English & Journalism Course Descriptions Spring 2011
Macomb Campus
Composition (ENG 100, 180, 280)

ENG 100 Introduction to Writing

Sections 1, 3, 4 – 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 and peer editing, and individual conferences.

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

Prerequisite: Writing entrance exam placement

ENG 180 College Composition I

Sections: 12, 23, 36 – 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 25, 29, 38 – Carol Bollin

Aim: To provide a foundation for college level writing through practical experience

Teaching Method: Group and paired discussion, selected readings, instruction in the writing process, and peer response will help the student succeed in the composition of papers - some lecture.

Tentative Reading List:

Reading Critically, Writing Well by Axelrod, Cooper, and Warriner

A Pocket Style Manual by Diana Hacker

Western Voices by English 100, 180, 280 student winners of the Bruce Leland Essay Contest

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

ENG 180 College Composition I

Sections 20, 33 – 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* and 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 24, 28, 37 – Dee 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 10, 22, 27 – Jacque Wilson-Jordan

Aim: Our aim will be to work together as a learning community that is designed to teach and encourage individuals to become better writers. We will approach writing as a process, pre-writing, drafting, revising, and editing essays in a number of genres, including the personal essay, argument, and analysis.
Teaching Method: Workshop, discussion, conferencing with the instructor, and hands-on work in the computer lab.

Assignments: A personal essay that explores an aspect of the writer's identity, a researched argument in the form of a letter to be sent to a public official, a critical analysis of a short story, others to be announced
Tentative Reading List: Selections from *The Mercury Reader*, a custom book that is designed specifically for our class.
Prerequisite: ENG 100 with grade of C or better, or placement into ENG 180

ENG 180 College Composition I

Sections 17, 32, 34, 40 – Rebecca Wort
Aim: The goal of the course is to prepare students for writing at the academic level through extensive writings and readings. By the end of the course, students should be prepared to enter English 280 satisfactorily and be able to critically analyze readings, organize and argue their ideas effectively, and find and provide research to support their ideas and thoughts within the context of their writing.
Teaching Method: Group work, discussion of material, lectures, hands-on work in the computer lab, and individual conferences.
Assignments: Assigned readings and responses to those readings, five major essays, and one in-class essay.
Tentative Reading List: Alice Robertson's *Writing From Private Places to Public Spaces*, 2nd ed., and Diana Hacker's *A Pocket Style Manual,* 5th ed. (with MLA 2009 update).
Prerequisite: ENG 100 with a grade of C or better, or placement into ENG 180

ENG 180 College Composition I

Sections 15, 26, 30 – 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 writing process and the written product.
Teaching Method: Writing workshop, discussions, small group work, few lectures
Assignments: 5 Major Papers: Goals, Response to Article, Solution to a Problem, Personal Essay, Myself As a Writer (over the course of the term). Daily assignments associated with the major papers, Weekly *Pocket Style Manual* assignments.
Tentative Reading List: *The Curious Writer* by Bruce Ballenger, 3rd brief edition
A Pocket Style Manual by Diana Hacker, 5th edition with MLA and APA updates
Prerequisite: ENG 100 with a grade of C or better, or placement into ENG 180

ENG 280 College Composition II

Sections 20, 26 – Barbara Ashwood-Gegas
Topic: Creative Nonfiction: Family, Culture, and Life
Aim: English 280 is an intermediate level composition course that extends and develops skills in close reading, critical thinking, and academic writing. Students will engage, analyze, discuss, and respond to a variety of texts. In this section of 280, we will be looking at US culture through creative nonfiction. We will analyze how writers portray their experiences through memoirs, literary journalism, and personal essays. Though this

course is centered upon academic writing (you will complete an analytical paper, annotated bibliography, and research paper), you will have the opportunity to write your own creative nonfiction piece.
Teaching Method: Group work, group discussion, group activities, short interactive lectures... no banking method here!
Assignments:
Assignment 1: Analytical Essay (4-5 pages) --20%
Assignment 2: Creative Nonfiction Essay: (4-5 pages) --20%
Assignment 3: Annotated Bibliography/Research Project Proposal --15%
Assignment 4: Research Paper: (7-9 pages) --25%
Group Discussion Leader -- 10%
Participation/Informal Writing/Reading Quizzes/Group Work --10%
Tentative Reading List: TBA
Prerequisite: Completion of ENG 180 with a C or better; at least 24 hours earned

ENG 280 College Composition II

Section 10, 25, 33 – Kathleen Balderson
Aim: Focus on research methods, personal essay, research writing
Teaching Method: Discussion/Group and whole class participation
Tentative Reading List: TBA
Prerequisite: Completion of ENG 180 with a C or better; at least 24 hours earned

ENG 280 College Composition II

Sections 9, 18, 30 - Rick Clemons
Topic: The making of *The Lord of the Rings* films
Aim: Although all of WIU's writing courses aim to improve students' writing, reading, and critical thinking skills, 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, and *A Rhetoric of Argument* by Jeanne Fahnestock and Marie Secor
Prerequisite: Completion of ENG 180 with a C or better; at least 24 hours earned

ENG 280 College Composition II

Sections 15, 28 – 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*, a compilation of true crime writing (to be determined), 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, 14, IC1 – 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 – Barnet and Bedau. (Book is under $20.) Other readings from the library will be assigned.
Prerequisite: Completion of English 180 with a C or better; at least 24 total hours earned

ENG 280 College Composition II

Sections 22, 29 – Bev Braniff
Topic: Infectious Diseases
Aim: While science and medical majors may be especially interested in this topic (Infectious Diseases), this is most certainly not a science course. We will look at the social, political, historical, ethical and moral implications--as well as the artistic response--to epidemics and pandemics. A close examination of the 1918 Influenza epidemic which killed more people worldwide than any other disease in history will provoke questions like: When is it moral and ethical to quarantine someone, or some group, or some community? What is the role of governmental and social agencies in the event of an outbreak? Is it moral and ethical to require vaccinations? The 1918 Influenza outbreak was the same virus as last year's H1N1 outbreak, so why did we not have as many deaths as they did in 1918? What happens to families and

communities when epidemics hit? What can be done to prevent bioterrorism? Why are so many bacteria and virus becoming resistant to antibiotics? Do modern food production methods contribute to the problem of food borne diseases? Why are sexually transmitted diseases on the rise?
Teaching Method: This class will meet in the computer classroom as well as the traditional classroom setting. The method of instruction will be largely workshop oriented, with students working individually as well as with classmates and the instructor to exchange ideas, expand research options, and develop papers.
Assignments: We will have class discussions about the readings, about videos shown, and about other materials provided by the instructor. Students will write three shorter papers using source material, and one ten page research paper related to the course topic.
Tentative Reading List: The history by John M. Barry, *The Great Influenza*, will be the primary text for this course with supplementary materials provided on Western Online or in handouts.
Prerequisite: Completion of ENG 180 with a C or better; at least 24 hours earned

