

English & Journalism Course Descriptions Spring 2014

Faculty in English & Journalism have provided the following detailed course descriptions for Spring 2014 courses. Not all faculty have provided these descriptions, so please see STARS Course Search for a complete course schedule. <http://wiu.edu/vpas/stars/>

Macomb Campus

Composition (ENG 100, 180, 280)

ENG 100 Introduction to Writing

Sections 1, 3, 4 – Jacque Wilson-Jordan

Aim: We will work together on a series of writing assignments that will help students to gain proficiency and confidence in writing. Student-writers will be encouraged to explore topics of interest to them that allow them to think about and for themselves. We will work on finding and developing ideas for writing, organizing ideas into paragraphs and paragraphs into essays, and editing and proofreading 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 address his/her individual writing practice.

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

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

Prerequisite: Placement into ENG 100

ENG 180 College Composition I

Section I01, 10, 20 – Bill Knox

Aim: The course will provide practice in processes and products of college writing by means of invention, drafting, revising, and proofreading skills to develop informative and engaging written communication. English 180 is intended to help students develop strategies for effective writing and clear thinking so that they may more readily achieve the goals of their own course of study at the university.

Teaching Method: This class will combine reading, lecture, discussion, and especially in-class drafting and peer review.

Assignments: Students in the course will complete five essays on suggested topics, peer review of classmates' essays, a brief oral report, a final project, and a class binder, and eportfolio.

Tentative Reading List: Anderson, Paul V. *Technical Communication: A Reader-Centered Approach*. 8th ed. Boston: Wadsworth, 2013. Hacker, Diana, and Nancy Sommers. *A Pocket Style Manual*. 6th ed. Boston: Bedford-St. Martin's, 2012. Knox, Bill. *Writing Fast-Writing Well*. Dubuque: Kendal-Hunt, 2013. Pollan, Michael. *In Defense of Food*. New York: Penguin, 2009. Print.

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

ENG 180 College Composition I

Section 1 – Elena Moran-Cortes

Aim: Through this course you will write prose that is from personal experience as well as academic based. As a class we will explore the process of writing that is within the context of a world that is gender driven. As writers we will examine the process of writing from choosing and developing a topic, to drafting thoughts, editing and revising work, proofreading and also formatting.

Teaching Method: Mini-lectures, small group work, discussion-driven conversations, student guided lessons
Assignments: Online/class journals, brief in class activities, essays, short written assignments, quizzes
Tentative Reading List: 3 required textbooks - *Joining the Conversation: Writing in College and Beyond* by Mike Palmquist, *Guide to English 180* by Anna Westermeyer, and *A Pocket Style Manual* by Diana Hacker
Prerequisite: ENG 100 with a grade of C or better, or placement into ENG 180

ENG 180 College Composition I

Section 3 – Zoey Schmalz

Aim: To introduce students to college writing, 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 workshops, discussions, small group work, and infrequent lectures

Assignments: Textbook readings, quizzes, small-group and large-group discussions, peer-review workshops, in class activities, 4 papers, a literacy narrative, summary, and annotated bibliography

Tentative Reading List: 3 required textbooks: *Joining the Conversation*, *Guide to English 180*, *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 180 College Composition I

Sections 8, 24, 36 – Brenda Porter

Aim: An introduction to college writing, emphasizing the writing process (pre-writing, drafting, revising, proofreading) as well as the development of critical reading and analytical skills.

Teaching Method: Lecture, discussion, group activities, and workshops.

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

ENG 180 College Composition I

Sections 11, 15, 37 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, few lectures

Assignments: Four major papers focused on the exploration of personal identity. Assignments associated with the major papers. Final paper focused on writing progress through the semester. Weekly online *A Pocket Style Manual* exercises.

Tentative Reading List:

Engaging Questions by Channell and Crusius, 1st edition.

A Pocket Style Manual by Diana Hacker, 6th edition.

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

ENG 180 College Composition I

Section 21 – Alex Ayers

Aim: In this class, we will be examining the world around us critically so that we can come to a better understanding of our culture and the way our society functions. In this course, we will learn to write prose that is clear, conscious, and critical while maintaining our personal style. Together, we will explore the process of writing, both personal and academic, keeping the course themes in mind. Readings will be diverse, ranging from personal essays, articles, and letters to emphasize the richness of communication in our everyday lives.

Teaching Method: The class will combine discussion, group work, and writing workshops.

Assignments: Five to six papers ranging from narrative to research.

