

English & Journalism Course Descriptions Spring 2010

Macomb Campus

Composition (ENG 100, 180, 280)

ENG 100 Introduction to Writing

Sections 2, 3, 4 - Jim Courter

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

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

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

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

Prerequisite: Writing entrance exam placement

ENG 180 College Composition I

Sections 14, 25, 40 – Diana Allen

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

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

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

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

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

ENG 180 College Composition 1

Sections 24, 30, 42 – Bev Braniff

Aim: This class 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.

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

Assignments: The theme for Spring, 2010 will be financial responsibility, and the assignments will relate to that topic. Major assignments include analyzing an advocacy web site, responding to film, narration of personal experience, and creating a research project. Many smaller assignments, including journal writing, prepare the student for each major assignment. Students will also write an in-class essay for a final exam.

Tentative Reading List: *The College Writer Brief: A Guide to Thinking, Writing, and Researching* by VanderMey, Meyer, Van Rys, and Sebanek; *A Guide to MLA Documentation* by Joseph F. Trimmer

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

ENG 180, College Writing I

Section 39 – Bradley Dilger

Aim: Learn core skills, concepts, and methods associated with academic writing. We'll work with several common texts, but all students will have the opportunity to tailor their work to

match long-term academic, career, and other interests. Quality over quantity, method over minutiae.

Teaching Method: Discussion of material, frequent in-class writing, collaboration.

Assignments: Active participation, two essays which involve research and substantial revision, and a comprehensive final examination.

Tentative Reading List: Bullock, *Norton Field Guide to Writing With Readings*, 2nd ed; Hacker, *The Pocket Style Manual*, 5/e; course pack.

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

ENG 180 - College Composition I

Section 33 – Penny Rigg

Aim: This course is designed to improve your skills in academic writing situations at the university level.

Teaching Method: There will be daily discussions of the reading/writing we are working on at that point. Some work on your writing will be done during activities in class: brainstorming, prewriting, and revising. Note there will be teacher and peer response to the assignments.

Assignments: There are four-five major essays assigned, as well as one or two in-class essays. You will also complete weekly journal entries.

Reading List: *The Brief Bedford Reader*, 10th edition by Kennedy, Kennedy, and Aaron; *A Pocket Style Manual*, 5th edition by Diana Hacker (ISBN-13: 978-0-312-45275-9)

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

ENG 180 College Composition I

Sections 23, 29 – Jacque Wilson-Jordan

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

Teaching Method: Workshop, discussion, conferencing with the instructor, and hands-on work in the computer lab.

Assignments: A personal essay that explores an aspect of the writer's identity, a researched argument in the form of a letter to be sent to a Congressman, a critical analysis of a short story, others to be announced

Tentative Reading List: Selections from *The Mercury Reader*, a custom book that is designed specifically for our class.

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

ENG 180 College Composition I

Sections IC1, 17, 27, 36 - Kathie Zemke

Aim:

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

Teaching Method (except for on-line section): Class discussion, group activities, writing workshops, peer reviews, group conferences, and minimal lectures.

Assignments:

1. Five major papers: Goals Essay; Response to outside reading; Personal Essay; Solution to a Campus Problem Essay; and Final Exam, which is designed as a self-analysis of how the student has changed as a writer over the course of the semester. Students must receive a

passing grade on the majority of these major papers in order to pass the course.

2. Smaller assignments: with each major paper.

3. Online assignments: grammar exercises corresponding to readings from *A Pocket Style Manual* exercises.

Tentative Reading List: This semester we will be using the *The Curious Writer, 2nd (concise) edition*, and *A Pocket Style Manual* as our two textbooks.

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

ENG 280 College Composition II

Sections 4, 10, 19, 40 - Barbara Ashwood-Gegas

Topic: Creative Nonfiction: Family, Culture, and Life

Aim: English 280 is an intermediate level composition course that extends and develops skills in close reading, critical thinking, and academic writing. Students will engage, analyze, discuss, and respond to a variety of texts. In this section of 280, we will be looking at US Culture through creative nonfiction. We will analyze how writers portray their experiences through memoirs, literary journalism, and personal essays. Though this course is centered upon academic writing (you will complete an analytical paper, annotated bibliography, and research paper), you will have the opportunity to write your own creative nonfiction piece.