ENG 280 College Composition II

Section 16 – 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.
Teaching Method: I use mini-lectures pertaining to our readings and work methods. There will always be discussions as a class and in group work.
Assignments: We will be working together to develop assignments based on the history of crime and criminology, studying unsolved cases for argumentative purposes, and analyzing a novel. 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 review process for feedback.
Tentative Reading List: *A Pocket Style Manual*, 5th edition, by Diana Hacker; *Evidence of Murder* by Lisa Black
Prerequisite: Completion of ENG 180 with a C or better; at least 24 hours earned

Undergraduate 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: Quizzes and 3 short papers (2-3 pages)

Tentative Reading List:

The Arabian Nights, Translated by Husain Haddawy
Don DeLillo, *Mao II*
Jack Gilbert, *The Great Fires: Poems 1982-1992*
Franz Kafa, *The Metamorphosis and Other Stories*
Jamaica Kincaid, *Lucy*
Martin McDonagh, *The Pillowman*
Sharon Olds, *Satan Says*
Vintage Book of Contemporary American Short Stories

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

ENG 200 Introduction to Poetry

Sections 1, 2 – Merrill Cole

Note: This course will begin online, as the professor will not return from Germany until February. Students will receive instructions on the first day of class.

Aim: What does poetry do? What experiences might it offer? What makes poetry different than other forms of writing? What do we need to know, in order to understand and appreciate it? What purpose might it serve in today's world? These are some of the questions this course will address, as we read, analyze, discuss, and write about a wide variety of poems.

This is not a survey of all poetry written in English, across the long history of the language. Rather, this course focuses primarily, but not exclusively, on more recent productions, from the late-Nineteenth Century to today. Our readings are organized around formal topics, such as imagery, irony, and free verse. This course also carefully attends to traditional verse forms, which are not only still in use, but also help us better to understand contemporary poetic innovations. Introduction to Poetry offers a comprehensive preparation in poetry and poetics, which should ready students for more advanced work in literature, as well as develop close reading, analytical, and compositional skills. The course also aims to expand literary and cultural appreciation.

Assignments: In addition to writing short essays on poetry, students will have opportunities to experiment with poetry writing.

Tentative Reading List:

Hollander, John. *Rhyme's Reason: A Guide to English Verse.* Third Edition. New Haven, CT: Yale UP, 2000.

Kennedy, X. J. and Dana Gioia. *An Introduction to Poetry.* Thirteenth Edition. New York: Longman, 2010.

Poetry to print on my website.

Prerequisite: None

ENG 202 Introduction to Drama

Section 2 – Christopher Morrow

Aim: This course will introduce students to drama by reading, discussing, and writing about dramatic works across various historical periods and national and ethnic traditions. While we will also consider them as performance texts situated in a theatrical context, we will primarily examine them as works of literature, performing literary analyses on both the form and content of the texts. Students will, however, have the opportunity to watch films and attend local dramatic productions to supplement our understanding of drama.

In addition to considering drama as a genre, this particular course will examine the construction of gendered identity both masculine and feminine on the stage and the page. Questioning how gender can be considered a performance and how these dramatic works perform gender.

Assignments: Daily readings, discussion, essays

Tentative Reading List: This list is subject to change, but may include works such as:

Aristophanes' *Lysistrata*

Shakespeare's *A Midsummer Night's Dream*

Shakespeare's *Othello*

Aphra Behn's *The Rover*

Federico Garcia Lorca's *The House of Bernarda Alba*

August Wilson's *Fences*

Prerequisite: None

ENG 285 Introduction to Creative Writing

Section 2 – Charles McLeod

Aim: A combination of studio-based and discussion-based class sessions, you will have the opportunity to do a lot of creative writing while familiarizing yourself with a broad range of poets and fiction writers. You will write poems from the perspective of colors and celebrities,

and read stories about zombie aunts, talking parrots and horrendous, Midwestern blizzards. We will spend ample time discussing one another's creative work. In total, you will write fourteen poems and one short story, revising these creative works and handing them in at the end of the semester as, collectively, a final portfolio.
Tentative Reading List: *The Vintage Book of Contemporary American Poetry* and *The Scribner Anthology of Contemporary Short Fiction*, 2nd Ed.
Prerequisite: None, but ENG 180 strongly recommended

ENG 290 Introduction to Film (Cross-listed with BC 290)

Section 1, 2 – Roberta Di Carmine
Aim: To promote an appreciation of films; to provide an in-depth knowledge of film techniques and an understanding of film themes and values conveyed through a wide range of American and foreign films
Teaching Method: Film screenings, lectures, discussions
Assignments: Attendance at film screenings, three film essays, group presentation, a final exam
Tentative Reading List: *Film. An Introduction*. 4th edition. By William H. Phillips. Publisher: Bedford/St. Martin's, 2009; *A Short Guide to Writing About Film.* By Timothy Corrigan, ed. 2009. Publisher: Pearson/Longman.
Prerequisite: None

ENG 300 Short Story

Sections 1, 2 – Marjorie Allison
Aim: What's length got to do with it? Surely that is the question to ask with short fiction. What is short? What is not so short? When do short stories work together to form a longer (but not too long or too connected?) story? How do stories from different places with different aims all retain qualities of short fiction? Or do they? Is short fiction "the" genre of the 21st century? This course will engage students in the process of exploring the art and form of short fiction from around the world. It will address a wide range of styles, themes, and contexts. Throughout this exploration, students will encounter single stories by authors as well as collections by select authors. Students will be further developing critical reading, writing, and thinking skills.
Teaching Method: Student-centered, discussion based.
Assignments: Frequent short response papers, 2-3 formal papers, 2 exams.
Tentative Reading List: Such texts as:
The Short Story and Its Writer
Love Medicine by Erdrich
Krik? Krak! by Danticat
The Whore's Child: and Other Stories by Richard Russo
Prerequisite: None, but ENG 180 recommended

ENG 301 Women & Literature (Cross-listed with WS 301)

Section 2 – Rebekah Buchanan
Aim: In this course, we will study literature as an art practiced by women, with an examination of portrayals of women in literature.
Teaching Method: Discussion, workshops, collaboration, presentations.

