

# English and Journalism Course Descriptions Spring 2008

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

### **English 100 - Intro to Writing** **Courter**

**Sections 2, 4, and 5**

**Jim**

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

*Confidence in Writing*, fourth edition, by Ed Reynolds and Marcia Huntington

Pre-requisite: Writing entrance exam placement

### **English 180 - College Composition I** **Allen**

**Sections 15, 26, and 40**

**Diana**

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

Teaching Method: In class, you will practice the writing process through brainstorming, listing, prewriting and revising. You will also use group work and teacher and peer response.

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

Tentative Reading List: This semester we will be using the *St. Martin's Guide to Writing* eighth edition. In addition, we will also use *A Pocket Style Manual*, fourth edition.

Pre-requisite: English 100 with a grade of C or better or placement into English 180

### **English 180 - College Composition I** **Trocheset**

**Sections 19, 23, and 34**

**Christine**

If you want to succeed in this class you need to be willing to devote time each day for writing and reading. You will be writing everyday inside and/or outside of class. You will also need to arrive to class prepared to participate. You may be required to access class material via the internet several times a week, outside of class. You may also be required to electronically submit papers.

Class Policies: Attendance is required! Missed class work cannot be made up. If you miss class you are still responsible for the information covered that day. Tardiness is disruptive; therefore, if you are not in class when I take attendance you will not receive your participation points for that day. Participation is essential. This class is based on your active involvement in the classroom. Participation is a major part of your grade.

You may be required to meet with me in conferences several times throughout the semester. Attendance to these conferences is required. If you miss a required conference, it will affect your participation grade.

All papers are due at the beginning of class by the due date assigned, unless otherwise stated. Late papers will be accepted up to one week late with a letter grade penalty. If you have not submitted a paper 7 days after the due date, you fail the class. No exceptions.

Required Texts: *The College Writer's Handbook* by VanderMey, Meyer, Van Rys, Kemper, and Sebranek.

Required Material: Course Handout Packet available from instructor.

Course Requirements—points possible

Personal Essay – 10

Persuasive Essay - 15

Essay Exam – 10

Research Essay – 20

Primary Source Essay – 10

Analytical Essay – 15

Participation – 20

Total – 100

Pre-requisite: English 100 with a grade of C or better or placement into English 180

### **English 180 - College Composition I**

**Sections 27, 31, and 41**

**Jodi Cook**

Aim: English 180, the WIU Writing Program's first required writing course, seeks 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 analyze, argue, organize and research.

Teaching Method: Lecture, computer lab, websites, peer groups

Tentative Reading List: *The Brief Bedford Reader*

Pre-requisite: English 100 with grade of C or better or placement into 180

### **English 180 - College Composition I** **Braniff**

**Sections 28, 38, and 42**

**Beverly**

Aim: English 180 uses the writing process to prepare students for a variety of academic writing situations, with emphasis on responding to text, locating and evaluating research materials, and analyzing and synthesizing information.

Method: Workshops, group work, lecture, and writing with computers.

Pre-requisite: English 100 with grade of C or better or placement into 180

### **English 180 - College Composition I** **Haworth**

**Sections 30 and 39**

**Janna**

The purpose of English 180 is to introduce students to college-level writing, including writing about texts and research. We will alternate days in the classroom and in the computer lab. Classroom days will include discussion and small-group work. Five papers will be assigned including a personal experience and reflection paper, a position paper, a summary, a researched position paper, and an in-class essay based on reading. Shorter written assignments, quizzes, and group work will count towards students' grades.

Required textbooks:

Axelrod, Cooper, and Warriner, *Reading Critically, Writing Well*, 8th ed.

Hacker, *A Pocket Style Manual*

Louv, *Last Child in the Woods*, 2005 (the FYE book this year)

Pre-requisite: Eng 100 with a grade of C or better or placement into 180

### **English 180 - College Composition I** **Zemke**

**Sections IC1, 20, and 35**

**Kathie**

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

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

Assignments: 5 major papers: Remembering Essay; Essay Exam, based on ideas from three composition specialists; Explaining Essay; Solution to a Problem Essay; and Final Exam, which is designed as a self-analysis of how student has changed as a writer over the course of the semester. Smaller assignments with each major paper.

Tentative Reading List: *A Pocket Style Manual*

Pre-Requisite: ENG 100 with grade of C or better or placement into 180

**English 280 - College Composition II**  
**Balderson****Sections 23, 35, and 37**      **Kathy**

“You Just Don't Understand”

Aim: To examine a sociolinguistic approach to the study of communications between genders and how our notions of gender are influenced by genetics, language, and cultureTeaching method: Discussion; group work; analysis, evaluation, and synthesis of texts; individual researchAssignments: Writing assignments - including but not limited to summary, analysis, argument research paperTentative reading list: *You Just Don't Understand: Women and Men in Conversation* by Dr. Deborah Tannen; also related essays and research in the fieldPre-requisites: Completion of ENG 180 with a C or better; at least 24 hours earned**English 280 - College Composition II**  
**Clemons****Sections 9, 20, and 32**      **Rick**

“Popular Culture and Genocide”

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: *Night* by Elie Wiesel and *A Rhetoric of Argument*Pre-requisites: Completion of ENG 180 with a C or better; at least 24 hours earned**English 280 - College Composition II**  
**O'Donnell-Brown****Sections IC1, 1, 13, and 24**      **Kathleen**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 writings of others. Students will learn skills connected with in-depth research of a topic. The research gained will be compiled into a written paper showing mastery of writing conventions including documentation of outside sources. Argument structure and writing will also be studied. Our content concentration this semester will be on consumerism.Teaching Method: We will alternate meeting in the computer and regular classroom. Much of my course involves hands-on work including group and collaborative work (but no group writing projects are required).Assignments: Students will write 10 summaries and responses to short assigned readings and there are several in-class activities. Students are required to write 5 extended essays and 2 in-class essays.Tentative Reading List: Students are required to purchase one textbook, *From Critical Thinking to Argument*, along with *A Pocket Style Manual*.Pre-Requisites: Completion of ENG 180 with a C or better; at least 24 hours earned**English 280 – College Composition II**  
**Rigg****Sections 8 and 16**      **Penny**

“Crime in Media”

Aim: To improve writing skills for college level analytical, argumentative, and documented papers with an emphasis on the relationship between writer and reader.Teaching Method: We are to be improving analytical skills for reading and writing, so we will be looking at Crime in Media as the course theme. Students will be able to work through the writing process with mini-

lectures, class discussions, and group work to become a community of writers as we deal with the tips that lead to success and those that give us problems.

