methods: You will complete several assigned activities from your workbook that are based in a fictitious town known as Freeport. These assignments will give you the basics that will lead you to the longer, more involved assignments that you collect from real life in the field. **Assignments:** The first assignment is a meeting story. You will cover a town meeting. The second is an investigative story, a seven-page report on some problem that exist of which you want to make your readers aware. I will select assignments that you are to rewrite. You will also write actual stories from the AP wire service. These are true stories that are happening around the nation.

Tentative Reading List: *News Reporting and Writing*, 8th edition. Melvin Mencher (with accompanying workbook). The text selected for this course covers the skills required for a beginning journalist. The workbook will provide the practice needed to assist you in putting these skills into action. The appendix of this workbook is also a resource guide. The book also contains a stylebook that you are required to use. The index of this text makes it easy for conscientious students to further engage themselves in improving their writing skills.

Prerequisite: None

JOUR 232 Reporting for Mass Media II

Section 21 – Yong Tang

Aim: This course will examine various kinds of advanced reporting and writing techniques for the various kinds of stories a general assignment reporter on any newspaper, magazine, television or radio station, or website will be expected to master before he or she can advance in the profession. In addition to discussing these techniques in class, the course will require students to apply these techniques to do reporting outside the classroom.

Students are expected to cover actual news events and write publishable stories like real professional journalists.

Teaching Method: The class will be structured like a newsroom. The instructor functions like an editor and all students are like real professional reporters. The instructor will give short lectures. Students will be engaged in various kinds of in-class exercises such as interview simulations, end-of-month quizzes of current events and AP style, leads and short story writing. But most of the time, students will go out into the field to gather stories. Students may work in teams when they report and write.

Assignments: Textbook readings, several major story assignments. Extra credit opportunities will be provided.

Tentative Reading List: *The Associated Press Stylebook* (a current edition); *News Reporting and Writing* (9th or 10th edition) by the Missouri Group

Prerequisite: JOUR 231

JOUR 305 Reviewing and Criticism

Section 21 – Pearlie Strother-Adams

Aim: Students will write reviews for various media as well as fine arts. This is an exciting course where students learn to write for the creative, yet competitive world of media and art review and criticism. Students should expect to cover everything from writing movie, television, radio and book reviews and criticisms to writing reviews and criticisms of art, such as paintings, sculptures and architecture from Gothic to Roman and Middle Eastern and African designs. The goal is to get students ready to write reviews and criticisms for various media, while helping them to form a greater appreciation for the various art and media forms.

Teaching Method: This class will employ some lecture and discussion as well as hands on activities. Field trips are also an active teaching tool. Expect to visit various campus and town facilities, such as the campus art museum.

Assignments: Expect to write media reviews, a total of eight, minimum. Expect to review the arts and media and have fun doing it.

Tentative Reading List: We will use a text titled *Reviewing the Arts*. Other readings will be utilized. A fair share of videos will be used.

Prerequisite: JOUR 121, 231 and 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 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. 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 used.

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

Prerequisite: None. Open to non-majors.

JOUR 331 Advertising Principles and Practice

Section 21 – Teresa Simmons

Aim: This course is designed to provide students with a broad perspective and general understanding of the field of advertising and the professional practices and considerations of those who plan, create, and place advertising. 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. An advertising agency visit option is planned for students who take the course this semester.

Teaching Method: Lecture/discussion and hands-on application

Tentative Reading List: Kleppner's *Advertising Procedure*

Prerequisite: None

JOUR 332 Sports Writing

Section 21 – Richard Moreno

Aim: The purpose of this course is to provide instruction and writing practice designed to show how to cover sports in game stories, features and related journalistic content.

Teaching Method: Class lecture and in-class exercises, coaching and assignments outside of class, class participation and student discussion.