Tentative Reading List: The reading list is still being developed.
Prerequisite: None, but ENG 180 recommended

ENG 305 Nonfiction Forms

Section 1 – Shazia Rahman

Aim: In this course, we will study autobiographies in which a range of authors male and female, Australian, American, and Pakistani, write the story of their lives. Since autobiographies are often accounts of self-discovery, we will ask what these writers learn about themselves. How do they choose to represent their identities to us, the reading public? Do they depict the fragmentation of their lives, or do they insist on wholeness and integration? In addition, since outside forces shape individual lives, we will explore the ways in which family, gender, nationality, sexuality, and politics shape each of the lives we read about. We will also consider how the imagination and the life of the mind influences the life one leads. We will begin this course with a relatively typical autobiography. We will then critically read a series of atypical autobiographies. Throughout this course, we will ask ourselves what we can learn from each of these representations of human life.

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.

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%
4 Short Responses	1-2 pages	20%
Class participation	Peer-editing	10%
Discussion; group work		10%

Tentative Reading List:

Sidonie Smith and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*
Art Spiegelman. *Maus I: My Father Bleeds History*
Art Spiegelman. *Maus II: And Here My Troubles Began*
Jill Ker Conway. *The Road from Coorain*
Paul Monette. *Becoming a Man.*
Maxine Hong Kingston. *The Woman Warrior.*
Sara Suleri. *Meatless Days.*

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

ENG 314 Shakespeare

Section 1 – Christopher Morrow

Aim: Shakespeare's plays are, no doubt, the most read and most performed works in the world. However, his plays are also some of the most intimidating for students unfamiliar with them. This course, designed for English majors and minors, will provide an opportunity to study a selection of William Shakespeare's major comedies, histories and tragedies in depth. Throughout the semester, we will examine these plays as both great works of literature and as dramatic texts. We will situate these plays within the historical, intellectual, theatrical and textual contexts which acted upon the creation of these works and continue to act upon current interpretations. This course will also expose students to current critical and theoretical discussions surrounding these plays, Shakespeare and early modern English drama. Ultimately, this course will not expose you to all of Shakespeare's works, but it will equip you with the necessary tools to engage in thoughtful and sophisticated verbal and written discussions of these works. It will prepare you to read, and hopefully enjoy, the rest of Shakespeare's works on your own.

Assignments: Daily Readings; Short Papers; Research Paper

Tentative Reading List: Readings will include some of the most famous of Shakespeare's plays (such as *Hamlet*, *Othello*, or *Midsummer Night's Dream*) as well as some of his lesser known works (such as *As You Like It*, *The Winter's Tale*, or *Cymbeline).* In total, we will probably read around six plays.

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

ENG 355 Mythologies

Section 1 – Merrill Cole

Note: This course will begin online, as the professor will not return from Germany until February. Students will receive instructions on the first day of class.

Aim: This course investigates mythology in two related, yet distinct, areas: in literature and in contemporary 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. Of particular interest will be fictions of the body and fables of the social order. The first half of the course focuses on Classical and Christian myth. In the second half, the emphasis falls on studying critical texts, in order to acquire the analytical tools to write about mythology in contemporary culture.

Tentative Reading List:

<u>Classical & Christian Mythologies</u>

Sophocles, *The Oedipus Cycle.*

Plato, *The Republic*.

Ovid, *Metamorphoses*. Norton Critical Edition.

The Gospel of John (print from website).

Milton, John. *Paradise Lost*. Excerpts (print from website).

Winterson, Jeanette. *Oranges Are Not the Only Fruit.*

<u>Contemporary Mythologies</u>

Rousseau, Jean-Jacques. *A Discourse Upon the Origin and the Foundation Of The Inequality Among Mankind* (print from website).

Anzaldúa, Gloria. *Borderlands/La Frontera: The New Mestiza*.

Barthes, Roland. *Mythologies.*

Wolf, Naomi. *The Beauty Myth*.
Bordo, Susan. *The Male Body*.
Prerequisite: None, but ENG 180 STRONGLY recommended

ENG 358 Non-Western Literature

Section 1 – Shazia Rahman

Aim: This course begins with the fundamental premise that there are unequal power relations manifested throughout the world. The purpose of this course is to facilitate student learning and thinking on many different forms of global inequality. We will tackle these issues by critically reading films, novels, and essays from Africa and Asia. We will begin by considering multiple and differing perspectives on 9-11 and then go on to explore issues of gender, race and class in multiple countries. Our course will engage the following questions: How do non-western writers and filmmakers present their views? Are these views significantly different from western perspectives? To what extent do these views reinforce stereotypes? To what extent do these views resist generalizations by depicting complicated characters and ideas? \

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.

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%

Tentative Reading List:

Chinua Achebe, *Anthills of the Savannah*
Ama Ata Aidoo, *Our Sister Killjoy*
Doreen Baingana, *Tropical Fish*
Alain Brigand, *11'09"01* – September 11 (film)
Emile Habiby, *The Secret Life of Saeed*
Uzma Aslam Khan, *Trespassing*
Deepa Mehta, *Earth* (film)
Arundhati Roy, *The God of Small Things*
Arundhati Roy, *An Ordinary Person's Guide to Empire*
Sabiha Sumar, *Silent Waters* (film)

Prerequisite: None, but ENG 180 STRONGLY recommended

ENG 370 Rhetorical Grammar

Section 1 – Penny Rigg

Aim: You will learn to use grammar terms to refer to your writing, control the style of your sentences, locate and apply rules for usage and mechanics to your writing, and feel confident in your own writing style.

Teaching Method: We will demonstrate elements of sentences or texts and techniques for manipulating them. You will be practicing these techniques on passages of your previous writing. You will then evaluate whether or not your revisions improve the text. You will receive feedback from the instructor throughout the semester. There will be mini-lectures, lots of class discussion, some group work in class (not a graded group project), and demonstrations. You will do a relatively small amount of reading and a lot of written work.