Teaching Method: group work, group discussion, group activities, short interactive lectures... no banking method here!

Assignments:

Assignment 1: Analytical Essay (4-5 pages) --20%

Assignment 2: Creative Nonfiction Essay: (4-5 pages) --20%

Assignment 3: Annotated Bibliography/Research Project Proposal --10%

Assignment 4: Research Paper: (7-9 pages) --25%

Group Discussion Leader -- 10%

Participation/Informal Writing/Reading Quizzes/Group Work --15%

Tentative Reading List: TBA

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

ENG 280 College Composition II

Sections 11, 25, 35 - Rick Clemons

Topic: Genocide in the 20th and 21st Centuries

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*

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

ENG 280 College Composition II

Sections 8, 21, 36 - Jodi Cook

Aim: English 280, the WIU Writing Program's second required writing course, seeks to build upon the accomplishments of English 180 and to improve student writing in the areas of analysis, argumentation, and research. The sophomore course explores the relationship between writers

and their readers. Students extend the study of their own writing processes (begun in 180) to the study of reading processes.

Teaching Method: Lecture, group projects, critical responses, essay writing, fiction and non-fiction reading.

Assignments: Critical reading reflections, novel and novella, film, articles, essays, websites, argumentation, peer workshop, debate, and group projects.

Tentative Reading List: Stephen King's "Rita Hayworth and Shawshank Redemption" from *Different Seasons*; Ken Kesey's *One Flew over the Cuckoo's Nest*

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

ENG 280 College Composition II

Sections 13, 17, 31- Barbara Harroun

Aim: This course will build on the foundation of English 180. Students will further develop critical thinking skills, work on being an active reader, an involved researcher and a practiced writer. 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, peer review work, quizzes and responses to readings. Lectures, incorporating class participation, are to be expected.

Assignments: Three major papers and a shorter, final essay make up the major assignments. Smaller assignments, aimed at launching and organizing your writing toward the major assignments also count towards your grade.

Tentative Reading List: *Read, Reason, Write* 9th Ed. By Dorothy Seyler(subject to change)

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

ENG 280 College Composition II

Sections 2, 7, 18 – Magdelyn Hammond Helwig

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

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

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

Tentative Reading List: Truman Capote's *In Cold Blood*, a compilation of mystery stories (to be determined), Jeanne Fahnestock's *A Rhetoric of Argument*, and Diana Hacker's *A Pocket Style Manual*.

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

Undergraduate English Language & Literature

ENG 195Y Introduction to Literature (First Year Experience)

Section 1 – Jacque Wilson-Jordan

Aim: Our aim will be a study of literary forms, fiction, poetry, and drama that emphasizes close reading and analysis. Our explorations will focus on literary art, such as uses of language, poetic form, characterization, and so forth, as well as on how the works contribute to our understanding of the human condition—how human beings think, feel, behave, and act in a variety of settings and circumstances. The course is organized by theme—Coming of Age; Men and Women; Family, Identity, and Culture, and so forth. This FYE course will include three co-curricular activities, including a film or dramatic performance.

Teaching Method: Discussion.

Assignments: Two critical analysis essays, midterm, and final 1

Tentative Reading List: *Literature: A Portable Anthology*. Ed. Janet E. Gardner, et al. Boston: Bedford/St. Martin's

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

ENG 200Y Introduction to Poetry (First Year Experience)

Section 1 - Merrill Cole

Topic: Poetry & Poetics

Aim: What does poetry do? What kinds of experiences does it offer? What makes it different than other forms of writing? What do we need to know, in order to understand and appreciate it? What purpose might it serve in today's world? These are some of the questions this course addresses, as we read, analyze, and discuss a wide variety of poems. This is not a survey of all poetry written in English across the long history of the language. Rather, it is a seminar that focuses primarily on more recent productions, from the late-Nineteenth Century to today. Our readings will be organized around topics, such as imagery, irony, and free verse. This course will attend to traditional verse forms, which are not only still in use, but also help us better to understand contemporary innovations. The central focus is poetics.