Assignments: Students should complete reading of assigned chapters from the text before coming to class so they can actively participate in class discussions. Class participation will be counted in determining the course grade. Additional reading materials may be assigned from time to time. Writing assignments will include game stories, advances and follow-ups, profiles, features, packages and other nonfiction writing common to most media newsrooms' sports desks, plus occasional in-class exercises and two tests.

Tentative Reading List: *Field Guide to Covering Sports*, by Joe Gisondi, is required.

Prerequisite: JOUR 121, 231 and 23, or consent of instructor.

JOUR 334 Public Affairs and Beat Reporting

Section 21 – Lisa Kernek

Aim: "Beats" are a traditional system of dividing up areas to cover in a newsroom. Students practice generating a series of stories from beats and sample the experience of being a beat reporter.

Teaching Method: Lecture, discussion and lab.

Assignments: A series of stories pertaining to a beat.

Tentative Reading List: *AP Stylebook* is recommended.

Prerequisite: JOUR 121, 231 and 232 or consent of instructor

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. Shooting in documentary style is emphasized.

Teaching Method: Lab and lecture.

Assignments: Weekly single-photo assignments, including news, features and portraits; one three-picture package; one video assignment; quizzes on readings; written midterm and final exams.

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

Equipment: The department provides Canon cameras.

Prerequisite: JOUR 231 or consent of instructor. Non-majors may take this course, with preference given to students with journalism majors and minors.

JOUR 340 Public Relations Writing: Techniques and Style

Section 21 – Richard Moreno

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 and class exercises, class participation and student discussion

Assignments: Students should complete reading of assigned chapters from the text before coming to class so they can actively participate in class discussions. 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* (8th edition) by Thomas H. Bivians, 2013.

Prerequisites: JOUR 121 or consent of instructor

JOUR 343 Creative Strategy in Advertising

Section 21 – Teresa Simmons

Aim: This course will focus on the account management function in an advertising agency. Specifically, we will concentrate 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

Prerequisite: JOUR 331

JOUR 400 Topics in Journalism

Topic: Popular Media and Activism

Section 21 – Pearlie Strother-Adams

Aim: Students will study and explore activism, a major political catalyst, in America which dates back to pre-Independence war, from both a social and political perspective. Students will look at popular mass media forms, film, recordings, television, Internet.

Teaching Method: This class will involve an abundance of electronic media with some use of lecture and discussion to fill in the blanks.

Assignments: Students will complete exciting projects where they will actually share with the class videos, clips, etc. that demonstrate the use of activism. They will do at least one group project. The final project will be a paper that students will present along with a visual.

Tentative Reading List: There will be a text, which is still being researched.

Prerequisite: JOUR 121, 231 and 232 or consent of instructor

JOUR 414 Ethics in Journalism

Section 21 – Mohammad Siddiqi

Aim: The objective of this course is to provide students with an insight into the ethical issues, concerns and problems related to gathering and dissemination of news, in conducting public relations campaigns and in creating advertising strategies and messages. Students will learn about relevant ethical theories and guiding principles that apply to journalism and mass media; they will be able to develop rational and systematic ways of analyzing ethical problems and also to develop a defensible course of action.

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

Assignments: Assigned readings, case study analysis, quizzes, midterm and a final exam. Students may also be assigned additional readings for better class discussion.

Tentative Reading List: A. David Gordon, John Michael Kittros, John C. Merrill, William Babcock and Michael Dorsher. *Controversies in Media Ethics* (3rd edition, 2011).

Prerequisite: JOUR 121 or consent of instructor

JOUR 415G Mass Communications Research Methods

Section 21 – Yong Tang

Aim: This course is an introduction to research methods, employing both qualitative and quantitative research methodology and design used in mass communication.

Teaching Method: The course will involve lecture/ discussion 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 10-page research proposal. Extra credit opportunities will be provided.