Assignments: The work done throughout the semester will be toward honing your personal writing skills. Even if you are an "A" writer, you will have the opportunity to "play" with the way you put texts together, from phrasing structures and word choices to the end product, in order to polish your skills before entering the work force. The final project is a portfolio of before and after pages of your own text (at least 10 pages), with an explanation of the three most significant techniques you applied, examples of each, and reasons why you selected them.

Tentative Reading List: *Rhetorical Grammar* 5th edition by Martha Kolln; A handbook or usage book similar to *A Pocket Style Manual* by Diana Hacker (the most recent edition you have); Ten pages of your own writing that has already been completed and graded. These should not include poetry or dialogue. At least 5 pages MUST come in sequence from one piece of writing. The writing can be non-fiction (papers for classes, for example) or fiction (short stories). This is the writing you will be working from the entire semester. Therefore, this IS a pre-requisite, required source with a copy turned in to the instructor in the second week of classes. If you do not have ten pages of your own prose writing, do not register for the course. You will not be able to do the assigned work.

Prerequisite: ENG 180 and 280

ENG 376 Professional Development Workshop

Section 1 – Joan Livingston-Webber

Aim: Students prepare application materials for internships, jobs or further schooling, a portfolio of writing, and an essay that articulates personal and professional goals. Students will also take part in workshops for career or educational opportunities for English majors.

Teaching Method: Demonstration, discussion

Assignments: Writing. Editing. Creating online site with resume, writing sample, and goals essay.

Tentative Reading List: *No required texts.*

Guest speakers on using google sites, taking the GRE, applying for MA, PhD, MFA programs, Peace Corps, Ameri-Corps.

Prerequisite: Junior standing. (Senior standing? You'll wish you hadn't waited.)

This course meets only 6 times. Come to the first class to get the schedule!

ENG 380 Writing in the Humanities & Social Sciences

Section 1- Alice Robertson

Subtitle: Writing for Publication

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 Composition for Teachers

Section 2 – Rebekah Buchanan

Aim: This advanced writing course is 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. Writing Instruction in the Discipline [WID] course.

Teaching Method: Small- and large-group discussion, writing groups, individual presentations, lecture, and collaborative activities.

Tentative Reading List: This reading list is tentative and may be revised. Check with the instructor before buying books.

Milner and Milner. *Bridging English.* Fourth Edition.
Kelly Gallagher. *Teaching Adolescent Writers.*
Peter Smagorinsky et al. *The Dynamics of Writing Instruction.*
Standards for the English Language Arts (NCTE/IRA) [free online]

Standards for the Assessment of Reading and Writing (NCTE/IRA) [free online]
Prerequisite: ENG 280

ENG 386 Intermediate Fiction Writing

Section 1 – Charles McLeod

Aim: English 386 is WIU's intermediate-level fiction writing workshop. While we will discuss and analyze published works of short fiction over the course of the semester, the surplus of our time together will be spent critiquing one another's original works of fiction. Over the course of the semester you will write two short stories, each between 10 and 25 pages long. These original works of fiction will be discussed extensively in-class; as workshop participants, students will take into account the various craft elements that comprise a short story, and we will work as a community to make one another's prose more veritable, precise and genuine. You will also revise both of your short stories, handing them in as a final portfolio at the end of the semester.
Tentative Reading List:
Kentucky Straight, by Chris Offutt
The Safety of Objects, by A.M. Homes
Things That Fall From the Sky, by Kevin Brockmeier
Prerequisite: ENG 285

ENG 392 National Cinemas

Section 1 – Roberta Di Carmine

Aim: Students will study films (from Africa, Europe, Asia, North and South America) which depict complex figures of "others" and address issues such as intolerance and discrimination based on race, gender, sexual orientation, age, social class. By watching a diverse body of films, students will carry on a debate on cinematic constructions of racial and national identity, and incorporate in their critical and analytical study of Western and non-Western films a fundamental discussion on inequality in the representations of peoples and cultures. Some of the films are: *Ali, Fear Eats the Soul*; *The Devil's Backbone*; *The Crying Game*; *Bianco e Nero (Black and White)*; *City of God*; *Before the Rain*; *Clando*
Assignments:
1. Three film papers
2. Mid-term exam
4. Final take-home
5. In-class presentation of a film

Prerequisite: ENG/BC 290 or consent of instructor

ENG 401 Major Authors

Section 1 – Pat Young

Topic: The novels of Terry McMillan
Aim: We will study the novels of contemporary American author Terry McMillan.
Teaching Method: Discussion
Assignments: Three examinations (100 points each) and one presentation (100 points)
Tentative Reading List: *A Day Late, and A Dollar Short*; *Mama*; *Waiting to Exhale*;

Disappearing Acts; and *How Stella Got Her Groove Back*. It is also likely that her latest work will be considered among the novels to be studied.
Prerequisite: ENG 299 with a grade of C or better, or permission of the instructor

ENG 433 Literature for Young Adults

Section 1 – Peggy Otto
Aim: This course, which is open to students of ALL majors, is an introduction to young adult literature as an evolving branch of literary study. It provides an overview of the genres that make up the field along with reading and discussion of specific young adult novels. We will examine these novels from a literary and sociocultural perspective. English Education majors will write one of their course essays to satisfy the requirements for Standard 2 of the English Education portfolio.
Teaching Method: Discussion, presentations.
Tentative Reading List:
Nilsen, Alleen and Kenneth Donelson. *Literature for Today's Young Adults.* Eighth edition. Pearson, 2009.
Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian.* Little, Brown and Company, 2007.
Anderson, Laurie Halse. *Twisted.* Penguin, 2007.
Anderson, M. T. *Feed.* Candlewwick P, 2002.
Crutcher, Chris. *Deadline.* HarperCollins, 2007.
Green, John. *Looking for Alaska.* Penguin, 2005.
Hesse, Karen. *Out of the Dust.* Scholastic, 1997.
Students will also select six young adult novels of their choice.
Prerequisite: None – open to English majors and non-majors

ENG/EDUC 439G 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:
<u>Required:</u>
Teaching English by Design: How to Create and Carry Out Instructional Units, Peter Smagorinsky

The English Teacher's Companion, 3rd Edition, Jim Burke
Working with English Language Learners, 2nd Ed., 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 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:
Milner and Milner (2008). *Bridging English.* Upper Saddle River [NJ]: Pearson.
Carol Olson. *The Reading/Writing Connection.*
Jeff Wilhelm. *You Gotta BE the Book.*
One play, one novel, and a selection of poems still to be selected.
Prerequisite: ENG 280 and 12 s.h. (or equivalent) of coursework in literature, or consent of instructor