Tentative Reading List: Hacker's *A Pocket Style Manual*, Palmquist's *Joining the Conversation*, and *Guide to English 180*

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

ENG 180 College Composition I

Sections 26, 28 – Kristyne Gilbert Bradford

Aim: Writing is an act that is both personal and public. We write to express ourselves but also to share our ideas with others. In this course we will learn to write prose that is rooted in personal experience but that seeks to move, convince, and motivate a wider audience. Together we will explore the process of writing, both personal and academic, within the context of a world driven by art, images, and new media. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting. Readings will focus on issues in the art world and 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: analysis, evaluative essay, a problem proposal, and research; final exam is a reflection essay on your growth as a writer over the semester.

Tentative Reading List: Mike Palmquist's *Joining the Conversation*; WIU's *Guide to English 180*; Diana Hacker's *A Pocket Style Manual*; selections from current online sources.

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

ENG 280 College Composition II

Sections I01 (Online), 1 – 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 lab 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: Popular Culture

Sections IC1 (Online), 32 – 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 7, 13, 21 – Jose Fernandez

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

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 relationship 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's 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 total hours earned.

ENG 280 College Composition II

Sections 16, 27 – Alisha White

Aim: In addition to meeting the objectives established by the Department of English & Journalism for 280, we will concentrate on critical reading and writing skills. Students will learn skills connected with a wide variety of writing genres.

Teaching Method: Class will be a mixture of discussion, group activities, 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. Students will write 4 extended essays and 2 in-class essays. Four major papers: review, personal narrative, visual analysis, profiles, and research. 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* and Lamott *Bird by Bird*. Other readings from the library will be assigned.

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

ENG 280 College Composition II

Sections 18, 30, 35 – 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 (available online)

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

ENG 280 College Composition II

Topic: Investigating the American Dream

Section 24 – Barbara Harroun

Aim: This course will build on the foundation of ENG 180. Students will further develop critical thinking skills, work on being an active reader, an involved researcher, and a practiced writer capable of an artful argument. Students will also use rhetorical strategies to write effectively to a specific audience for a specific purpose.

Teaching Method: This class requires active participation in order to foster your development as a writer and as a member of a writing community. Students will participate in lively discussion, debate, small and large group work, individual presentations, process work and drafting, peer review work, quizzes and responses to readings. This is not a lecture-based class, although students can expect small lectures on components of the arguments. Students must be prepared to read, write, and discuss the assigned material.

Assignments: Three major papers (5 pages; 7 pages; 10 pages) and a shorter, final essay (3 pages). Smaller assignments, aimed at launching and organizing your writing toward the major assignments also count towards your grade.

Tentative Reading List: *Of Mice and Men* by John Steinbeck, *The Great Gatsby* by F. Scott Fitzgerald, *White Noise* by Don DeLillo, *The Betrayal of the American Dream* by [Donald L. Barlett](#) and [James B. Steele](#)

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

Undergraduate Courses

English Literature & Language

ENG 201 Introduction to Fiction

Section 1 – Shazia Rahman

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

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

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

Assignments/Breakdown of grades:	Essay #1	3 pages or 750 words	10%
	Essay #2	4 pages or 1000 words	20%
	Essay #3	5 pages or 1250 words	30%
	Final Exam	covering 15 weeks	20%
	Class Participation	Peer-editing	10%
		Discussion; presentations	10%

Prerequisite: None

ENG 285 Introduction to Creative Writing

Sections 2, 3 – 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, but ENG 180 STRONGLY recommended

ENG/BC 290 Introduction to Film

Section 2 – 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*, *North by Northwest*, *Gentlemen Prefer Blondes*, *Moulin Rouge*, *Citizen Kane*, and many more!

Prerequisite: None

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 302 Popular Forms of Literature

Section 1 – Alice Robertson

Topic: The Murder and Mayhem of Mystery Fiction

Aim: Some popular genres of literature appeal exclusively to one gender or another: for example, 98% of Romance readers are women while 97% of Western readers are men. But Mysteries (the who-done-it kind) appeal equally to both genders, probably because of the challenging puzzle solving nature of the plots. They are action-filled, entertaining stories that provide readers with a chance to exercise their brains' problem-solving abilities. Since Edgar Allan Poe wrote the very first mystery over 170 years ago, the genre has grown and morphed into a wide array of sub genres in the 20th and 21st centuries. In this class we will read two historical short story mysteries-- the first ever written, Poe's "The Murders in the Rue Morgue," and one Sherlock Holmes story by Arthur Conan Doyle – as well as five novels representing 5 different kinds of mysteries being written today: the traditional British cosy, the American hard-boiled detective story, the historical mystery, the thriller, and the comic version of murder and mayhem. In some cases we will also view the book's film counterpart and discuss the differences in the two entertainment media. As a class we will determine what mysteries are, how they work, and, most importantly, why they work for readers of all ages. Additionally, we will try to place each text within the cultural context of its narration while we also examine it from a series of critical perspectives (Feminist, Freudian, Marxist, etc.).