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

Tentative Reading List: Hollander, John. *Rhyme's Reason*. Third Edition. Kennedy, X. J. and Dana Gioia. *An Introduction to Poetry*. Twelfth Edition. Course packet.

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

ENG 238 – Introduction to American Literature

Sections 1 and 2 – Timothy Helwig

Aim: In 1782, J. Hector St. John de Crèvecoeur confidently asserted, “We have no princes, for whom we toil, starve, and bleed; we are the most perfect society now existing in the world.” Published just one year after the end of the American Revolution, *Letters From an American Farmer* captures the hope and enthusiasm of a young republic, and inaugurates some of our most enduring American mythologies: America as a pastoral ideal, America as a class-less society, America as a racial melting-pot, and America as a land of limitless opportunity. And yet given the realities of the displacement of Native peoples, the systematic enslavement of Africans, and the indentured servitude of impoverished European immigrants in early America, Crèvecoeur's idealism appears at best naïve.

In this survey course of American literature from its Puritan origins to the present, we will study

how diverse writers represented, challenged, and helped to create the dominant cultural mythologies that remain powerfully influential in our nation today. During the semester we will read a number of canonical authors, such as Edgar Allan Poe, Emily Dickinson, Henry James, and Ernest Hemingway, and a number of lesser known authors, such as Mary Rowlandson, Harriet Jacobs, Charles W. Chesnutt, and Pat Mora. Through guided discussion and independent research, we will strengthen our ability to read and write critically about literary texts, and we will gain a deeper appreciation of American literary history as a rich terrain of contested values that can help us to understand who we are today.

Assignments: Daily Readings, Reading Quizzes, Essays, and Exams

Teaching Methods: Lecture and Guided Discussion

Tentative Reading List: *Norton Anthology of American Literature* (Shorter Seventh Edition, 2-Volume Set, 2008), Edgar Allan Poe's *The Narrative of Arthur Gordon Pym*, and Ernest Hemingway's *The Sun Also Rises*.

Prerequisite/Corequisite: ENG 180

ENG 258 Introduction to World Literature

Section 1 - Andrea Spain

Aim: What is a World? This course will consider world literature as a “world-making” activity, a process by which we imagine ourselves as part of a world, a circle of belonging that extends beyond familial, community or national boundaries. However, since we can never see or know this totality called the “world,” our understanding of the world belongs to the imagination. Literature, therefore, gives us a sense of worlds. Focusing on the twentieth century, we will read novels, short stories, plays, poems and cross-genre writing from South Asia, Europe, Africa and the Americas. Along the way, we'll ask: what kinds of different worlds are created through literature from different countries, traditions, viewpoints? Who inhabits, shapes and lives these worlds? How are particular images of the “world” questioned, rejected, reshaped? What are our roles as readers in this process of worlding? If the world is in a constant process of making and remaking rather than a spatial-geographical entity, then reading and writing of literature becomes an active force rather than the analysis of timeless, aesthetic objects. This also means something is at stake as we read: we'll ask what that might be.

Teaching Method: A student centered course, we will emphasize class discussion, collaborative questioning, and student presentations and responses.

Tentative Reading List: Jamaica Kincaid, *A Small Place*; George Lamming, *Water with Berries*; Shani Mootoo, *Cereus Blooms at Night*; Ngũgĩ wa Thiong'o, *The Wizard of the Crow*; Ayi Kwei Armah, *The Beautiful Ones are Not Yet Born*; JM Coetzee, *Disgrace*; Lisa Fugard, *Skinner's Drift*; Monica Ali, *Bricklane*; Bhanu Kapil, *Humanimal: a Project for Future Children*

Prerequisite/Corequisite: ENG 180

ENG 285 Introduction to Creative Writing

Sections 1 and 2 – Erika Wurth

Aim: This course will also serve as excellent preparation for those of you who are already serious writers who simply want to improve your ability to work well independently. 285 is not typically a satisfying experience for people who were hoping for an easy course to slide by in. It's not terribly rewarding to the erratic geniuses (who do live amongst us) for it requires dedication and consistency (which is something geniuses sometimes have trouble enduring). It's also not really rewarding for people in need of cheerleading. I believe in praise and encouragement—these are useful to be sure—but you can expect me to be far more like a coach than a cheerleader, a really tough coach, one who believes she is being paid to push you to achieve your best.