ENG 471 Language Diversity and Grammar for Teachers

Sections 1, Q1 – Joan Livingston-Webber
Aim: Examines the relationships among standard and nonstandard dialects and effective practices for teaching grammar.
Teaching Method: Lecture, discussion, analysis, written homework, practice groups.
Assignments: Reading. Writing. Homework. Lesson plans. Undergraduate English Education majors will write two of the standards essays. Graduate students will research, present, and write a paper on a relevant topic.
Tentative Reading List:
Teaching Grammar: A Reader and Workbook, Julie Ann Hagemann (ISBN 978-0205343867) amazon new price: $81.00 (cheapest amazon used $8.85)
Getting Grammar: 150 New Ways to Teach an Old Subject, Donna Hooker Topping and Sandra Josephs Hoffman (ISBN 978-0325009438) amazon new price $24.38

Dialects in Schools and Communities, 2nd ed, Ed. Carolyn Temple Adger, Walt Wolfram, and Donna Christian (ISBN 978-0805843163) amazon new price $35.95
Possibly a coursepack, though I hope to find enough of what I want online that you won't need to purchase anything.
Hang onto your textbook from 372, fall 2010. If you didn't take the course, don't worry—you'll get the readings I want.
Prerequisite: Eng 372 or consent of instructor

ENG 476 Senior Seminar

Section 1 – Charles McLeod
Topic: Sex, Drugs and Violence in Contemporary American Fiction
Aim: Come explore the seedy underbelly of our fair land via the reading and discussion of eight contemporary books of fiction. We'll read about New York sex workers, corporate serial killers, imprisoned pedophiles and the suicides of five beautiful sisters in a suburb of Detroit, amongst other unsavory topics. We'll follow an addict from the Iowa cornfields to the Pacific Northwest to Phoenix, Arizona. We'll see what happens when a pair of Westchester yuppies starts smoking crack and sets their house on fire. Disclaimer: the readings for this class are graphic, perverse and fantastic. Enter at your own risk.
Tentative Reading List:
Jesus' Son, by Denis Johnson
Music for Torching, by A.M. Homes
The End of Alice, by A.M. Homes
Lithium for Medea, by Kate Braverman
Knockemstiff, by Donald Ray Pollock
Bad Behavior, by Mary Gaitskill
The Virgin Suicides, by Jeffery Eugenides
American Psycho, by Bret Easton Ellis
Prerequisite: ENG 280, ENG 299 with a grade of C or better, or consent of instructor

ENG 483 Professional Editing

Sections TQ1, 200 – Amy Patrick Mossman
Aim: In this course, students will learn about the field of professional editing. In doing so, students will work on developing their skills, especially in the area of copyediting, by applying professional editing techniques to real manuscripts.
Teaching Method: Classroom discussion; collaborative group projects; editing peer workshops
Assignments: Editing portfolio; completion of a collaborative editing project
Tentative Reading List: Amy Einsohn's *The Copyeditor's Handbook*
Prerequisite: ENG 180, 280 and departmental WID course

ENG 487 Advanced Nonfiction Workshop

Section 1 – Amy Patrick Mossman
Aim: Most of our time in this course will be spent critiquing one another's works of creative nonfiction. Since good writers are also active readers, we will read selected pieces on the craft of nonfiction writing, along with published works of creative nonfiction (e.g., the personal essay,

travel essay, memoir, interview, and biography). In this advanced workshop, more emphasis will be placed on crafting voice and the theme of the piece being workshopped. The success of this course will depend upon our conversations about creative nonfiction, your own writing, and your feedback on your peers' work.
Teaching Method: Primarily workshop and one-on-one conferencing
Assignments: Over the course of the semester, you will work on producing and revising a body of original creative nonfiction work for a final portfolio of approximately 25 pages or 8,000 words. We will discuss your individual pieces extensively in class and conferences. There will also be routine homework exercises, in addition to classroom exercises, meant to help you in honing your craft and developing your individual pieces.
Prerequisite: ENG 285 and 387

Graduate English Literature & Language

ENG 530 Forms – The 19th Century American Novel in Context

Sections 1, Q1 – Timothy Helwig
Aim: This forms course will take up the novel as it emerged and developed in American literature during the nineteenth century. By reconstructing, appreciating, and analyzing the social milieu in which these novels were produced, we will explore the role social history and cultural context plays in shaping such major literary movements as early American romanticism to turn-of-the-century American naturalism. More specifically, we will consider questions of racial and gendered identity and class subjectivities in canonical texts such as *Moby-Dick* and *The Adventures of Huckleberry Finn*, as well as in less canonical texts such as *Iola Leroy* and *The Quaker City*—a sensational novel that is currently enjoying renewed scholarly attention in American literary studies. As we consider how these novels influence and are influenced by dominant cultural ideologies, students will be encouraged to follow their own interests, and in consultation with me, develop a seminar paper informed by intensive and careful research.
Teaching Method: Guided discussion and lecture
Assignments: Critical article presentation, short response papers, and final seminar paper
Tentative Reading List: Edgar Allan Poe, George Lippard, Herman Melville, Nathaniel Hawthorne, Harriet Wilson, Mark Twain, Henry James, Frances E. W. Harper, Stephen Crane, and others to be determined.
Prerequisite: Graduate standing

ENG 540 Literary Traditions and Influences – South Asian Literature and Postcolonial Ecocriticism

Section 1 – Shazia Rahman
Aim: The purpose of this course is to ask why South Asian literature in English sometimes focuses on the non-human environment such as land, water and animals. In order to do so, we will use the strides made in postcolonial criticism and ecocriticism to better understand the context of South Asian literature. First, we will read and analyze a major text in postcolonial ecocriticism to map out the major concerns of the field. Then we will consider its implications for our understanding of Indian and Pakistani fiction and film. We will end the course by considering the implications of eco-cosmopolitan feminism for Pakistani literary and cultural

studies. Throughout this course we will be relating and comparing works of theory to works of the imagination in order to facilitate your understanding of South Asian literature.
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 Environments by Upamanyu Pablo Mukherjee
Sense of Place and Sense of Planet by Ursula K. Heise
Cracking India by Bapsi Sidhwa
Trespassing by Uzma Aslam Khan
Burnt Shadows by Kamila Shamsie
The Hungry Tide - Amitav Ghosh
The God of Small Things – Arundhati Roy
Pakistaniat.com: during the 15 weeks of this course I expect all of you to subscribe to this blog (All Things Pakistan or ATP) and read it regularly
Prerequisite: Graduate Standing