Assignments: The course will include informal response papers to each text, one formal critical paper, and two take home exams (the midterm and the final). Classes will consist of lectures, whole class discussions, and collaborative group work with various aspects of the texts we are reading and viewing.

Tentative Reading List:

Poe's "The Murders in the Rue Morgue"

A Sherlock Holmes short story (TBA)

Agatha Christie's *Murder on the Orient Express*

Raymond Chandler's *The Big Sleep*

Jennifer Lee Carrell's *Interred with their Bones*

Dan Brown's *The Davinci Code*

Janet Evanovich's *One for the Money*

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

ENG 314 Shakespeare

Section 1 – Christopher Morrow

Aim: While Shakespeare's plays are some of the most read, studied, and performed works of literature, they 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. No previous experience with Shakespeare required nor expected. In addition to engaging current critical debates, we will read and situate these plays within the historical, cultural, theatrical and textual contexts which acted upon the creation of these works and continue to act upon current interpretations.

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 them. 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: 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*).

ENG 351 Marginalized Literature

Topic: American Working-Class Literature

Section 1 – Timothy Helwig

Aim: This course will focus on American working-class literature, primarily fiction, of the 19th and 20th centuries. Students will consider the rise of the working class in the 19th century and its development through the 20th century; will study the construction of working-class identity and the intersections of class, race, gender, and sexuality; and will analyze how a diverse set of canonical and popular texts engage and challenge dominant cultural mythologies about class still circulating in America today.

Assignments: Reading quizzes, short and longer papers, and exams

Teaching Method: Lecture, and open and guided discussion

Tentative Reading List: Dorothy Allison's *Bastard Out of Carolina*, Stephen Crane's *Maggie*, Zora Neale Hurston's *Their Eyes Were Watching God*, Edith Wharton's *The House of Mirth*, and short stories by Raymond Carver, Rebecca Harding Davis, Meridel LeSueur, Herman Melville, Tillie Olsen, and others to be determined.

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

ENG 353 Great Books

Section 1 – Margaret Sinex

Aim: Texts selected for study in ENG 353 are considered by many to be foundational works for the cultures of Western Europe. Together we will investigate the conflicts and perplexities confronting the individual who has the freedom to choose his/her own course of action. We will encounter individuals negotiating the competing claims of family and clan on the one hand and duty to the state on the other. Themes will include but are not limited to: the nature of heroism, the problem of evil, and the structure of male friendship (in the theaters of war and politics especially).

Teaching Method: Class discussion and some lecture.

Tentative Reading List:

T. S. Eliot, *The Waste Land*

Virginia Woolf, *Jacob's Room*

Alfred, Lord Tennyson, *Idylls of the King*

John Milton, *Paradise Lost*

William Shakespeare, *Hamlet*

Beowulf

Homer, *The Iliad*

Prerequisite: None, but ENG 280 HIGHLY recommended

ENG 366 Reading Instruction in Secondary Schools

Sections 1, 2 – Rebekah Buchanan

Aim: In this course candidates will explore methods for integrating reading instruction into their 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. 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.

Prerequisite: EIS 202, EIS 301 and SPED 210

ENG 376 Professional Development Workshop

Section 1 – Bradley Dilger

Aim: Investigate relevant post-graduation options for English majors, and begin preparing documents and professional networks which can help achieve them.

Teaching Method: Classroom discussion & guest lectures; individual conferences.

Assignments: Interview, professional portfolio.

Tentative Reading List: Course pack.

Prerequisite: Jr. standing

ENG 381 Technical Communication

Sections I01 (On-line) – Bill Knox

Aim: This course will provide practice in processes and products of technical communication, developing informative, reader-centered technical communication, by writing, testing, and revising common genres and styles. Writing instruction will focus on the special features of technical and report writing as well as invention, drafting, revising, layout, and proofreading skills.

Teaching Method: This WesternOnline class will combine reading, online discussion, and online peer review.

Assignments: Students in the course will complete five reports and letters on suggested topics, peer review of five classmates' reports and letters, an oral report, a final project, and a class portfolio.

Tentative Reading List: Anderson, Paul V. *Technical Communication: A Reader-Centered Approach*. 8th ed. Boston: Wadsworth, 2013. Hacker, Diana, and Nancy Sommers. *A Pocket Style Manual*. 6th ed. Boston: Bedford-St. Martin's, 2012.

Prerequisite: ENG 180 and 280, or permission of instructor.

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.

Prerequisite: ENG 280

ENG 386 Intermediate Writing Workshop: Fiction

Section 1 – Barbara Harroun

Aim: This course will give you a sense of contemporary short fiction while providing a workshop setting and writing community for your own short fiction. This is a reading and writing intensive class. In order to succeed in this class you must:

- have a voracious appetite for reading, thinking about and writing about short fiction.