Teaching Method: Welcome to the world of the writing workshop. This is, in the lingo of academia, a “studio course,” which pretty much means that you learn by doing, that you have

accepted primary responsibility for the content and the progress of the course. I'm simply a steward of what you bring forth—and therefore you won't be able to simply sit back and wait for me to lecture you to within an inch of your sanity. It's not going to happen. Instead, I work with what you bring me, conversationally, intellectually, creatively. To that end we will meet twice weekly for extended conversations on your current writing and reading. We will do an exercise during each class meeting and an out-of-class exercise will be assigned during each meeting as well. You will write two stories during the semester and dozens of poems. At the end of the semester you will hand in a final portfolio containing a serious revision of either a group of poems or of one of the stories.

Tentative Reading List: Course packet available at Quickprinters.

Prerequisite: None, although ENG 180 is strongly encouraged. English 285 is the prerequisite for all of the intermediate and advanced workshops in creative writing and as such is meant to provide you with basic training for participation in professional level workshops. There is therefore a heavy emphasis early in the semester on exercises and readings for these are often the best way to hone your understanding of technique, and later in the semester we will turn our attention toward your own writing as the primary focus of the course by way of the workshops of your longer story.

ENG/BC 290 Introduction to Film

Section 2 - Dr. Roberta Di Carmine

Aim: to promote an appreciation of films; to provide an in-depth knowledge of film techniques and an understanding of film themes and values conveyed through a wide range of American and foreign films

Teaching Method: Film screenings, lectures, discussions

Assignments: Attendance at film screenings, three film essays, group presentation, a final exam

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

Prerequisite: None

ENG 300 Short Story

Section 2 – Peggy Otto

Aim: This course is an introduction to the short story as a literary form. We will read a wide selection of short stories, both classic and contemporary, and we will consider several writers in greater detail. Attention will be given to structural elements, author's vision and style, and multiple approaches to interpretation.

Teaching Method: Discussion, lecture, presentations.

Assignments: Extensive reading, formal and informal written responses, group presentation, quizzes and exams.

Tentative Reading List:

Bausch, Richard and R. V. Cassill. *The Norton Anthology of Short Fiction*. Seventh Edition. New York: Norton, 2006.

Prerequisite: None, but ENG 180 strongly encouraged

ENG 301 Women and Literature

Section IC1 – Andrea Spain

Aim: As an advanced Women's Studies course, this class proceeds with the following assumptions: sexism exists; men and women are treated differently based on gender in societies around the globe; women are discriminated against in the United States as well as elsewhere in

the global North and South. Because this is both a Women's Studies and an English course, we will use feminist methodologies and close textual readings to analyze the texts we study. We will focus on women's writing across cultures, time, and space. We will read texts from a range of genres, and we will read authors from a variety of time periods, class and educational backgrounds, and ethnicities. The readings are organized around themes of girlhood, community identity, bodies, land, motherhood, sexuality, and class.

Prerequisite: None, but ENG 180 strongly recommended

ENG/WS 307 Issues for Women Writing

Section 1 - Alice Robertson

"The most misunderstood women on earth are Southern Women, Black and White." Historian Catherine Clinton wrote that line in the introduction to *Tara Revisited*, her book about the personal lives and societal roles of Southern women. She was speaking of male-constructed, historically distorted stereotypes like the delicate, hoop-skirted lady and the strong, devoted mammy that pervade the Antebellum worlds of film and fiction but have few, if any, real life counterparts.

Aim: Through examining the works of Southern women writers from 1840 through 2000, this course seeks to deconstruct prevailing stereotypes and replace them with far more accurate version of southern culture and in-depth characters, real and fictional who better represent 19th and 20th century Southern women.

Assignments: Grading will be based on a literary analysis paper, in-class presentation, informal response papers for each work, class participation and a midterm and final.