ENG 582 Theories in Rhetoric and Composition – Contemporary Rhetorical Theory: The Rhetoric of X

Section 1 – Neil Baird
Aim: This seminar will explore rhetoric as a tool for inquiry and for social and political change in our time. For the major course project, you will focus on creating a rhetoric for the X of your choice, X representing any local, regional, or national issue, organization, political entity, or individual. This project will involve locating a significant X, reading about it, observing it, collecting examples of its language, and drawing on contemporary rhetorical theory to analyze and critique that language. In our weekly seminars, we will investigate contemporary rhetorical theories and theoreticians and closely examine rhetorical analyses writing by scholars in writing studies.
Teaching Method: Classroom discussion and collaborative group projects
Tentative Reading List:
Contemporary Perspectives of Rhetoric edited by Sonja K. Foss, Karen A. Foss, Robert Trapp
Rhetorical Criticism: Exploration and Practice edited by Sonja K. Foss
A book-length rhetorical analysis such as :
Carol Mattingly's *Appropriate[ing] Dress: Women's Rhetorical Style in Nineteenth-Century America* or
Barbara Warnick's *Critical Literacy in a Digital Era: Technology, Rhetoric and the Public Interest*
Prerequisite: Graduate standing

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.

Prerequisite: None

JOUR 121 Introduction to Mass Communications

Section 22 – Richard Moreno

Aim: This course teaches students to be "literate" media consumers. It provides students with a broad overview and general understanding of the mass media as well as current mass media trends and the influence of the media on society.

Teaching Method: Lecture and class discussions; multimedia presentations

Assignments: Quizzes, a research paper and a final examination

Tentative Reading List: *Introduction to Mass Communications: Media Literacy and Culture,* Fifth or Sixth Edition by Stanley J. Baran

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 – Lisa Kernek

Aim: This course builds on the news reporting and writing skills introduced in Journalism 231 Reporting for Mass Media I. Students learn to work a beat, acquire a news habit and understand the importance of accuracy, curiosity and journalistic ethics.

Teaching Method: lab, lecture and discussion

Assignments: Three beat stories, weekly lab exercises, readings, current-events quizzes

Tentative Reading List: *America's Best Newspaper Writing*, 2nd Ed., Roy Peter Clark and Christopher Scanlan; *Associated Press Stylebook*

Prerequisite: JOUR 231 or consent of instructor

JOUR 232 Reporting for Mass Media II

Section 22 – Pearlie Strother-Adams

Aim: Jour 232 is a 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 that 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 or consent of instructor

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, Middle Eastern and African designs. The goal is to get them 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.

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 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 332 Sports Writing

Section 21 - Bill Knight
Aim: Increase abilities to cover sports in game stories, features and related journalistic content.
Teaching Method: Lab, lecture, coaching and assignments outside of class
Assignments: Game stories, advances and follow-ups, profiles, features, packages and other nonfiction writing common to many media's 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, 232, or consent of instructor

JOUR 333 Specialized Press

Section 21 – Richard Moreno
Topic: Magazine Content and Design
Aim: This class is designed to explore how a magazine is created. Students will explore what elements go into creating a magazine, determining the audience, shaping the editorial product, case studies of successful magazines, trends in contemporary magazine publishing as well as publication design and content.
Teaching Method: Lecture and class discussions; multimedia presentations
Assignments: Quizzes based on readings, design projects, feature writing exercises
Tentative Reading List: *The Magazine From Cover to Cover,* Second Edition by Sammye Johnson and Patricia Prijatel
Prerequisite: Jour 121, 231 and 232, or consent of the 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.
Teaching Method: Lab and lecture.
Assignments: Weekly photo assignments, quizzes on readings, written midterm and final.
Tentative Reading List: *Photojournalism: The Professionals' Approach* by Kenneth Kobre

JOUR 348 Advertising Copy Layout

Section 21 – Teresa Simmons
Aim: This course will focus on fostering a working understanding of creativity, copywriting and layout principles/techniques, and creative strategy. In addition the course will build an understanding of the different modes of advertising copywriting and design as they are practiced in the different media for a variety of products, goods, and services to prepare students to work in the creative department of an advertising agency.

Teaching Method: Some lecture and extensive computer lab work
Assignments: Creative assignments and final professional portfolio
Tentative Reading List: *Advertising Concept and Copy* by George Felton
Prerequisite: JOUR 121 and 331

JOUR 415 Mass Communications Research Methods

Section 21 – Pearlie Strother-Adams
Aim: JOUR 415 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 assignments, 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 analyse 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: A text will be required as part of the instructional tool. Baxter and Babbie. *The Basics of Communication Research*. Thompson/ Wadsworth, 2004.
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: Five one-page objective tests, one book review, occasional quizzes or exercises, and one 2,000-word paper
Tentative Reading List: *Journalism in the Movies*, by Matthew C. Ehrlich, is required
Prerequisite: Junior or senior standing; open to non-majors

JOUR 436 International Public Relations

Section 21 – Mohammad Siddiqi
Aim: This course examines the complexities of public relations practices in international/intercultural settings. Students will study the nature, scope, and practice of public relations in a global context as it relates to businesses, trade associations, nonprofit organization, educational institutions and governments. They will learn and apply communication theories and ethical principles in international public relations efforts. By doing case studies based on public relations campaigns in specific countries, students will learn how unique social, cultural, political and economic factors in various countries affect the way public relations is practiced. This is also a foreign language/global issues approved course.