Assignments: Students will look at issues relating to Crime in Media through current sources, archived *New York Times*, and a novel. Each major paper will have some in-class work as well as homework that will aid in the completion of the assignment. All papers will be work-shopped by a group of your peers prior to being turned in.

Required texts:

A handbook or usage book similar to *A Pocket Style Manual*, 5th edition, by Diana Hacker  
*The Informed Argument*, Special Edition for Western Illinois University, by Yagelski/Miller  
*Lifeguard*, by Patterson/Gross

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

## ***Undergraduate English Language & Literature***

### **English 201Z - Introduction to Fiction** **Wilson-Jordan**

**Sections 1 and 2**

**Jacque**

We will read a number of short stories and two novel-length works devoted to a "Coming of Age" theme. The stories will be about young men and women from a variety of cultural backgrounds--Native American, African-American, Chinese-American, and so forth. Our discussions will focus on close reading and analysis of the fiction itself. The course will primarily be a discussion format. Reading quizzes, at least three short critical analysis essays, and two exams.

Required texts:

*The Mercury Reader*, Alice Walker, *The Color Purple*, Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*, other texts to be announced

Pre-requisite: None. Only 1st or 2nd semester freshmen will be allowed to enroll in this FYE course

### **English 205 - Introduction to Shakespeare** **Section 1**

**Chris Morrow**

William Shakespeare is by far one of the most widely-read and widely-performed playwrights in the English language. Despite writing for the London stage 400 years ago, his plays can be still be commonly found in classrooms and theaters alike.

This course, designed for non-English majors, will provide an introduction to the works of Shakespeare. Rather than attempt to cover a majority of the nearly 40 plays attributed to Shakespeare, we will focus on 4 to 5 representative plays. The goal is not to provide students with comprehensive knowledge of Shakespeare but rather to equip students with the necessary tools to continue reading, enjoying, and discussing Shakespeare beyond the confines of the course.

We will consider how these plays were products of their own time by situating them within the context of early modern England but also how they speak to our own time. We will consider these plays both as texts to be read and studied and as scripts to be performed and staged.

Assignments: Daily Readings, Short Papers, Exams

Pre-requisite: None

### **English 228 - Introduction to British Literature** **Section 1** **Morrow**

**Chris**

The purpose of this course is to provide students with an introduction to British literature from its beginnings in the Middle Ages to the 20th century. Rather than comprehensive study of nearly 1500 years of literary history, this course will lay a foundation upon which further advanced study of British literature can be built. Beginning in the Middle Ages, we will chronologically trace the development of British literature and situate the literary works within their proper historical and cultural context: focusing on recurring issues such as religion, class, gender, and both national and ethnic identities.

While we will not be able to dwell very long with any one author or period, we will read a wide variety of literary genres and forms. The reading for this course will be heavy and, at times, we will not discuss all of it directly in class. You will be responsible for all readings whether or not they are considered in class. Ultimately, the goal is for you to leave this course with a solid understanding of the trajectory of British literature and many of the significant authors and works along the way.

Assignments: Daily Readings, Short Papers, Exams

Pre-requisite/Co-requisite: ENG 180

## **English 228 – Introduction to British Literature    Section 2**

**Dave**

**Boocker**

Aim: English 228 is a course designed for English majors and minors that focuses on the “study of historical periods of British literature by means of representative literary types, texts, authors, and predominant genres” (catalogue 164). This is an ambitious and challenging prospect, not only for the immense amount of historical time we will cover (close to 2000 years), but also for the problems we will have trying to understand the rich and varied historical contexts of British literature. Our goal throughout the semester is not to be exhaustive; we will read and discuss representative works and in no way exhaust the need for future study of any of them. Our goal is to wend our way through British literature, trying to sample the rich varieties of great literature produced over the centuries in the British Isles, by women as well as men. There will be lots of reading, and sometimes I will assign more reading than we will be able to discuss. But at the end of the semester you will have a solid foundation on which to build your future study of literature.

Teaching Method: Discussion, group work, short lecture.

Assignments: Daily reading and regular reading responses; exams; 3-4 short essays; short oral presentations.

Tentative Reading List: representative works and authors, including *Beowulf*, Chaucer, Shakespeare, Milton, Swift, Wordsworth, Tennyson and Woolf.

Pre-requisite/Co-requisite: English 180

## **English 258 – Introduction to World Literature    Sections 1 and 2**

**Marjorie Allison**

Course Description: This course is an introductory course addressing literature from around the world. In the course, students will read and explore texts from a variety of genres: poetry, fiction, and nonfiction. Through their study of selected texts, students will gain familiarity and understanding of some of the major texts and authors from around the world in the 20th century, along with lesser known texts and authors. Students will examine texts across genres and cultural groups. The course is also designed to increase the students' ability to analyze all kinds of literature, to examine what literature is and what prompts writers to write, and to read, write, and think critically about literary texts.

Teaching method: Although this is an introductory course, the course is student-centered which means it is based on class discussion.

Assignments: Frequent informal writing responses.

Two formal papers of about 5 pages.

Two exams--a midterm and a final comprised of short answer and essay questions.

Class participation.

Reading list:

*The Bedford Anthology of World Literature*, Twentieth Century

Yann Martel's *Life of Pi*

Pre-requisite/Co-requisite: English 180

## **English 285 - Introduction to Creative Writing    Section 1**

**Merrill**

**Cole**

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 as well as 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 and short stories, as well as the helpful writer's advice of Schaefer and Diamond. The poems and stories 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.

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.

Pre-requisite: None, but ENG 180 strongly recommended

### **English 290W - Introduction to Film** **Carmine**

**Sections 1 and 2**

**Roberta Di**

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 methods: film screening, lecture, and discussion

Assignments: attendance at film screenings, four film essays, quizzes, a final exam, a sequence analysis, and class participation

Pre-requisite: None. Not open to students with credit in BC 290

### **English 299 - Critical Methods of Reading and Writing** Sections 1 and 2 **David Banash**

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

The formal study of literature poses much the same paradox. As readers of a story or a poem, much of our pleasure is produced unconsciously, and we often read as if in a dream or some pleasurable trance produced by the text. But the study of literature demands that we wake from our dreams and examine the mechanics that make the literary experience possible. To use Barth’s terminology, we must both love our literature, and understand its hidden mechanics.