Tentative Reading List: Beginning with Harriet Jacobs' slave narrative and a Civil War collection of diary entries, *The War the Women Lived*, and ending with a fictionalized version of the Emmett Till case, *Your Blues Ain't like Mine*, we will also read, in chronological order, from the works of Eudora Welty, Zora Neale Hurston, Alice Walker, Fannie Flagg and Dorothy Allison. Background and framework for the course will be provided by in-class lectures and the first text we will read, Lillian Smith's *Killers of the Dream*. There will be an additional reading list from which students choose an individual work and author for their literary analyses and in class presentations.

Prerequisite: ENG 299 or WS 190

ENG 340 American Nature Writing

Section 1 – Amy Patrick

"Only through art can we get outside ourselves and know another's view of the universe which is not the same as ours and see landscapes which otherwise would have remained unknown to us..." (Marcel Proust).

Aim: While people in many cultures have been writing about their environments and the natural world for generations, in this class we will focus on the ways in which Americans in different time periods and from different cultural backgrounds have written to share their perceptions of, experiences in, and relationships to the natural world. We will cover everything from wilderness adventures to inner city green spaces. As we read works of nature writing, we will examine the following questions: How are our cultures both products and creators of their natural worlds? Why are individuals compelled to write about the natural world, and why do people read what they write? When people write about the natural world, what do they write in relation to (for example, their experiences, politics, religion, ethics, beauty, fear, science) and why? As you read, discuss, and write about the course texts, you will also have the opportunity to participate in the genre as a writer, sharing your own story.

Prerequisite: ENG 299 with a grade of "C" or better

ENG 353 Great Books

Section 1 – Andrea Spain

Aim: This course will interrogate the very notion and nature of texts that might be considered “Great Books.” However, we will begin with one assumption at least: that the books chosen to fall under this heading have been written as responses to problems, or rather, they attempt to reconstitute problems: that is to say, they articulate questions that are impossible to answer *once and for all* through science, empirical knowledge, politics, history or technology. Such problems can prompt provisional answers, responses, and divergent modes of action, but they never prompt verifiable solutions or resolutions. Thus, throughout the course, we will be exploring how literature and aesthetics can negotiate and work through the most daunting problems and persistent social tensions within: law and justice; obedience or faith and free will; knowledge and power; social control and ecstatic pleasure; discipline, choice, and authority; the human and its others; the unverifiable. We will continually put ourselves in the position of the course’s heroine, Antigone, asking ourselves these questions while producing more: To which authority, or law, does one answer when competing orders demand one’s alliance? What is the relationship between knowledge and authority (whether deemed social, divine, or arbitrary)? To what extent can our choices and actions be heard, felt, understood within structures of power? To what extent are our choices, our actions, ours?

Teaching Method: A student centered course, we will emphasize class discussion, collaborative questioning, and student presentations and responses.

Tentative Reading List: Sophocles, *Antigone*; Boethius, *The Consolation of Philosophy*; Niccolò Machiavelli, *The Prince*; William Shakespeare, *Hamlet*; Fyodor Dostoevsky, *The Grand Inquisitor* and *Notes from Underground*; Friedrich Nietzsche, *The Birth of Tragedy*; Mary Shelley, *Frankenstein*; Sigmund Freud, *Civilization and its Discontents*; Gabriel García Márquez, *Of Love and Other Demons*; Michel Foucault, *Discipline and Punish*; Ralph Ellison, *Invisible Man*; Toni Morrison, *A Mercy*.

Prerequisite: None, but ENG 180 is strongly encouraged

ENG 355 Myths, Legends & Literature

Section 1– Margaret Sinex

Aim: This course will introduce students to northern European mythology with emphasis on the Norse and Celtic traditions. Participants will study the survival or various pre-Christian Norse and Celtic elements in later literature, specifically in late medieval romance (Malory) and twentieth-century fantasy (Tolkien). Some of these elements will include: supernatural women, objects, animals and landscape features.

Teaching Method: Lecture and discussions

Tentative Reading List: *The Hobbit*, J.R.R. Tolkien; *Poems of the Elder Edda*, Trans. Patricia Terry; *The Prose Edda of Snorri Sturluson*; *Le Morte Darthur*, Thomas Malory

Prerequisite: None, but ENG 180 and 280 are strongly encouraged

ENG 358 Studies in Non-Western Literature

Sections 1 and 2 – Marjorie Allison

Aim: The stories you will read about the world's people, cultures and nations in this course can uplift and inspire us. As a former student said, much of this course comes down to whether or not words can heal. As that student put it, “How do a variety of cultures heal in modern times? ... Many of the novels deal with recovery, resilience, and pressing forward. How does the individual [or cultural group] overcome?” The literature is often traumatic, brutal, and unpleasant. It reflects an often violent world. In the face of the violence, how do the authors, the characters, the cultures, and the readers cope? How can novels (words & language) from around the world affect individuals, cultures, and countries in the 21st Century?