Teaching Method: Lecture, student presentations, and case studies about public relations in specific countries and regions of the world
Assignments:
Examinations: There will be a final examination. Questions may be multiple choice or essay. Material from the class lectures and handouts, as well as from the text may be utilized.
Class Project: Each Student will choose a foreign country and explore public relations practices, clients, and firms in that country. Detailed instructions for this assignment will be given in the class.
Conversational Analysis Paper: Each student will submit two papers based on his/her interaction with a student/faculty/staff on campus from a different country and culture. Detailed instructions for this assignment will be given in the class.
Assigned Reading and Reports: Students are expected to study the assigned chapters before they are scheduled for discussion in the class. Each student will be assigned to initiate the discussion on a case study from the textbook and submit a report thereafter.
Tentative Reading List: Freitag, A.R. and Stokes, A.Q. (2009). *Global Public Relations*: *Spanning Borders, Spanning Cultures*. London (Routledge). ISBN 978-0-415-44815-4
Additional reading material and handouts will be provided by the instructor from time to time in the class.
Prerequisite: JOUR 329 or consent of instructor; junior standing; open to non-majors

Quad Cities Campus

ENG 206 Issues in U.S. Literature

Section Q1 – Daniel Malachuk
Topic: Literature about Equality
Aim: Reading and discussion of important works of American literature from several historical periods, with emphasis on their relation to American society and culture
Teaching Method: Mostly discussion, with some lecture and possibly films
Assignments: Papers and a community project
Tentative Reading List: When the authors of the Declaration of Independence asserted "all men are created equal," they probably meant only wealthy white men. But two or three generations later there were plenty of women, African-Americans, and working class white men imagining a truly egalitarian U.S. In this class we examine some of the best antebellum literature written in support of equality, including Frederick Douglass's autobiography of his escape from slavery, the first work of feminism in the U.S. by Margaret Fuller, and the poet Walt Whitman's farsighted portrait of the U.S. as a true democracy. The required texts are: Douglass, *Narrative of the Life of Frederick Douglass* (1845) ISBN: 0393969665; Fuller, *Woman in the Nineteenth Century* (1845) ISBN: 0393971570; and Whitman, *Leaves of Grass* (1855) 0140421998.
Prerequisite: None

ENG 348 Ethnic Literatures of the U.S.

Section Q1 – Everett Hamner
Topic: African American and Latin@ Narrative

Aim: This course is an opportunity to understand how dramatically racial tensions have shaped the history and present culture of the United States, while simultaneously exploring some of the most powerful works of fiction that our nation has produced in the last half-century. We will start with immediate, ongoing issues surrounding our nation's first non-white president. After reading Barack Obama's autobiography, we will turn to several of the greatest works of African American literature, including Ralph Ellison's *Invisible Man*. Later in the course, our gaze will turn to Latin@ fiction and questions about immigration and U.S. identity.
Assignments: Coursework includes quizzes, a public engagement project, and several short papers
Prerequisite: ENG 280 or equivalent, or consent of the instructor

ENG 353 Great Books

Section Q1 – Daniel Malachuk
Topic: Inventing the Self
Aim: Study of selected literary masterpieces from the ancient Greeks through the present: European epics, drama, lyric poetry, and prose in English.
Teaching Method: Mostly discussion, with some lecture and possibly films
Assignments: Papers
Tentative Reading List: This class explores the invention and reinvention of "the self," especially in relation to the divine, in great books from the last three millennia in the West. The first unit is on the ancients, focusing on Sophocles' tragedies *Antigone* and *Oedipus the King;* other reading may include selections from Homer, Plato, the Bible, Augustine, and others. The second unit is on the early moderns, focusing on Shakespeare's *Hamlet*; other reading may include selections from Machiavelli, Montaigne, Luther, and others. The third unit is on the moderns, focusing on Virginia Woolf's *Mrs. Dalloway*; other reading may include Rousseau, Goethe, Austen, Nietzsche, Freud, and others. Required texts are Sophocles, *Antigone, Oedipus the King, Electra (Oxford World Classics)* ISBN: 0199537178; Shakespeare, *The Oxford Shakespeare: Hamlet* ISBN: 0199535817; Woolf, *Mrs. Dalloway* ISBN: 0156030357.
Prerequisite: None, but ENG 180 or equivalent strongly recommended

ENG 383 Public and Persuasive Writing

Section Q1 – Sherie Brigham
Aim: We will focus on the theories, strategies, and ethics of public and persuasive writing and explore issues such as intellectual property, propaganda, and biased language.
Teaching Method: I will occasionally lecture, but peer response workshops, writing skills workshops, class discussions of assigned readings, and in-class written responses to film and text prompts will fill most of our time together.
Assignments: You will read, analyze, critique, and create texts in a variety of public and persuasive modes, writing four short papers in addition to one final researched-based paper, project, or performance. You will have an opportunity to revise all formal paper assignments. A classroom presentation summarizing findings and conclusions from your researched paper or project will constitute your final exam. We will do in-class writing activities each time the class meets. I do not give quizzes or tests.
Tentative Reading List: George Orwell's *1984.* Randal Marlin's *Propaganda and the Ethics of Persuasion.* Christine Alfano's and Alyssa O'Brien's *Envision: Persuasive Writing in a Visual*

World. Diana Hacker's *A Pocket Style Manual*. I will provide additional readings and handouts from time to time.
Prerequisite: ENG 180 and 280 or their equivalents

ENG 471 Language Diversity and Grammar for Teachers

Section Q1 – Joan Livingston-Webber
Aim: Examines the relationships among standard and nonstandard dialects and effective practices for teaching grammar.
Teaching Method: Lecture, discussion, analysis, written homework, practice groups.
Assignments: Reading. Writing. Homework. Lesson plans. Undergraduate English Education majors will write two of the standards essays. Graduate students will research, present, and write a paper on a relevant topic.
Tentative Reading List:
Teaching Grammar: A Reader and Workbook, Julie Ann Hagemann (ISBN 978-0205343867) amazon new price: $81.00 (cheapest amazon used $8.85)
Getting Grammar: 150 New Ways to Teach an Old Subject, Donna Hooker Topping and Sandra Josephs Hoffman (ISBN 978-0325009438) amazon new price $24.38
Dialects in Schools and Communities, 2nd ed, Ed. Carolyn Temple Adger, Walt Wolfram, and Donna Christian (ISBN 978-0805843163) amazon new price $35.95
Possibly a coursepack, though I hope to find enough of what I want online that you won't need to purchase anything.
Hang onto your textbook from 372, fall 2010. If you didn't take the course, don't worry—you'll get the readings I want.
Prerequisite: Eng 372 or consent of instructor

ENG 483 Professional Editing

Section TQ1 – Amy Patrick Mossman
Aim: In this course, students will learn about the field of professional editing. In doing so, students will work on developing their skills, especially in the area of copyediting, by applying professional editing techniques to real manuscripts.
Teaching Method: Classroom discussion; collaborative group projects; editing peer workshops
Assignments: Editing portfolio; completion of a collaborative editing project
Tentative Reading List: Amy Einsohn's *The Copyeditor's Handbook*
Prerequisite: ENG 180, 280 and departmental WID course

ENG 492(G) Religion, Literature, and Film (Cross-listed with REL 492)

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, New York City Judaism, 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?