Some readers would prefer only to dream, and for them the formal study of literature is acutely painful—and probably inadvisable. Some readers become intoxicated with powers of criticism and never really return to their dreams. These technicians delight in argument and explanation, schema and paradigm, finding unexpected pleasures investigating how literature works. But the best readers are those who become something like lucid dreamers, able to indulge in the pleasures of reading, of loving literature, but also able to speak as critics, calling upon more sophisticated explanations for the dreams of literature and their effects on readers and others in the world.

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

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

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

ENG 299 Course Pack, available only at Quick Printers, 1120 E. Jackson. Ph. 309-833-5250

Angela Carter, *The Bloody Chamber*, Penguin Books (0-14-017821-X)

Aimé Césaire, *A Tempest*, TCG Translations (1-55936-210-3)

Joseph Conrad, *Heart of Darkness*, Norton Critical Editions, 4th ed. (0-393-95552-4)

Jonathan Culler, *Literary Theory: A Very Short Introduction*, Oxford (0-19-285383-X)

Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, MLA, 6th ed. (0-87352-986-3)

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

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

William Shakespeare, *The Tempest*, Ed. Gerald Graff, (0312197667)

Gertrude Stein, *Tender Buttons*, Dover Thrift (0-486-29897-3)

Joseph Williams, *Style: The Basics of Clarity and Grace*, Pearson, 2nd ed. (0-321-33085-4)

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

50% Close reading paper series

5% Creative assignments

5% Reflective essay

10% Class participation

30% Midterm and final examinations

**Pre-requisites:** ENG 180 (with grade of "C" or better) and at least one of the following (with a grade of "C" or better): ENG 200, 201, 202, 206, 228, 238, 258 or 290

## **English 299 - Critical Methods of Reading and Writing Section 3 Shazia Rahman**

The purpose of this course is to help you think like an English major or minor. We will tackle the genres of fiction, poetry, and drama through a number of different critical approaches. These approaches will help you learn the varied ways in which our discipline reads and interprets literature. Throughout the course you will develop your own ability to write about and engage in these discussions about literature and literary analysis. Expect lectures, small and large group discussions and short oral presentations. This course will require regular attendance and active engagement with the issues under discussion and writing. The major writing requirement of this course will be 3 formal essays of varying lengths. In addition, you will be required to submit 4 shorter essays.

**Required Texts:**

*Theory into Practice* - Ann B. Dobie

*Unsettling America* - Maria Gillan and Jennifer Gillan

*A Case Study in Critical Controversy: The Tempest* - Gerald Graff and James Phelan

*A Case Study in Critical Controversy: Huckleberry Finn* - Gerald Graff and James Phelan

**Pre-requisites:** ENG 180 (with grade of "C" or better) and at least one of the following (with a grade of "C" or better): ENG 200, 201, 202, 206, 228, 238, 258 or 290

**English 300 - Short Story**  
**Malachuk**

**Section Q1 - QC campus Daniel**

This course examines the theory and practice of the short story from the 19th c. through the present. It will involve mostly discussion, with some lecture and possibly films. Assignments will include a series of short papers, possibly including an optional research paper on local short story writers, and a final (essay) exam.  
Required texts: Dana Gioia and R. S. Gwynn's *The Art of the Short Story*, which includes virtually every great short story written from Poe's "The Tell-Tale Heart" forward, and Charles May's *The Short Story: The Reality of Artifice*, a useful guide to the history of this genre.  
Pre-requisite: None. ENG 180 strongly recommended

**English 301W - Women and Literature**

**Section 1**

**Penny Kelsey**

This course focuses on women's writing across cultures, time, and space. We will read texts from a range of genres (viz., memoir, poetry, drama, fiction, film, magazine), and we will emphasize writings by working-class women and women of color. One of the highlights of the semester will be attending a reading by Tsitsi Dangarembga, author of *Nervous Conditions*. The critical backbone of the course will be *Turbo Chicks*, a Third Wave Feminist reader, and critical excerpts from First and Second Wave Feminist writers available on electronic course reserve. The readings are organized around themes of girlhood, community identity, bodies, land, motherhood, sexuality, and class, all of which are central themes in women's literature(s). This course has a "W" designation (i.e., "writing intensive"), which means that 50% or more of the grade will be based on writing. This course includes an optional service-learning component for which you may perform 20+ hours of service for a local non-profit agency devoted to women's concerns.  
Pre-requisite: None, but ENG 180 strongly recommended

**English 301W - Women and Literature**  
**Kelsey**

**Section IC1 (Online) Penny**

This course focuses on women's writing across cultures, time, and space. We will read texts from a range of genres (viz., memoir, poetry, drama, fiction, film, magazine), and we will emphasize writings by working-class women and women of color. The critical backbone of the course will be *Turbo Chicks*, a Third Wave Feminist reader, and critical excerpts from First and Second Wave Feminist writers available on electronic course reserve. The readings are organized around themes of girlhood, community identity, bodies, land, motherhood, sexuality, and class, all of which are central themes in women's literature(s). This course has a "W" designation (i.e., "writing intensive") which means that 50% or more of the grade will be based on writing, all of which will be submitted online.  
Pre-requisite: None, but ENG 180 strongly recommended

**English 304 Forms - Epic Poetry**  
**Mossman**

**Section 1**

**Mark**

Aim: In this course we will study epic poetry. We will begin our study in antiquity and proceed all the way to the twentieth century. The theme of our study will concern the definition of "epic" itself-- what is it? Who gets to write it? What does it mean? How is it tied into issues of nation, gender, etc?  
Teaching Method: Discussion-based course  
Assignments: 3 short analytical papers required; 1 in-class presentation  
Texts: A wide, diverse reading list. We will also read numerous critical essays.  
Pre-requisite: ENG 299 with a grade of "C" or better

## **English 314 - Shakespeare** **Morrow**

**Section 1**

**Chris**

This course, designed for English majors and minors, will study a selection of William Shakespeare's major comedies, histories and tragedies and 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 students to all of Shakespeare's works, but it will equip students with the necessary tools to engage in thoughtful and sophisticated verbal and written discussions of these works.