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

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

JOUR 417G Law of Mass Communications

Section 21 – Yong Tang

Aim: This course will introduce students to many important legal questions that journalists, public relations practitioners and other professional communicators in mass media face routinely in reporting news and information to the public. Many key areas of media law will be explored: American legal system, First Amendment, libel, personal privacy, news gathering practices, protection of news sources, free press/fair trial,

the regulation of obscene and other erotic materials, copyright, and the regulation of advertising and telecommunications.

Teaching Method: Lectures, multimedia presentations, court simulations (mock trials), classroom discussion of textbook, courthouse visit. Court simulations are a very important part of this course. Students are expected to play various kinds of roles such as judges, defense attorneys, plaintiff attorneys, clerks, friends of the court, court news reporters, juries and witnesses. Students are expected to use the laws that they have learned from class to resolve legal problems arising from hypothetical cases.

Assignments: Textbook readings, readings for hypothetical cases, other pertinent reading materials, case briefs (if absent for court simulations), one research paper, two tests on textbook. Extra credit opportunities such as requesting government documents via freedom of information requests and finding legal mistakes in daily news coverage will be provided.

Tentative Reading List: *Mass Media Law* (17th or 18th edition) by Don Pember and Clay Calvert

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

English Graduate Courses

ENG 532 Literature and Place

Topic: Pakistani Women's Narratives of Belonging

Section 1 – Shazia Rahman

Aim: Literary and cultural production in Pakistan is shaped by global Muslim religious discourses because of Pakistan's history at its inception. In 1947, at the moment of its creation, Pakistan was supposed to be a homeland for Indian Muslims. Many became convinced that Muslims (or at least Indian Muslims) were a nation and therefore should have their own country. However, this focus on religious identity ignored other identifications such as those with place. The purpose of this course is to ask how women writers and filmmakers in Pakistan explore alternative, environmental ways of belonging in order to counter dominant discourses of religious nationalism. As we read Pakistani narratives of belonging, we will ask how they emphasize place-based identifications in an arena of struggle with the dominant establishment. Alongside our imaginative fiction and film, we will read a major ecocritic and a leftist history of Pakistan. These will help us formulate our own answers to the questions: In what ways are these filmic and fictional texts grounded in the environment? How do attachments to place or place-based identities counter transnational state-supported discourses in Pakistan?

Teaching Method: The primary method of teaching and learning in this course will be class 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:

- *Cracking India* by Bapsi Sidhwa
- *Khamosh Pani* directed by Sabiha Sumar
- *Noor* by Sorraya Khan
- *Ramchand Pakistani* directed by Mehreen Jabbar
- *Burnt Shadows* by Kamila Shamsie
- *Thinner than Skin* by Uzma Aslam Khan
- *The State of Islam: Culture and Cold War Politics in Pakistan* by Saadia Toor
- *The Future of Environmental Criticism* by Lawrence Buell
- *The Diary of a Social Butterfly* by Moni Mohsin

Breakdown of Grades:	Presentation on theoretical texts	4-5 pages	10%
	Presentation on imaginative text	6-8 pages	30%
	Final Essay	12-15 pages	40%
	Class Participation		20%

Prerequisite: Graduate Standing

General Honors

GH 101 Freshman Humanities Tutorial

Topic: “The American Dream:” The Myths and Realities of Social Class

Sections 91, 92—Timothy Helwig

Aim: First, the American Dream is built upon the enduring mythologies that America is largely a middle-class society; that America is a land of limitless opportunity; and that America is a nation of self-made men and women. And yet when it comes to analyzing and understanding American identity, class status is often minimized, discredited, or completely ignored. This honors course insists on the importance of class in the shaping of American culture and considers the ways “class matters” in our everyday lives. By studying how class identity was constructed—is it based exclusively on one’s economic status, on one’s social status, on its relation to one’s race, gender, and sexuality?—in classic American literature, and by analyzing how class identities are represented in popular media today, we will consider the role class has played in the development of American society and in the construction of American identity.