Assignments: Coursework includes quizzes, a unique video interview project, and a cumulative argumentative paper, and perhaps most importantly, discussions of controversial issues around religion and politics in a simultaneously respectful and honest atmosphere.
Prerequisite: ENG 299 with a grade of C or better, or one 100- or 200-level religious studies or philosophy course, or consent of the instructor

ENG 530 Forms – The 19th Century American Novel in Context

Section Q1 – Timothy Helwig
Aim: This forms course will take up the novel as it emerged and developed in American literature during the nineteenth century. By reconstructing, appreciating, and analyzing the social milieu in which these novels were produced, we will explore the role social history and cultural context plays in shaping such major literary movements as early American romanticism to turn-of-the-century American naturalism. More specifically, we will consider questions of racial and gendered identity and class subjectivities in canonical texts such as *Moby-Dick* and *The Adventures of Huckleberry Finn*, as well as in less canonical texts such as *Iola Leroy* and *The Quaker City*—a sensational novel that is currently enjoying renewed scholarly attention in American literary studies. As we consider how these novels influence and are influenced by dominant cultural ideologies, students will be encouraged to follow their own interests, and in consultation with me, develop a seminar paper informed by intensive and careful research.
Teaching Method: Guided discussion and lecture
Assignments: Critical article presentation, short response papers, and final seminar paper
Tentative Reading List: Edgar Allan Poe, George Lippard, Herman Melville, Nathaniel Hawthorne, Harriet Wilson, Mark Twain, Henry James, Frances E. W. Harper, Stephen Crane, and others to be determined.
Prerequisite: Graduate standing

ENG 540 Literary Traditions and Influences

Section Q1 – Everett Hamner
Topic: African American and Latin American Fiction
Aim: This course is organized around a single question: where do African American and Latin American fiction converge and diverge over the last century? At the most obvious level, both traditions routinely represent the trials and tribulations of commonly oppressed peoples, whether through international relations or the shady policies of Jim Crow; on the other hand, they differ in that one is profoundly enmeshed in U.S. history, and the other is not—or so it would seem. We will begin before World War II with Nella Larsen and Adolfo Bioy Casares, move to mid-century with Ralph Ellison and Alejo Carpentier, and round out the millennium with Toni Morrison, Octavia Butler, Karen Tei Yamashita, and Colson Whitehead. In the process, the emerging themes will include mixed responses to new technologies, creative reinterpretations of traditional religions, widely-varying levels of sensitivity to racial difference, the potential of fantastic imagery to convey realities that realism cannot, and the significance of place in shaping individual and communal identities. Throughout our reading and conversations, my hope is that we will all find our views of white-black, white-Latin@, and black-Latin@ distinctions growing increasingly nuanced.
Assignments: Coursework includes considerable reading, deep investment in seminar discussions, several short papers, and a conference-length argumentative paper.

Prerequisite: Graduate standing

Arts & Sciences

A&S 195 Introduction to Liberal Arts & Sciences

Section Q1 – Daniel Malachuk
Topic: The Wild
Aim: A comparative introduction to the major areas of the liberal arts and sciences. Students will learn how each area evolved and how each approaches problems and controversies.
Teaching Method: Mostly discussion, with some lecture and possibly films
Assignments: Papers and a community project
Tentative Reading List: How is the wild understood in the liberal arts & sciences? This core course for Liberal Arts & Sciences majors examines the wild as interpreted by the sciences, social sciences, and humanities. Our focus will be twentieth-century Midwestern interpretations of the wild. In *A Sand County Almanac* (1949), the scientist and activist Aldo Leopold described wilderness as essential to ecosystems. In the social sciences, anthropologists as well as Native American activists vigorously debated the relationship of Plains Indians to the wild. Finally, the novelist and humanist Willa Cather's novel *My Antonio* (1918) carefully weighed what was gained and lost in the pioneers' transformation of wild prairie into farms. The required texts are: Cather, *My Antonia* ISBN: 019953814X; Leopold, *A Sand County Almanac* ISBN: 019505928X
Prerequisite: None

Honors College

GH 101 The Beauty Myth

Section 27 – Barbara Ashwood-Gegas
Aim: Flip through *Vogue* or *Cosmopolitan* or *Glamour*. Peruse *Maxim* or *Men's Health* or *GQ*. Watch TV for an hour. How many images of beauty do you see? Many of us recognize that the portrayal of beauty in the media is often unrealistic and unobtainable, yet these standards continue to permeate our culture. This course encourages you to consider why. To help answer that question, we will study Naomi Wolf's book *The Beauty Myth* that explores conceptions of beauty and their effects on people, particularly women, in Western society. We will analyze the beauty myth that Wolf writes about and also read and discuss some contemporary responses to her argument. Can a person use cosmetics and care about fashion without being a victim to the beauty myth? Are there any problems with Wolf's reasoning and methodology? How are men affected by this myth? These are just a few of the questions that we will pursue throughout the course.
Teaching Method: group discussion, group work, and one-on-one conferences
Prerequisite: Students must be enrolled in the Illinois Centennial Honors College

GH 101 Environmental Literature

Section 39 – Amy Patrick Mossman

Aim: In our focus on environmental literature, we will explore relationships between humans and the natural world, the different ways people perceive places, how people and their environments affect each other in positive and negative ways, and what a connection to a particular place means to different people. We will also examine the power of literature to shape social movements, the use of literature to convey ethical ideals, the value of wilderness and how we define it, the ways in which individual and cultural identity can be shaped by and tied to place, and the link between social and environmental issues, at the local and global level.
Teaching Method: Primarily discussion-based; also guest speakers, films, and some lecture
Assignments: 4 short essays, online reading responses, 1 test
Tentative Reading List: Aldo Leopold's *A Sand County Almanac*, Edward Abbey's *Desert Solitaire*, Linda Hogan's *Power*, and Karen Tei Yamashita's *Through the Arc of the Rain Forest*
Prerequisite: Students must be enrolled in the Illinois Centennial Honors College