Teaching Method: This is a discussion and student-centered class. The class is based on the

idea that learning takes place in an open forum. Students will work together and independently as they read and think through what are often complex, disturbing, and emotionally difficult issues in the texts.

Assignments:

- frequent, informal reading responses
- two formal five-page papers
- two exams--midterm and final
- group discussion leader

Tentative Reading List:

Grace, *Baby No-eyes*

Dai, *Balzac and the Little Seamstress*

Rushdie, *Haroun and the Sea of Stories*

Barclay, *Melal*

Allende, *Eva Luna*

Satrapı, *Persepolis I*

Other Voices, Other Vistas

Prerequisite: English 280 strongly recommended

English 370 – Rhetorical Grammar

Section 1 – Penny Rigg

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

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

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

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

Prerequisite: English 180 and 280

ENG 379 Study Abroad England - Spring Break

Section 1 – Mark Mossman & Amy Patrick

Topic: Lake Poets, Lake Effects: Tracing the Cultural and Literary Landscape of the Lake District, England

Aim: This team-taught course, held over spring break in the Lake District of England,

investigates how different writers negotiate the complicated relationship we have with the physical and cultural landscapes within which we exist. The course will be centered on the work of writers who emerged from the Lake District region of Britain during the Romantic period, including the group known as the Lake Poets. Possible excursions in the Lake District include visiting Dove Cottage; visiting The Dove Cottage Archives; visiting Hawkshead School; hiking and walking to numerous sites important to the Lake Poets; overnight camping trip (optional); bus and boat tours of the region. Please contact Drs. Mossman and Patrick or the Study Abroad Office for more information.

Assignments (this is just a sampling): An excursion journal in the Lake District. A final project that will include a short presentation when we get back to the US

Tentative Reading List: Course Packet (including poetry and prose by Keats, Shelley, Byron, Blake, Southey, DeQuincey, and numerous others); Dorothy Wordsworth, *Alfoxden and Grasmere Journals*; William Wordsworth, *The Major Poems*; Samuel Taylor Coleridge, *Major Works*

Prerequisite: ENG 180 and 280; student must gain prior approval through the Study Abroad Office in Seal Hall.

ENG 381, Technical Communication

Section 200 and TQ1 – Bradley Dilger

Taught in Macomb with video link to the Quad Cities. I will travel to the Quad Cities at least twice during the semester to meet with students.

Aim: This course is designed to provide an introduction to technical communication, the art and craft of writing useful, informative, reader-centered communication. 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 critically important.

Teaching Method: Discussion of material, with frequent in-class writing and collaboration.

Assignments: Active participation, job market materials, instructions, a semester project, and a comprehensive final examination.

Tentative Reading List Anderson, *Technical Communication: A Reader Centered Approach*; course pack.

Prerequisite: ENG 180 and 280

ENG 383 Public and Persuasive Writing

Section 1 – Amy Patrick

Aim: This course in public and persuasive writing provides an introduction to the craft of persuasion, including a general background in rhetoric and the major theories of persuasion, and exploration of political, legal, business, and cultural contexts for persuasive discourse. In this course, you will learn to:

- Understand the relationship between audience, purpose, and context to persuasive discourse
- Appreciate the origins of certain genres of public discourse
- Understand the ways persuasion is affected by personal and sociocultural factors (such as class, gender, ethnicity, belief, and desire) and historical context
- Recognize key rhetorical/persuasive strategies and figures of speech and their functions in the discourse
- Analyze persuasion as it functions in various public discourses
- Apply theories and strategies of persuasion to your own personal, academic, and career writing

Prerequisite: ENG 180 and 280

ENG 384 Composition for Teachers

Section 1 – Peggy Otto

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

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

Assignments: Memoir with commentary, research essay, several short responses to readings, other daily writing, and final examination.