Second, GH 101 is a writing course based on the assumption that writing is a skill and that any skill can be improved through guided practice. GH 101 is designed to give you that guidance and practice so that you can improve the ability you already have and become a better, more confident writer. GH 101 will help you prepare for the kinds of writing you will be asked to do throughout your college career: the identification, construction, and investigation of an issue, crafted with the best possible means of support and expression, given your audience and purpose. In addition, you will learn skills for conducting productive research and incorporating secondary sources effectively into your argumentative prose.

Assignments: Analytical Essays, Draft Workshops, and Final Research Project.

Teaching Method: Guided Discussion and Individual Conferences.

Tentative Reading List: *Rereading America*, 9th edition.

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

GH 101 Freshman Humanities Tutorial

Topic: Horror Fiction: From Edgar Allan Poe to Stephen King and Everything In Between

Sections 93, 94 – Alice Robertson

Aim: This course introduces students to the always popular genre of Horror. Through close critical, cultural and psychological examination of selected novels, short stories and films, this class traces the history of horror fiction, examines the characteristics of this genre, and psychologically investigates how horror works on the minds of modern audiences. The goal of this course is to give students an understanding of what the horror genre consists of, how it works, and why it works generation after generation. The class will also analyze the cultural contexts of particular horror narratives through literary and psychological lenses to determine what they reflect and reveal about a particular culture/society/nation in a particular time and place. For example, vampires as “Other” is one of those cultural concepts we will examine as we look at Imperialism in the British Empire and Stoker’s reversing that that power structure in his narrative. Together we will read a series of short stories and novels that begin with the early 19th Century works of Mary Shelley and Edgar Allan Poe and finish with 21st Century best-selling authors like Stephen King and Anne Rice. Thus, the course covers almost two centuries of horror fiction through class discussion, collaborative group work, and a class “text” authored by the students themselves that describes and defines each of the sixteen sub-genres of Horror covered in the course. Throughout the semester, we pair up our written texts with their film counterparts to enable a thorough analysis of the genre itself, the societies in which the stories are set, and the audiences that, generation after generation, are captivated by those stories.

Prerequisite: Students must be enrolled in the Centennial Honors College

Liberal Arts & Sciences

A&S 195 Introduction to Liberal Arts & Sciences

Topic: Science, Darwinism, and Literature

Section 1 – Jose Fernandez

Aim: Among the broad array of disciplines that compose the liberal arts and sciences, this course will concentrate primarily on two specific fields: literature and evolutionary science. In the spirit of interdisciplinary studies, this course will study and analyze works of fiction and evolutionary theory in relation to other fields of inquiry such as history, religion, sociology, and environmental studies.

Teaching Method: Class discussions, student-led discussions, short in-class writing exercises, reading responses, and small group activities.

Assignments: A set of weekly reading responses (6-7 pages), a literary analysis (3-4 pages), a class presentation and leading discussion, a small group project, an individual research project (6-7 pages) and presentation. Class's attendance, participation, and activities will also count toward students' final grade.

Tentative Reading List: Carl Zimmer's *Evolution: The Triumph of an Idea*, Mary Shelley's *Frankenstein*, Edward Bellamy's *Looking Backward*, William Golding's *The Inheritors*, and Barbara Kingsolver's *Flight Behavior*.

Prerequisite: None

Quad Cities Campus

A&S 195 Introduction to Liberal Arts & Sciences

Topic: Evolution

Section Q1 – Everett Hamner

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.

Teaching Method: Discussion

Assignments:

Four reading comprehension quizzes
Regular argumentative writing exercises
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

ENG 299 Critical Methods of Reading and Writing

Section Q1 – David Banash

Aim: “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. 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.