- have an understanding of and apply the elements that are necessary in crafting artful, literary fiction.
- have the ability to read, comment on, and present at length on others' writing *as a writer*.
- give and receive constructive criticism gracefully.
- recognize the importance of revision in triggering discovery.
- refine your editing skills and learn the importance of professional manuscript presentation.

Teaching Method: This class focuses on workshopping original student work, and it is very different from a lecture-based class. It requires student participation and discussion. It also requires a level of maturity in being able to divorce yourself from your own work, and to listen to others dissect it in terms of craft. I will present in mini-lecture form on aspects of craft, but class also includes collaborative learning, individual presentations on the stories and poems read and a great deal of writing. Be prepared to revise your work, and approach both poetry and fiction as art.

Assignments: Three stories (60%); Writing Exercises (5%); Craft Annotations of assigned stories (5%); Revised Fiction Portfolio (10%); Typed workshop responses to your peers (10%); Class Presence (10%) includes attendance, two mandatory conferences, attentiveness, and attitude.

Tentative Reading List: TBD

Prerequisite: ENG 285

ENG/EDUC 439(G) 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. 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, EdTPA Planning for student teaching

Tentative Reading List:

Required:

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

The English Teacher's Companion, 4th Edition, Jim Burke

Growing Up Ethnic in America: Contemporary Fiction about Learning to be American. M.M. Gillan and J. Gillan, Eds.

Prerequisite: ENG 384, ENG 466, ENG 499 and EIS 301

ENG 466 Teaching Literature and Reading in Secondary Schools

Section 1 – Alisha White

Aim: In this course, English Education majors will consider pedagogical approaches for teaching secondary literature and reading using a range of texts from multiple perspectives. Students will read a range of texts that may be read in secondary English classrooms, in order to consider the teaching possibilities, differentiation options, assessment and evaluation methods, and use of state and national standards.

Teaching Method: Class will be a mixture of discussion, group activities, presentations, and interactive mini-lectures.

Assignments: Pedagogy Article Review, Mini-lesson Workshops, Unit Plan, Mini-Anthology Project

Tentative Reading List: Students are required to purchase:
Milner, Milner, & Mitchell, *Bridging English* (5th Edition)

Tovani, *I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers*.

Wilhelm, *"You Gotta BE The Book": Teaching Engaged and Reflective Reading With Adolescents*.

Prerequisite: ENG 280 and 384; 12 s.h. (or equivalent) of coursework in literature, or consent of instructor

ENG 471 Language Diversity and Grammar for Teachers

Section 1 – Bonnie Sonnek

Aim: This course examines the relationships among standard and nonstandard dialects and effective practices for teaching grammar. Candidates will plan instruction that incorporates knowledge of language—structure, history and conventions—to facilitate students' comprehension and interpretation of print and non-print texts. Candidates will design instruction that incorporates students' home and community languages to enable skillful control over their rhetorical choices and language practices for a variety of audiences and purposes. Candidates will also use knowledge of theories and research to plan instruction responsive to students' local, national and international histories, individual identities (e.g. race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic status and community environment), and languages/dialects as they affect student' opportunities to learn in ELA.

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, mastering standards, writing lesson plans that address NCTE standards listed above.

Tentative Reading List: TBD

Prerequisite: ENG 280 and 372, or consent of instructor (372 requirement is currently being waived)

ENG 475(G) Grant & Proposal Writing

Sections 13, Q31 – Bradley Dilger

Aim: Students will be asked to work with requests for proposals (RFPs), grants, and proposals which speak to their academic disciplines and chosen fields, in consultation with experts (such as former professors or employers) who can provide discipline-specific knowledge.

Teaching Method: Lots of hands-on work. Classroom discussion; in-class writing demonstrations and review; collaborative group projects; grant writing peer workshops.

Assignments: Regular reading responses; Evaluation of existing grants; Mock grant proposal. Graduate students will have the option to substitute the practitioner-oriented final project with an academic project which calls on relevant scholarship.

Tentative Reading List: I am considering Carlson, *Winning Grants*; Clarke, *Storytelling for Grantseekers*; Geever, *The Foundation Center's Guide*; Hall, *Getting Funded*; Koch, *How to Say It: Grantwriting*.

Prerequisite (enforced!): ENG 180 and 280 required; ENG 380, 381, 383, and/or 483, or previous experience strongly recommended.