The prerequisite (English 299) ensures that students have learned the basics of critical literary analysis and interpretation, which is required for success in this course.

Assignments: Daily Readings; Short Papers; Research Paper

Pre-requisite: ENG 299 with a grade of "C" or better

## **English 340 - American Nature Writing** **Stevenson**

**Section 1**

**David**

Aim: Students will read and engage with selected literary works of American nature writing, primarily nonfiction. This is essentially a literature course with a strong component of both personal and academic writing. The focus of this class will be relatively contemporary works, with an emphasis on creative nonfiction, including a selection of foundational texts from pre-1900 such as Bartram, Lewis and Clark, and Thoreau. Students must participate in their choice of outdoor experiences.

Teaching Method: Discussion, lecture, writing workshop, field trips

Assignments: Extensive reading, journal writing, academic writing, midterm and final

Tentative Reading List:

*Pilgrim at Tinker Creek*, Annie Dillard

*Into The Wild*, Jon Krakauer

*Crossing Open Ground*, Barry Lopez

*The Practice of the Wild*, Gary Snyder

*Walden*, Thoreau

*Where Mountains are Nameless*, Jonathan Waterman

*Refuge*, Terry Tempest Williams

Prerequisite: English 299 with grade of "C" or better

## **English 348 - Ethnic Literature of the United States** **Allison**

**Section 1**

**Marjorie**

Aim: In this course students will become familiar with texts from traditionally marginalized authors and cultural groups in the United States. Through readings and discussions of various African-American, Hispanic/Latino, Native American, and Asian-American authors writing in a variety of styles and genres, students will explore the authors' views on culture and their perspectives on being part of the United States. Students will trace such themes as role of storytelling in various cultures, language as cultural identity, possessing multiple cultural identities, personal and imposed identities, and generational differences which the authors have encountered.

Teaching method: Although this is an introductory course, the course is student-centered which means it is based on class discussion.

Assignments: Frequent informal writing responses.

Two formal papers of about 5 pages.

Two exams--a midterm and a final comprised of short answer and essay questions.

Class participation.

Tentative Reading list — Such texts as:

Danticat, Edwidge. *The Dew Breaker*

Morrison, Toni. *Beloved*  
 Okada, John. *No-No Boy*  
 Silko, Leslie Marmon. *Ceremony*  
 Welch, James. *Winter in the Blood*  
 Wilson, August. *Joe Turner's Come and Gone*  
 MN Humanities Commission. *Braided Lives*  
Pre-requisite: ENG 280 or consent of instructor

### **English 358 - Non-Western Literature** **Rahman**

**Sections 1 and 2**

**Shazia**

“Postcolonial Issues”

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 topics such as colonialism, orientalism, and other forms of global inequality. We will tackle these topics by critically reading novels, short stories and essays from Africa and Asia. We will carefully attend to the specific social and political histories of the places where the texts are written as well as the economic histories of their arrival and circulation here in the U.S. Even as the publishing industry acknowledges that minority voices must be heard and responds by publishing the fiction of more non-western authors, there is unease in our culture regarding their reception. Our course will engage the following questions: Are we actually trying to understand differences of gender, race, and class or are we merely fulfilling a market need to commodify difference for our cultural consumption? To what extent does this writing reinforce stereotypes? To what extent do these authors resist generalizations by depicting complicated characters, plots and setting?

Teaching Method: Discussion. Small group work, oral presentations. 3 formal & 4 shorter essays

Required Texts:

Habiby, Emile. *The Secret Life of Saeed*,  
 Achebe Chinua. *Anthills of the Savannah*  
 Dangarembga, Tsitsi. *Nervous Conditions*.  
 Narayan, Kirin. *Love, Stars and All That*.  
 Roy, Arundhati. *The God of Small Things*  
Pre-requisite: None, but ENG 180 strongly recommended

### **English 381 - Technical Communication** **Dilger**

**Section 1**

**Bradley**

This course is designed to provide an introduction to technical communication, the art and craft of creating useful, informative, reader-centered documents. Our focus will be the methodologies technical communicators use to develop all kinds of spoken and written forms. We will consider communication problems related to presenting specialized or difficult material to non-technical audiences, understanding the forms often involved in the production of technical communication, evaluating audiences and customizing material for them, and best practices for working in environments where communication is critical.

Required Text: Anderson, *Technical Communication*.

Assignments: Two projects: job search materials; semester project. Also, lots of discussions; presentations and group work; final exam.

Pre-requisites: ENG 180 and 280

### **English 383 - Public and Persuasive Writing** **Sherie Brigham**

**Section Q1 – QC Campus**

Activities/ Assignments: Students will read, analyze, discuss, and write texts from various public and persuasive discourses, writing several short papers and one researched paper. Final will consist of a classroom presentation summarizing findings/conclusions from the researched paper.

**Focus:** Course will focus on the ethics of persuasive writing, exploring issues such as intellectual property, propaganda, common logical fallacies, and biased language.

**Required Texts:**

William Covino, *The Elements of Persuasion*

Gerald Graff and Cathy Birkenstein, *They Say/I Say: The Moves That Matter in Persuasive Writing*

Diana Hacker, *A Pocket Style Manual* (5th edition)

Instructor will provide additional readings from time to time.

**Pre-requisites:** ENG 180 and 280

**English 386 - Writing Workshop: Fiction      Section 1      David Stevenson**

**Aim:** This is the intermediate undergraduate fiction writing course for students who have previously taken English 285 and have a strong desire to work on their story writing craft. The course is roughly divided into thirds: the first third will be a discussion of craft and the reading of short stories, the second two thirds will be conducted as workshops.

**Teaching method:** Workshop

**Assignments:** Each student will present approximately 40--60 pages of original literary fiction to the class for critique. Genre fiction is strongly discouraged. Revision is mandatory. Students are expected to provide copies of their work to the class for workshops. Performance reading mandatory.