Tentative Reading List:

Milner and Milner. *Bridging English*.

Kelly Gallagher. *Teaching Adolescent Writers*.

Standards for the English Language Arts (NCTE/IRA)

Standards for the Assessment of Reading and Writing (NCTE/IRA)

Prerequisite: English 280

ENG 385 Intermediate Poetry Writing

Section 1 - Merrill Cole

Aim: This course offers creative writers an intensive exploration of the possibilities of poetry. We will refine and develop poetry composition skills, with focused attention to poetic techniques and genres. Our study of the craft also involves reading contemporary poets who excel at the art.

Assignments: This course is a writing workshop, where participants regularly submit poems in progress. There will be routine homework exercises, in addition to classroom exercises.

Tentative Reading List: Poetry readings will be available for download on Western Online. Caplan, David. *Questions of Possibility: Contemporary Poetry and Poetic Form*.

Prerequisite: English 285 or consent of the instructor

ENG 386 Writing Workshop: Fiction

Section 1 – Charles McLeod

Aim: English 386 is Western Illinois University's intermediate-level fiction writing workshop. While we will begin the class by looking at published works of short fiction, the surplus of our time together will be spent critiquing one another's original works of fiction.

Assignments: Over the course of the semester each student will write two short stories, each between 10 and 25 pages long. These original works of fiction will be discussed extensively in-class; as workshop participants, students will take into account the various craft elements that comprise a short story in order to better understand how it is working as a whole. Both of the original works of fiction produced will be revised and handed in as a final portfolio at the end of the semester.

Prerequisite: ENG 285; concurrent enrollment in 285 and 386 is not allowed.

ENG 387 Writing Workshop: Nonfiction

Section 1 – Charles McLeod

Aim: English 387 is Western Illinois University's intermediate-level nonfiction writing workshop. While we will begin the class by looking at selected essays on the craft of nonfiction writing, along with published works of creative nonfiction (forms will include the Personal Essay; the Travel Essay; the Memoir; the Interview; and the Biography), the surplus of our time

together will be spent critiquing one another's original works of creative nonfiction.

Assignments: Over the course of the semester each student will write two nonfiction pieces, each between 10 and 25 pages long. These original works of creative nonfiction will be discussed extensively in-class; as workshop participants, students will take into account the various craft elements that comprise a nonfiction piece in order to better understand how it is working as a whole. Both of the original works of creative nonfiction produced will be revised and handed in as a final portfolio at the end of the semester.

Prerequisite: ENG 180 and 280; concurrent enrollment in either 180 or 280 while taking 387 is not allowed.

ENG 389 Film Theory

Section 1 - Dr. Roberta Di Carmine

Aim: To help students assume a critical position in responding to film viewing; to introduce students to film theories in an attempt to understand the evolution of film criticism and appreciate how films reflect cultural attitudes and allow viewers to interpret dominant ideologies.

Teaching method: Film screenings, lectures, discussions

Assignments: Attendance at film screenings, three film essays, in-class presentation, a final paper

Tentative Reading List: *Film Theory. An Anthology.* ed. by Robert Stam and Toby Miller (Blackwell, 2000); *Movies and Methods. Vol. II. An Anthology.* ed. by Bill Nichols; *A Short Guide to Writing about Film*, Timothy Corrigan (Pearson/Longman, 2009); *Cinema Studies: The Key Concepts*, by Susan Hayward (Routledge, 2000)

Prerequisite: ENG/BC 290 or consent of the instructor.

ENG/BC 394 Documentary Film/Video

Section 1 – Roberta Di Carmine

Aim: To define documentary and discuss its historical perspective in order to better understand documentaries' increasing popularity in the last decade and its appeal to audiences: to analyze national/international documentaries/videos which deal with controversial issues, such as politics, identity formation, how we eat, sexuality and violence.