ENG 476 Senior Seminar

Topic: Shakespeare, Tragedy, and Adaptation

Section 1 – Christopher Morrow

Aim: Whether it is *The Lion King*, *Warm Bodies*, or *Sons of Anarchy*, Shakespeare's plays continue to be adapted, appropriated and retold in modern language, contexts, forms, and genres. This senior seminar will examine Shakespeare and some of these modern appropriations of his life and work in order to explore Shakespeare's contemporary cultural presence and relevance. Within this broader framework of Shakespearean adaptations, we will specifically focus on the evolution of the tragedy. Tragedy, considered by Aristotle to be the highest literary form, certainly propelled Shakespeare to his widespread and enduring popularity. However, unlike Shakespeare's longevity, tragedy, according to some, has not been as fortunate. Critics in the 20th century have argued that rationalism and pessimism brought about the death of tragedy. This course confronts the apparent contradiction between Shakespeare's continued relevance and tragedy's obsolescence. It will examine

how these modern adaptations evolve, update, reject or rewrite tragedy and what these appropriations suggest about the nature of tragedy in the 21st century.

Assignments: Daily Readings; Discussion; Short Papers; Seminar Paper

Tentative Readings/Films:

Hamlet

Sons of Anarchy (selected)

Macbeth

Scotland, PA

Romeo and Juliet

Prince of Cats

To Be or Not To Be

Prerequisite: ENG 280, ENG 299 with a grade of C or better, senior standing, or consent of department chairperson

ENG 483 Professional Editing

Section 1 – Bradley Dilger

Aim: Learn common best practices for editing, including strategies for managing the editing process, and common theories of writing style. A challenging but rewarding course. See a previous version at

<http://faculty.wiu.edu/CB-Dilger/s13/483/>

Teaching Method: Lots of hands-on work. Classroom discussion; in-class editing demonstrations and review; collaborative group projects; editing peer workshops.

Assignments: Regular reading responses; Editing portfolio; Experiential editing project.

Tentative Reading List: Amy Einsohn, *The Copyeditor's Handbook*; Carole Fisher Saller, *The Subversive Copy Editor*; course pack.

Prerequisite (enforced!): ENG 180, 280 and departmental WID course.

ENG 485 Advanced Writing Workshop: Poetry

Section 1 – Merrill Cole

Aim: This course offers experienced student poets the opportunity to refine and develop their writing finesse and explore a variety of poetic techniques, genres, and strategies. In this workshop, the emphasis falls on formal experimental, including traditional poetic forms, like the sonnet, and more recent avant-garde productions.

Becoming a better poet means more than mastering technique, though: it also means developing critical awareness of ourselves and the world around us. This seminar will explore poetic composition as the opportunity to live up to the potential of who we are and 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. They must understand technique. We will carefully study the productions of contemporary 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 inspire our own creations.

Assignments: This course is 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 and 385

ENG 486 Advanced Writing Workshop: Fiction

Section 1 – Barbara Harroun

Aim: This course will widen your sense of contemporary short fiction while providing an intensive workshop setting and writing community for your own artful and polished short fiction. This is a reading and writing intensive class at an advanced level. This means only present revised and polished material to the workshop, put time and energy into your analysis of readings and critiques of your peers' work, and stay current with the assigned readings. To write well, you must read widely. In order to succeed in this class you must:

- have a voracious appetite for reading, thinking critically about, and writing about short fiction.
- have an understanding of and apply the elements that are necessary in crafting artful, **literary** fiction.
- have the ability to read, comment on, and present at length on others' writing *as a writer*.
- give and receive constructive criticism **gracefully**.
- recognize the importance of revision in triggering discovery.
- refine your editing skills and learn the importance of professional manuscript presentation.

Teaching Method: This class focuses on workshoping original student work, and it is very different from a lecture-based class. It requires student participation and discussion. It also requires a level of maturity in being able to divorce yourself from your own work, and listen to others dissect it in terms of craft. I will present in mini-lecture form on aspects of craft, but class also includes collaborative learning, individual presentations on stories and poems read and a great deal of writing. Be prepared to revise your work, and approach both poetry and fiction as art.

Assignments: 4 stories (35%) that include a letter to the workshop from author (required), Writing Exercises (10%), Discussion/Class Presence (10%), Response/Reflections (10%), Revised Fiction Portfolio (15%).

Tentative Reading List: TBD

Prerequisite: ENG 285 and 386

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 newsgathering, 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 issue story; lab exercises; readings; midterm and final exams.

Tentative Reading List: *Inside Reporting*, 2nd edition, by Tim Harrower; *Associated Press Stylebook 2013* spiral-bound edition

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, peer review and presentation of news stories, and end-of-month quizzes on current events and AP style. 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, about seven story assignments

Tentative Reading List: *The Associated Press Stylebook* (a current edition); *News Reporting and Writing* (10th edition) by the Missouri Group; *Elements of Style* by Strunk & White (4th edition)

Prerequisite: JOUR 231

JOUR 328 Editing

Section 21 – Lisa Kernek

Aim: Students learn how to edit news stories, write headlines and design pages.