**Tentative reading list:**

*Story Matters* by Denman and Shoup

*Best American Short Stories 2007*

**Prerequisite:** English 285 - No exceptions

**English 393 - American Film Genres      Section 1      Roberta Di Carmine**

**Aim:** To introduce students to some of the most popular American film genres/subgenres: crime films, film noir, and gangster films; to discuss how each of these genres/subgenres is constructed according to specific formal and narrative devices.

**Teaching methods:** film screening, lecture, and discussion

**Assignments:** attendance to film screenings, completion of three film essays, a final research paper, quizzes, and class participation.

**Pre-requisites:** Eng 290, Eng 299 with a grade of C or better, or consent of instructor

**English 401 (G) - Major Authors      Section 1      Penny Kelsey**

“Leslie Marmon Silko and Native American Expressive Traditions”

Award-winning author and photographer Leslie Marmon Silko (Laguna Pueblo) has received accolades for her fiction (*Ceremony*, *Storyteller*, *Almanac of the Dead*) and her essays (“Yellow Woman and a Beauty of the Spirit,” “Delicacy” and “Strength of Lace”), and she has been a tour-de-force in the “Native American Renaissance,” an outpouring of American Indian creative works beginning in 1968. In this course, we will read a range of Silko’s fiction, essays, and poetry, including *Ceremony*, the most popular Native American novel in US college courses; additionally, we will read writings and view films by authors and artists influenced by Leslie Silko, including Simon Ortiz, Eric Gansworth, Maurice Kenny, Gloria Anzaldua, Dax Thomas, and others. The class has a seminar format, and students will be expected to occasionally lead class discussions. Final projects may be comprised of a seminar paper, service-learning project, or substantial visual media presentation to be mutually agreed upon with the instructor.

**Pre-requisite:** Eng 299 with a grade of C or better, or consent of instructor

**Education 439 (G) - English Methods****Section 1****Bonnie Sonnek**

Aim: This course is designed to prepare you for student teaching by helping you develop your own classroom theories and practices and joining the two. You will begin to think as a teacher, to read as a teacher and to examine practices as a teacher. We will explore a variety of instructional strategies and assessments, along with accompanying technology to appeal to different learners in the classroom. A language arts teacher must create an environment that ensures varied writing and broad reading, a community of rich, specific responders, and many opportunities for learning.

Teaching Methods and Assignments: Large- and small-group discussion, unit planning groups, oral presentations, and lecture

Tentative Reading List:

*Teaching English through Principled Practice* (Smagorinsky)

*Curriculum as Conversation* (Applebee)

*What's Worth Fighting for in your School?* (Fullan & Hargreaves)

*The English Teacher's Companion* (Burke)

*Identity Lessons: Contemporary Writing about Learning to be an American* (Gillan and Gillan)

*Critical Encounters in High School English.* (Appleman)

Also: NCTE/IRA Standards books from previous classes

Pre-Requisites: EIS 301, ENG 384 and ENG 466.

**English 471 (G) - Language Diversity and Grammar for Teachers Section 1 Joan Livingston-Webber**

I am requiring a book that the University Bookstore cannot get . You will need to get your own copy from Barnes and Noble. It is one of their “budget books” – which apparently are published only for Barnes and Noble. You can order it online, buy it at a Barnes and Noble, or order it through one of the stores.

The book costs less than \$8. There are used copies for sale online, some for as much as \$29. So if you do order used, watch that you’re not paying more than the book sells for new.

The book is: *Who’s (Oops) Whose Grammar Book Is This Anyway? All the Grammar You Need to Succeed in Life.* By C. Edward Good. ISBN 978-1-56731-576-9

This is the first time I am requiring an actual “grammar book”—a book about identifying nouns and adverbs and prepositions and using commas and fixing usage errors. This book uses traditional categories and refers to traditional school grammar definitions and explanations without offending my linguistic sensibilities. And it’s cheap! I will be sending a full list of texts to everyone who is registered via Guava soon. (That means it will come to your WIU account.) But I wanted to get this info to you asap.

Pre-requisites: ENG 280 and ENG 372

**English 481 (G) - Topics in Rhetoric and Composition Section 1 Patrick****Amy**

“Environmental Discourse and the Rhetoric of Sustainability”

Environmental issues impact us all; it is important to be able to participate in public debates about them, as well as to make informed decisions in our daily lives. How important is recycling? Should I support drilling in the Arctic National Wildlife Refuge? Should I buy organic? Local? Both? One reason these choices are often difficult is that arguments about environmental issues are suffused with rhetorical strategies that are complex, confusing, and often abstract.

In this course, we will use theoretical perspectives on environmental rhetoric to unpack these rhetorical strategies through analysis of case studies and the arguments surrounding them. We will focus on a particular buzzword in environmental discourse: sustainability. Throughout the semester, we will look at various definitions and interpretations of sustainability, how it has been applied, and how it is being applied around us—in our community, our state, and on our own campus.

As a rhetorician and citizen, you will investigate a local environmental issue or initiative in which sustainability plays a key role (i.e., development of the Institute for Environmental Studies; sustainable development efforts in the community or on campus; interpretation of sustainability by a particular business or institution).

Questions we will address include:

- What does sustainability mean to different stakeholders?
- How is the term sustainability useful? Limiting?
- How are arguments about sustainability created in the public sphere?
- How do interpretations of sustainability affect environmental arguments?
- As writers/communicators, can we work toward a unified vision of sustainability for a particular community?

Pre-requisites: ENG 180 and 280

### **English 483 (G) - Professional Editing** **Dilger**

**Section 1**

**Bradley**

Professional editors aim to improve the content, correctness, and appearance of ideas, manuscripts, and existing documents. In a sixteen-week course, we cannot learn all the conventions, best practices, and skills a professional editor must know—let alone the knowledge of English styles necessary for effective editing. Nor can we complete enough practice editing to allow every student to edit efficiently and gracefully. But we can begin this work, and we'll devote considerable time to learning equally important activities, such as using style manuals or managing the work involved in an editing project.

Assignments: Three projects: vulture portfolio, Leland essay editing, service-learning project...plus lots of discussions; presentations and group work; final exam.