Assignments/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

Tentative Reading List:

ENG 299 Course Pack

Angela Carter, Penguin, *The Bloody Chamber* (0-14017821-X)

Joseph Conrad, Norton Critical, *Heart of Darkness* 4th Edition (978-0-393-92636-1)

Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, MLA, 7th ed. (978-1-60329-024-1)

Allen Ginsberg, *Howl and Other Poems*, City Lights (0872860175)

Lyn Hejinian, *My Life*, Green Integer (1931243336)

Sharon Olds, *Satan Says*, University of Pennsylvania (0822953145)

William Shakespeare, *The Sonnets*. Putnam/Penguin Signet (0-140-71453-7)

Steve Tomasula, *IN & OZ* University of Chicago (978-0226807447)

Joseph Williams, *Style: The Basics of Clarity and Grace*, Pearson, 4 ed. (978-0205830763)

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/REL 492 Religion, Literature and Film

Topic: Global Pursuits of Meaning

Section Q1 – Everett Hamner

Aim: This course pursues the unique insights contemporary fiction and film offer for understanding world religions and spiritualities. What do such narratives suggest about similarities and differences between Midwestern Protestantism and New York City Judaism, or between Iranian Islam and New Zealand indigenous spirituality? Conversely, the course considers the value of religious and secular questions for understanding literary and filmic characters and plots. What can understanding basic concepts of Hinduism or Taoism, for instance, reveal about an Oscar-winning film or a major science fiction novel? Coursework includes quizzes, essays, and a unique radio-program inspired conversation assignment.

Teaching Method: Discussion

Assignments:

Four reading comprehension quizzes

Discussion leadership assignment

Short paper

Final paper and presentation

Tentative Reading List:

Stephen Prothero, *God Is Not One: The Eight Rival Religions that Run the World*

Craig Thompson, *Blankets* (graphic novel)

Chaim Potok, *My Name is Asher Lev*

Yann Martel, *Life of Pi*

Ursula K. Le Guin, *The Left Hand of Darkness*

Richard Powers, *The Echo Maker*

Prerequisites: ENG 299 with a grade of C or better, OR one 100- or 200-level religious studies or philosophy course, or consent of instructor.

English 532 Literature and Place

Topic: Making Worlds--The Miniature, the Gigantic, and the Postmodern Fantastic

Section Q1 – David Banash

Aim: This course will investigate how literature creates the place where its plots unfold. Rather than understand some singular locale, our aim will be to investigate and theoretically account for the very worlds that readers imagine and enter into when they pick up a book, look at a film, or even gaze at a work of art. We will begin by understanding the creation of worlds in Shakespeare's *The Tempest*, MGM's *The Wizard of OZ*, and Jorge Luis Borges's *Labyrinths*. We will then zoom into the miniature cosmoses of artist Joseph Cornell, filmmaker Wes Anderson, and authors J. D. Salinger and Lydia Davis. We will then ascend the gigantic stages of Orson Welles's *Citizen Kane* and Don DeLillo's *Underworld*. We will conclude by immersing ourselves in the worlds of the postmodern fantastic created by Haruki Murakami, Angela Carter, and Susan Collins.

Teaching Method: Lecture and class discussion

Assignments: Weekly one-page critical summaries and a final research paper.

Tentative Reading List: (specific editions will be required. Check with your professor before you purchase books--d-banash@wiu.edu):

Jorge Luis Borges, *Labyrinths*

Angela Carter, *The Infernal Desire Machines of Dr. Hoffman*

Susan Collins, *The Hunger Games*

Lydia Davis, *Varieties of Disturbance*

Don DeLillo, *Underworld* (only selections required)

Laura Mulvey, *Citizen Kane*

Haruki Murakami, *1Q84* (only first 200 pages required)

Salmon Rushdie, *The Wizard of OZ*

Marie-Laure Ryan, *Narrative as Virtual Reality*

J. D. Salinger, *Nine Stories*

William Shakespeare, *The Tempest*

Susan Stewart, *On Longing: Narratives of the Miniature, The Gigantic, The Souvenir, and the Collection.*

Diane Waldman, *Joseph Cornell: Master of Dreams*

Prerequisite: Graduate Standing