Teaching Method: Lab, lecture

Tentative Reading List: *Copy Editors Handbook for Newspapers*, 3rd edition, by Anthony R. Fellow and Thomas N. Clanin; *Associated Press Stylebook*, recent edition

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

JOUR 330 Magazine and Feature Writing

Section 21 – Rich Moreno

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

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

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

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

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

JOUR 331 Advertising Principles 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 333 Specialized Press

Topic: Magazine Content and Design

Section 21 – Rich Moreno

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*, Third Edition by Sammye Johnson and Patricia Prijatelj

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

JOUR 335 Photojournalism

Section 21 – Lisa Kernek

Cameras are provided at no charge.

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

Teaching Method: Lab and lecture.

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

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

Prerequisite: None. Open to non-majors with preference given to majors.

JOUR 336 Public Relations Strategy and Campaigns

Section 21 – Mohammad Siddiqi

Aim: The objective of this course is to provide a comprehensive conceptual framework that demonstrates what public relations does for an organization and how that contribution can be measured and evaluated. By analyzing the public relations campaigns and strategies, students will learn how public relations can be used to improve productivity for business, government, and not-for-profit organizations; how organizations can more effectively respond to regulatory initiatives and changing social trends; and how communication management can better assist in organizational strategic planning. Students will choose a real client and develop a PR campaign for that client as a class project.

Teaching Method: Class lectures by the instructor, student's class presentations, and discussion.

Assignments: Examinations: There will be a midterm and a final exam. Questions may be multiple choice or essay. Material from the class lectures and handouts, as well as from the text may be used. Students will be provided with an exam study guide for both the exams. Class Project: each student will develop a public relations campaign for a client of his/her choice. The paper will be due in the fifteenth week of the class. The instructor will provide detail instructions about class project in the third week of the class. Beginning the 12th Week, students will present findings of their projects in the class. Assigned Reading and Reports: Each student will be assigned a chapter and/or a case study, or a couple of case studies. Students will thoroughly study their assigned reading material and present a summary and initiate a discussion in the class. A schedule for this will be given during the second week of the class.

Tentative Reading List: Kendall, Robert. *Public Relations Campaign Strategies: Planning for Implementation* (second edition). Addison-Wesley, 1996 (ISBN: 0-673-99692-1)

Prerequisite: JOUR 121 and 329 or consent of instructor

JOUR 348 Advertising Copy Layout

Section 21 – Teresa Simmons

Aim: This hands-on 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. An advertising agency visit option should be available to students in this class during the semester.

Teaching Method: Some lecture and extensive computer lab work

Assignments: Creative assignments and final professional portfolio

Prerequisite: JOUR 331

JOUR 410 International Communication and the Foreign Press

Section 21 – Yong Tang

Aim: The objective of this course is to provide an understanding of the mass media environment around the world. Students will learn the mass media operations in different parts of the world. Specific social, political, and economic issues that determine the news flow will also be discussed.

Teaching Method: Some lectures given by the instructor and guest speakers, and many interactive seminars (students presenting, initiating discussion, and critiquing different country's media)

Assignments: Textbook readings; country study (each student will choose a country from a list of countries provided by the instructor and conduct research for class presentation and paper); issue discussion (each student will select one chapter either from the textbook or from the recommended readings. The student will research the issue/topic discussed in that chapter and initiate a discussion in the class).

Tentative Reading List: *Global Journalism: Topical Issues and Media Systems* (5th edition) by Arnold S. de Beer and John C. Merrill

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

JOUR 417 Law of Mass Communications

Section 21 – Yong Tang

Aim: This course will introduce students to the many important legal questions that news media professionals 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 materials, 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, friends of the court, court news reporters, juries and witnesses. The instructor assumes the role of the Supreme Court Justice, having final say on all hypothetical cases. Students are expected to use the legal concepts that they have learned in 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), two multiple-choice tests on textbook chapters

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

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

English Graduate Courses

ENG 549 Issues in Literary Studies

Section 1, Q1 – Marjorie Allison

Aim: ENG 549 is a course which explores a contemporary issue in literary studies. This spring it will be about considering literature in terms of various types of canon formation, primarily centered this time on novels of the

British commonwealth which have been named Booker Award Winners (currently the Man Booker Award). In reading several “Booker” novels, we will explore what makes an “award winning book,” especially in light of a post-colonial, British Commonwealth award. We will examine how these particular authors and texts support or subvert the master narratives “received” from the British Isles, how stereotypes are challenged, and how new cultural identities are formed. We will on consider the decision, announced Fall 2013, to allow “American” authors to have their novels considered for the award. Finally, we will consider how the books on this list begin to “speak” to each other when read together and if they are forming a useful canon of their own.