Required Text: Einsohn, *The Copyeditor's Handbook*

Pre-requisites: ENG 180, 280 and one departmental WID course

### **English 485 - Advanced Poetry Writing** **Cole**

**Section 1**

**Merrill**

This course offers poets the opportunity refine and develop their writing skills and to explore a variety of poetic techniques, genres, and strategies. Becoming a better poet means more than mastering technique: it also involves developing critical awareness of ourselves and of the world around us. This class will explore poetic composition as the opportunity to live up to the potential of who we are and to explore who we might become. The best writers are the best readers, for contrary to popular belief, writers must carefully study other writers to excel at their art. We will carefully study the productions of important modern and contemporary poets. The poems will serve to increase the understanding of literary language, to widen the vocabulary, to cultivate the appreciation of diverse styles, and to inspire our own experiments.

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.

Pre-requisites: ENG 285 and 385

### **English 486 - Advanced Fiction Workshop** **Section 1** **Stevenson**

**David**

Aim: This is the capstone undergraduate fiction writing course for students who have previously taken English 285 and English 386. The course is roughly divided into thirds: the first third will be a discussion of craft and the reading of short stories, the second two thirds will be conducted as workshops.

Teaching method: Workshop

Assignments: Each student will present approximately 60--90 pages of original literary fiction to the class for critique. Genre fiction is strongly discouraged. Revision is mandatory. Students are expected to provide copies of their work to the class for workshops. Performance reading mandatory. Class will self-publish an anthology of original work.

Prerequisites: English 285 and English 386 - No exceptions

## ***Graduate English Language & Literature***

### **English 533 - The American Renaissance    Section Q1 – QC Campus    Daniel Malachuk**

Aim; One of the most important decades in the U.S. literary history, the 1850s was an equally important period in political theory. Struggling to make sense of compelling yet bewildering founding documents (a Declaration seemingly against slavery, a Constitution seemingly for), even as pro- and anti-slavery activists resorted to rifles, an eclectic array of journalists, ministers, intellectuals, and cranks brilliantly explored subjects that continue to perplex us today, including the extent of human rights, the status of laws made by a democratic republic, and the legitimacy of civil (and uncivil) disobedience.

Teaching Method: Lecture and discussion

Assignments: Several shorter papers and a research paper.

Tentative Reading List: We will read several major works of the Renaissance in this context, including Fuller's *Woman in the Nineteenth Century*, Hawthorne's *The Scarlet Letter*, various political essays by Emerson and Thoreau, Whitman's 1855 "Leaves of Grass," and several of Melville's best short stories.

Pre-requisite: Graduate Standing

### **English 610 - Seminar In A Theme or Problem    Section 1    Merrill Cole**

"Modernist Perversion"

Representations of sex and gender deviance proliferated during the modernist period, as writers attempted variously to defend, celebrate, problematize, or explain newly visible forms of erotic difference. This seminar attends to narratives, poems, and essays perverse not only in topic, but also in form. That is to say, stories that are themselves more than a bit peculiar, queerly askew of the narrative norm; poems stylistically conforming to nonconformist subject material; and essays twisted by the strange material they attempt to present objectively. At issue is the extent to which perversity influences formal innovation, what unconventional sexualities have to do with new literary practices. These texts, spanning the period from the 1890s to the 1930s, raise important questions about what it means to be a woman or a man, what counts as obscene, what should or shouldn't be hidden, what happens when moral judgments become oppressive, and what human freedom means. We will also consider the intersections of our texts with historically concurrent narratives of feminism, colonialism, and racial otherness. This seminar should be particularly interesting to students of queer studies, gender, and modernism. The course offers an introduction to queer studies, as well as a background in modern literature. While we will analyze Freud's Three Essays on the Theory of Sexuality as imaginative literature, we will also read what are putatively novels and poems as theoretical works.

### **English 615 - Seminar in Composition    Section 1    Dr. Alice Robertson**

"The Rhetorical Deconstruction of Popular Genres"

Using five basic literary theories – structuralism, deconstruction, rhetorical analysis, reader response and cultural studies – we will examine, analyze and explain the continuing popularity of a number of established "literary" genres: the mystery, horror fiction, romance, sci-fi, Westerns and fantasy narratives as well as genres of the class's own choosing.

Structural examination of the genre will reveal the characteristic traits and structures of each.

Deconstruction of a specific novel in that genre will reveal how it fits (or does not fit) into that genre.

Rhetorical analysis will identify and describe the demographics of the audience (readership) of each genre.

Reader response will allow us to connect the traits and structures of a particular genre to a particular audience.

And cultural studies will help us to put that audience and genre into a larger social, economic, political and historical context. In other words, why are these genres so popular with so many people? By dealing with (1)

what each is, (2) how it works, and (3) who reads it, we will make discoveries about the nature of the 21st Century culture that surrounds us today.

The course will be divided into 3 parts:

I. The class will examine, one by one, 6 novels representing the 6 different genres. I will present the first three

II. The class, divided into three subgroups, will follow the same formulas to collaboratively present the other three.

III. Using the same processes, we will then examine other genres of the class's choosing. These could include other print texts –spy stories, legal thrillers, non-fiction narratives like *In Cold Blood* or *Portrait of a Killer*; or the class could decide to branch out into other media like film (action-adventure, comedy, musical, drama, television (soaps, sitcoms, reality shows, etc.), graphic novels, comic books, children's series, etc.

For students, this project will consist of a lengthy written analysis and an in-class presentation of another text or texts from the genre of their choice. In other words, each student will “teach” his/her genre choice to the class, using film, computers, visual aids, hands –on activities, etc.

## **English 615 - Seminar in Composition**

**Daniel Malachuk**

## **Section Q1 – QC Campus**

Aim: This seminar first explores ancient, modern, and contemporary theories of speech and writing in the public sphere before examining the “public turn” in recent composition theory.

Teaching Method: Seminar

Assignments: Students will write a few shorter papers about the theories, but the main objective of the class is to understand what public writing is today, and what it might become. For their major assignment, students choose either a traditional academic research paper or an actual piece of public writing.

Tentative Reading List: Aristotle's *Rhetoric*, Mill's “On Liberty,” Habermas' *The Structural Transformation of the Public Sphere*, with shorter selections by theorists such as Plato, Arendt, Rawls, and Sandel. Also assigned will be Mathieu's *Tactics of Hope: The Public Turn in Composition*.

## ***Journalism***

### **Journalism 121 - Introduction to Mass Communications Section 21 Teresa L. Simmons**

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.

Pre-requisite: None

### **Journalism 121 - Introduction to Mass Communications Section 23 Mark Butzow**

Aim: The primary aim of "Intro to Mass Communications" is to equip students to understand the media and how "the media culture" is a force for both democracy and consumerism. Moving through the varied industries (radio, recordings, TV, cable, Internet, books, magazines, newspapers, advertising, public relations) that together are "the media," we learn some history, we see how these industries are organized, and we discuss their cultural or social implications.

Teaching method: Lecture and discussion, plus some group work

Assignments: Students complete a research paper; they contribute in class through "stick-up-your-hand" participation and some brief group activities; they do a handful of worksheets on media literacy issues; and they take three or four exams during the semester and a final exam.

Pre-requisite: None

### **Journalism 231 - Reporting for Mass Media I Section 22 Pearlle Strother-Adams**

This course is actually an introduction to news writing and reporting and the pre-requisite for Reporting for Mass Media II. The course provides students with introductory knowledge required to begin their development as a journalist. The course covers the basics in news writing and reporting, allowing students to learn the mechanics of news writing; develop news concepts, such as style, structure and readability. Students should expect a laboratory-like atmosphere where they are introduced to news-gathering tools and writing skills

Aim: Students will learn how to recognize and analyze as well as write leads and inevitably well-developed news stories. In order to reach our objectives, re-writing is essential in J-231. You will not get better if you do not make adjustments in your writing. Analysis of graded work requires reading and understanding of teacher's comments and re-writing your work, so that the second draft shows improvement and reflects understanding of the problems pointed out in the first draft. As your instructor, I will serve in the capacity of both audience and editor. There will be tremendous opportunity to improve your work and have it analyzed in a friendly, cordial, yet structured environment.

Teaching Methods: You will complete several assigned activities from your workbook that are based in a fictitious town known as Freeport. These assignments will give you the basics that will lead you to the longer, more involved assignments that you collect from real life in the field. The first is a meeting story. You will cover a town meeting

Assignments: The second is an investigative story, a seven-page report on some problem that exists of which you want to make your readers aware. I will select assignments that you are to rewrite. You will also write actual stories from the AP wire service. These are true stories that are happening around the nation.

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

Pre-Requisite: None

**Journalism 232 - Reporting for Mass Media II      Section 21      Mark Butzow**

Aim: In JOUR 231 (or an equivalent "Reporting I" course taken elsewhere), you were introduced to basic newswriting and reporting conventions. You probably "covered" a city council or school board meeting and maybe a campus lecture or speech. You may have "enterprised" a feature story or similar assignment that relies primarily on interviewing. And I hope your class left you with a decent understanding of how to write good lead grafs and "stack" story info using the inverted pyramid style. JOUR 232 is Phase II of that reporting education, designed to enhance your writing skills and increase your newsgathering skills. You will be asked to write a variety of stories that are suitable for newspapers, and we'll add elements of beat-reporting (and maybe computer-assisted reporting) that probably were absent from your Reporting I class.

Teaching method: We will cover the basics (review J-231's main lessons) at the start and continue reinforcing them throughout the class. We will learn how to prepare to cover a specific news beat and come up with story ideas for it, and we'll have short conferences to go over first versions of major stories and give you a chance to re-report and re-write them. We will also take time in class to:

- 1) review common language problems (grammar, punctuation, misused words, etc.),
- 2) introduce AP Style,
- 3) learn the conventions of the industry,
- 4) learn some computer-assisted reporting techniques, and
- 5) consider implications of "convergence" and other changes facing the newspaper industry.

Assignments:

- You will write four or five major news stories. This means you will gather the information, complete the research, and conduct interviews needed to complete these stories.
- We'll examine the beat-reporting system used at medium- and large-city newspapers.
- Thoroughness, accuracy and depth will be emphasized. You'll have a fair amount of independence because it is expected that you will come "into your own" as a confident, competent news writer and reporter.
- You'll continue to work on lead writing and story organization.

Tentative reading list:

There will be a main textbook, but decision of which one is pending

*Associated Press Stylebook and Libel Manual* (2006 or 2007)

Sunday *Chicago Tribune* subscription (you'll be able to sign up in class for \$1.50 per week).

Pre-requisite: Journalism 231 or consent of instructor.

**Journalism 232 - Reporting for the Mass Media II      Sections 22 and 23      Lisa Kernek**

Aim: Build on basic reporting and newswriting skills introduced in Journalism 231.

Teaching Method: Writing in the lab, reporting assignments outside of class, discussing readings and lecture.

Assignments: Lab exercises, three beat stories, weekly current-events quizzes, midterm exam, final exam.

Tentative reading list: *America's Best Newspaper Writing*, *On Writing Well*, *Associated Press Stylebook*, *Chicago Tribune* subscription.

Prerequisite: Journalism 231 or consent of instructor

**Journalism 330 - Magazine and Feature Writing      Section 21      Richard Moreno**

Subtitle: Understanding the Art of the Feature Story

Aim: This course is primarily a writing workshop with weekly writing assignments and in-class critiques.

Classes include regular lectures and discussions about reading assignments from the text. Goal of the class is to

help students to understand the structure of magazine and newspaper feature stories, develop creative story ideas and polish feature submissions.

Teaching Method: Mixture of lecture, writing, in-class critiques and discussion.

Assignments: Weekly writing assignments (15) and a completion of a final paper (a polished magazine article) are required.

Reading List: "Feature Writing for Newspapers and Magazines," (6th Edition), by Edward Jay Friedlander and John Lee and a good dictionary

Pre-requisites: 121, 231, and 232 or consent of instructor

## **Journalism 331 - Advertising Principles and Graphics Section 21**

**Teresa L. Simmons**

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 a promotional tool. The following areas will be covered: agency/client operations, target markets, advertising research, advertising objectives and strategy, media planning and placement, creative development, campaigns, and advertising law/regulation.

Pre-requisite: None

## **Journalism 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 newsrooms' sports departments, plus occasional in-class exercises and two tests.

Tentative Reading List: Real Sports Reporting, by Abraham Aamidor

Pre-requisites: JOUR 121, 231 and 232 or consent of instructor.