Teaching Method: Discussion and student-centered class

Assignments:

- two to three working papers, five-pages each
- longer term paper—conference to article length
- discussion leader
- blog

Tentative Reading List:

Yann Martel’s *Life of Pi*
J. M. Coetzee *Disgrace*
Keri Hulme’s *The Bone People*
Ben Okri’s *The Famished Road*
Benedict Anderson’s *Imagined Communities*

Prerequisite: Graduate Standing

ENG 559 Issues in Disciplinary Studies

Topic: The Making of Class in 19th and 20th-Century American Literature

Sections 1, Q1 – Timothy Helwig

Aim: This inter-disciplinary course will focus on literary and cultural representations of class in nineteenth and twentieth century America. We will read a diverse selection of theoretical, critical, historical, and literary texts, including works by African-American, Anglo-American, and Jewish-American writers. Although our work in this course will be shaped by the interests of class members, I expect that our discussions will analyze how literary texts both reproduce and challenge dominant cultural mythologies about class in America; will consider the complexities of class identification and the intersections of class, race, gender, and sexuality, focusing on the ways in which, in Eric Lott’s words, class has largely been “staged through race” in the United States; and will examine the emergence of “whiteness” as an ethnic identity in the United States, one largely articulated through class.

Tentative Reading List: Horatio Alger’s *Ragged Dick*, Dorothy Allison’s *Bastard Out of Carolina*, Stephen Crane’s *Maggie*, Zora Neale Hurston’s *Their Eyes Were Watching God*, Meridel LeSueur’s *The Girl*, Herman Melville’s *Moby-Dick*, Mark Twain’s *Pudd’nhead Wilson*, Edith Wharton’s *The House of Mirth*, Harriet Wilson’s *Our Nig*, and others to be determined.

Prerequisite: Graduate Standing

General Honors

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

GH 101 Freshman Humanities Tutorial: “King Arthur”

Sections 96, 97 – Margaret Sinex

Aim: This Freshman Humanities course will examine the development of the Arthurian tradition beginning with Mary Stewart’s *The Hollow Hills* a novel that tells the tale of Arthur’s conception, birth and upbringing from the point of view of Merlin the enchanter. Stewart sets these events in the chaotic, violent aftermath of the Roman withdrawal from Britain and offers us a jumping off place to explore the origins of central characters. We will investigate Merlin’s roots in early medieval Welsh texts. We will also examine the transformation of Morgan Fe Fay from a powerful, benign, healing figure associated with goddesses early on to one of the King’s most dangerous enemies by the end of the medieval period. And we will trace King Arthur’s development over the centuries as he gradually emerges into a fully realized character in the works of major writers such as Thomas Malory and the poet Tennyson. In addition we will consider the question when did famous objects such as the Sword in the Stone, the Round Table and the Holy Grail first enter the Arthurian stories?

Teaching Method: This course combines group discussions and lecture.

Tentative Reading List: The following is a partial list:

Mary Stewart *The Hollow Hills*

Rosemary Sutcliff *Sword at Sunset*

Alfred, Lord Tennyson *The Idylls of the King*.

James J. Wilhelm, ed. *The Romance of Arthur: An Anthology of Medieval Texts in Translation*

Prerequisite: Students must be enrolled in the Centennial Honors College

Quad Cities Campus

Undergraduate Courses

ENG 285 Introduction to Creative Writing

Section Q1—Magdelyn H. Helwig

Aim: This is a writing workshop in which you will read, discuss, critique, and, most importantly, WRITE works of literature—fiction, creative nonfiction, and poetry. A writing workshop is a community of writers who love both reading and writing and who are serious about their own writing craft. You will be expected to take your own work seriously, as well as the work of your classmates, by participating in class actively, on a daily basis.

Teaching Method: Most days class will be run as a conversation in which we discuss readings and critique our writing. You will be expected to take an active role in every class.

Assignments: Weekly and in-class writing assignments will allow you to test out new forms and will encourage revision. Weekly readings will introduce you to the best poems, short fiction, and creative nonfiction that has been written over the centuries and that is being written today. Weekly written critiques will help you to connect concepts of craft to your own and your peers' writing. At the end of the semester, each student will submit a final portfolio of revised writing.

Tentative Reading List: *Imaginative Writing: The Elements of Craft*, Janet Burroway, and readings posted to Western Online.

Prerequisite: None, but ENG 180 strongly encouraged

ENG 302 Popular Forms of Literature

Section Q1 – Everett Hamner

Topic: Science Fiction

Aim: Many Americans derive their notions of “science fiction” from Hollywood blockbusters that prominently feature exploding spaceships, buxom women, and alien horrors. This course will feature texts that utilize (and often subvert) such motifs, but it will also surprise participants with the incredibly diverse range of literary subgenres that fall under the umbrella of “SF.” These include not only the mid-twentieth-century “Golden Age,” with its expansion on earlier pulp gothic fiction, but also other traditions like the gothic, feminist sf, cyberpunk, and slipstream.

Teaching Method: Discussion.

Tentative Reading List: *The Wesleyan Anthology of Science Fiction* and several novels (TBA).

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

ENG 319 Studies in Nineteenth Century British Literature

Section Q1 – 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.

Teaching Method: Class discussion.

Assignments:

--two working papers, five-pages each

--longer term paper—8-10 pages

--discussion leader

Tentative Reading List:

Pride and Prejudice. Jane Austen

Jane Eyre. Charlotte Bronte

Alice's Adventures in Wonderland. Lewis Carroll

Foe. J.M. Coetzee

Robinson Crusoe. Daniel Defoe

Un Lun Dun. China Mieville

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 475G Grant & Proposal Writing

Section Q31 – Bradley Dilger

Aim: Students will be asked to work with requests for proposals (RFPs), grants, and proposals which speak to their academic disciplines and chosen fields, in consultation with experts (such as former professors or employers) who can provide discipline-specific knowledge.

Teaching Method: Lots of hands-on work. Classroom discussion; in-class writing demonstrations and review; collaborative group projects; grant writing peer workshops.

Assignments: Regular reading responses; Evaluation of existing grants; Mock grant proposal. Graduate students will have the option to substitute the practitioner-oriented final project with an academic project which calls on relevant scholarship.

Tentative Reading List: I am considering Carlson, *Winning Grants*; Clarke, *Storytelling for Grantseekers*; Geever, *The Foundation Center's Guide*; Hall, *Getting Funded*; Koch, *How to Say It: Grantwriting*.

Prerequisite (enforced!): ENG 180 and 280 required; ENG 380, 381, 383, and/or 483, or previous experience strongly recommended.

ENG 476 Senior Seminar

Section Q1 – Everett Hamner

Topic: TBA

Aim: TBA

Teaching Method: Discussion

Assignments: TBA

Tentative Reading List: TBA

Prerequisite: ENG 280, ENG 299 with a grade of C or better, senior standing, or consent of department chairperson.

Quad Cities Campus

Graduate Courses

ENG 549 Issues in Literary Studies

Section Q1 – Marjorie Allison

Aim: ENG 549 is a course which explores a contemporary issue in literary studies. This spring it will be about considering literature in terms of various types of canon formation, primarily centered this time on novels of the British commonwealth which have been named Booker Award Winners (currently the Man Booker Award). In reading several “Booker” novels, we will explore what makes an “award winning book,” especially in light of a post-colonial, British Commonwealth award. We will examine how these particular authors and texts support or subvert the master narratives “received” from the British Isles, how stereotypes are challenged, and how new cultural identities are formed. We will on consider the decision, announced Fall 2013, to allow “American” authors to have their novels considered for the award. Finally, we will consider how the books on this list begin to “speak” to each other when read together and if they are forming a useful canon of their own.

Teaching Method: Discussion and student-centered class

Assignments:

--two to three working papers, five-pages each

--longer term paper—conference to article length

--discussion leader

--blog

Tentative Reading List:

Yann Martel's *Life of Pi*
J. M. Coetzee *Disgrace*
Keri Hulme's *The Bone People*
Ben Okri's *The Famished Road*
Benedict Anderson's *Imagined Communities*
Prerequisite: Graduate Standing

ENG 559 Issues in Disciplinary Studies

Topic: The Making of Class in 19th and 20th-Century American Literature

Section Q1 – Timothy Helwig

Aim: This inter-disciplinary course will focus on literary and cultural representations of class in nineteenth and twentieth century America. We will read a diverse selection of theoretical, critical, historical, and literary texts, including works by African-American, Anglo-American, and Jewish-American writers. Although our work in this course will be shaped by the interests of class members, I expect that our discussions will analyze how literary texts both reproduce and challenge dominant cultural mythologies about class in America; will consider the complexities of class identification and the intersections of class, race, gender, and sexuality, focusing on the ways in which, in Eric Lott's words, class has largely been "staged through race" in the United States; and will examine the emergence of "whiteness" as an ethnic identity in the United States, one largely articulated through class.

Tentative Reading List: Horatio Alger's *Ragged Dick*, Dorothy Allison's *Bastard Out of Carolina*, Stephen Crane's *Maggie*, Zora Neale Hurston's *Their Eyes Were Watching God*, Meridel LeSueur's *The Girl*, Herman Melville's *Moby-Dick*, Mark Twain's *Pudd'nhead Wilson*, Edith Wharton's *The House of Mirth*, Harriet Wilson's *Our Nig*, and others to be determined.

Prerequisite: Graduate Standing