## **Journalism 335 - Introduction to Photojournalism**

**Section 21**

**Lisa**

**Kerneck**

Aim: To use a digital camera skillfully and learn the elements of good composition and technical quality in a photograph.

Teaching Method: Lab and lecture.

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

Tentative reading list: *The Ultimate Field Guide to Photography* by National Geographic

Prerequisites: Journalism 231 or consent of instructor

## **Journalism 336 - Public Relations Strategy and Campaigns Section 21**

**Mohammad Siddiqi**

Aim: 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 learn appropriate social science principles and research techniques.

Teaching Method: Lecture, students presentations, and practical work (Students will discuss various case studies explained in the textbook; each student will develop a public relations campaign plan for a client of his / her choice.

Examinations: There will be a midterm and 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:** Students will conduct a public relations campaign for a client of their choice, either in group or individually. The paper will be due in the fifteenth week of the class. In the third week of the class the instructor will provide detail instructions about class project. Beginning the 13th Week, students will present findings of their projects 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.

**Reading List:** Textbook - Patricia Swann (2008). *Cases in Public Relations Management*. McGraw Hill.

**Pre-requisites:** JOUR 121 and 329

## **Journalism 348 - Advertising Copy and Layout    Section 21                      Teresa L. Simmons**

This course will focus on fostering a working understanding of advertising creative strategy, creativity, and copywriting and layout principles/techniques. The course will also focus on building an understanding of the different modes of advertising copywriting and design as they are practices in the different media for a variety of products, goods, and services.

**Pre-requisites:** JOUR 121 and 331

## **Journalism 410 - International Communication and the Foreign Press Section 21 Mohammad Siddiqi**

**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:** Few Lectures; Mostly interactive seminar format (Students presenting, initiating discussion, and critiquing different country's media).

**Requirements:**

1. Bibliography: Each student will prepare a comprehensive bibliography of articles and books dealing with international media and international communication.
2. 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.
3. Issues 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.
4. Reports: Students are also required to read at least two of the following newspapers/magazines and write two brief reports on the coverage of a particular international event. The instructor will give assignments for reports. The New York Times; The Times (London); The Washington Post; The Los Angeles Times; World Press Review; and Newsweek.
5. Final Examination: There will be no midterm, but a final exam will be given during the exam week. The exam will be essay type. The instructor will provide details of the exam during the last two weeks of the semester.

**Reading List:**

Textbook: Hatchen, William A. and James F. Scotton(2007). *The World News Prism* (7th Edition). Malden, MA: Blackwell.

**Recommended Readings:**

(Placed at the reserve desk in the main Library. Students should also use Internet for obtaining most recent information about world media. A powerful search engine is WWW.dogpile.com . Go to this site and search under world media).

Quick, Amanda C. (ed.). *World Press Encyclopedia: A Survey of Press Systems Worldwide*, vol. 1 and 2.

Thomson/Gale, 2003. [These two volumes are available at the reserve desk at the main library].

Johnston, Donald A. (ed.). *Encyclopedia of International Media and Communication*. Academic Press, 2003.

[Available in reference stacks at the second floor of the main library]

Pre-requisite: Junior or senior standing - open to non-majors

## **Journalism 414 - Ethics in Journalism** **Butzow**

## **Section 21**

## **Mark**

Aim: JOUR 414, "Ethics in Journalism," is an offering that should be useful to students whatever your journalism emphasis (news-editorial, advertising or public relations), and it also should be useful to those pursuing a journalism or entertainment-related career in radio or TV or films or online. Non-majors are welcome. Opening weeks will provide (1) a thorough introduction to the field of ethics; (2) important philosophers and the principles upon which to base ethics decisions; and (3) models for reasoning. In subsequent weeks, (4) we'll apply those guidelines to contemporary problems (truth-telling, deception, privacy invasions, secrecy, confidentiality, conflicts of interest, plagiarism) and (5) apply those reasoning methods in a variety of media contexts (newsgathering, photojournalism, advertising, public relations, cyberspace, music and film industries).

Teaching method: Introductory weeks will involve group discussion of readings and a major exam. Much of the remainder of the semester will have students acting as "lead discussant" for case studies, guiding fellow students through discussion and analysis of an issue using questions, ethical principles, models of reasoning and professional codes of ethics (SPJ, AAF, PRSA, RTNDA).

Assignments: In addition to "handling" several case studies as described above, each student will do two short papers (about 2-3 pages) using hypothetical case studies contained in the textbook, *Ethics in Media Communication* by Louis Day. Students also will choose a topic in the early weeks, tackle some related readings, and write an extended essay (2,000-2,500 words) of independent, original research (survey of literature, researching primary sources, summarizing, defining issues, drawing some conclusions). Instructor will provide a list of topics from which to choose.

Tentative reading list:

(1) Readings for use in the introductory weeks will be provided as PDF files on a WesternOnline site.

(2) The required textbook is *Ethics in Media Communication*, 5th edition, by Louis Alvin Day.

Pre-requisite: Junior or senior standing - open to non-majors

## **Journalism 415(G) - Mass Communications Research Methods** **Section 21** **Mohammad Siddiqi**

Aim: The purpose of this course is to introduce to students various research methods used in mass communications including advertising and public relations. The course includes an introduction to research designs, questionnaire construction, sampling techniques, and an introduction to basic statistical methods.

Teaching Method: Lectures and Class discussion

Requirements: to include:

Assigned Readings: Students are required to complete the assigned readings as outlined in the following course schedule by the first day of the designated week.

Attendance: Attendance and class participation will be counted in determining the grade. Students will lose 5 points for one unexcused absence from the class. These points will be deducted from attendance and class participation portion of the grade (see below the grading criteria).

Incomplete: Due to the nature of subject and the instruction, an incomplete grade cannot be given in this course.

Exams and tests: There will be five quizzes, a mid term and a final exam. There will be no make-ups for the exams and quizzes, unless instructor's permission is taken in advance.

Research project: Each student will complete a research project, which will be assigned in several parts by the instructor.

Reading List:

Textbook: Baxter, Leslie A. and Earl Babbie *The Basics of Communication Research*. Belmont, California: Thomson/Wadsworth, 2004.

Recommended Readings:

Babbie, Earl R. (2004). *The Practice of Social Research* (10th ed.). Wadsworth.