Teaching Method: Film screenings, lectures, discussions

Assignments: Film reports/reviews, midterm exam, in-class presentation, a final paper

Tentative List of Documentaries and Videos: *Être et Avoir* (2002, dir. Nicolas Philibert. France); *Super Size Me* (2004, dir. Morgan Spurlock. US); *Aileen: Life and Death of a Serial Killer* (2003, dir. Nick Broomfield, and Joann Churchill. US); *Paper Clips* (2004, dir. David Smith and Sandra Roberts. US); *When the Levees Broke; A Requiem in Four Acts* (2006, dir Spike Lee. US); *American Teen* (2008, dir. Nannette Burstein. US); *The Color of Love* (2004, dir. Maryam Keshavarz, Iran/USA); *Brother's Keeper, 10th-anniversary edition*, (1992, dir. Joe Berlinger. US); *The greatest silence. Rape in the Congo* (2007, dir. Lisa F. Jackson. US); *Southern Comfort* (2001, dir. Kate Davis. US); *World Most Amazing Videos*, Vol. 1 (2008, dir. Stacy Keach. US)

Prerequisite: ENG/BC 290 or consent of the instructor.

English 400(G) – Topics In Literature

Section 1 – Timothy Helwig

Topic: “Rewriting the American Dream”: American Literary Realism and Naturalism

Aim: The decades following the end of the American Civil War witnessed the rise of modern cities, the explosion of industrial production and capital investment, intensifying western expansion, and staggering population growth in the north; yet such national “progress” was

marked by the rise of the notorious “Robber Barons” and corporate monopolies that helped to widen class divisions and sparked the eruption of sometimes violent anti-immigrant nativism, and the disenfranchisement of African-Americans through widespread segregation and intimidation. In addition to these important historical changes, American writers of the late nineteenth century also contended with new theories of human consciousness, the economic determinism of Karl Marx, and the naturalist theories of Charles Darwin. How writers responded in fiction to these cultural developments will be the primary subject of this course as we explore the psychological realism of Henry James and Edith Wharton; the writing of local colorists Mark Twain, Kate Chopin, and Charles W. Chesnutt; and the naturalist experiments of Stephen Crane, Jack London, and Frank Norris. By the end of the course, you will have a fuller understanding of the cultural, philosophical, and ideological influences on the major literary movements of American realism and naturalism.

Assignments: Reading Quizzes, Critical Article Presentation, Essays, and Exams

Teaching Method: Guided Discussion and Lecture

Tentative Reading List: Kate Chopin’s *The Awakening*; Stephen Crane’s *Maggie: A Girl of the Streets*; Henry James’s *The Portrait of a Lady*; Jack London’s *The Sea-Wolf*; Mark Twain’s *Pudd’nhead Wilson*; and other texts to be determined.

Pre-requisite: ENG 299 with a grade of “C” or better, or consent of the instructor

EDUC/ENG 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 Method: Large- and small-group discussion, unit planning groups, oral presentations, and lecture

Assignments: Writing and presenting reflections and lesson plans

Tentative Reading List:

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

Education Matters: Exploring Issues in Education

ZIGZAG: A Life of Reading and Writing, Teaching and Learning

The Case Against Standardized Testing: Raising the Scores, Ruining the Schools

The English Teacher's Companion

Identity Lessons: Contemporary Writing About Learning to Be American

Critical Encounters in High School English

NCTE/IRA Standards texts from previous classes

Prerequisite: EIS 301, ENG 384, ENG 466

ENG 466(G) Literature for Teachers

Section 1 – Peggy Otto

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

issues related to teaching basic literature courses in that context.

Teaching Method: Discussion, workshops, collaboration, presentations.

Assignments: Reading and written response, class presentation, unit design, portfolio standards essays, quizzes, midterm and final exams.

Tentative Reading List: Milner and Milner (2008). *Bridging English*. Upper Saddle River [NJ]: Pearson.

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

ENG 476 Senior Seminar

Section 1 – Mark Mossman

Topic: "Irish Geographies, Irish Bodies"

Aim: The course will focus on the "Ireland" and Irish identity constructed through the 19th and early 20th century. We will look at Ireland through the lens of colonialism/"union"/postcolonialism, and we will focus on the major works of four very different, very complicated "Irish" writers: Maria Edgeworth; Oscar Wilde; James Joyce; Eavan Boland. We will also read an occasional poem by Seamus Heaney and WB Yeats, and lots of criticism and theory by scholars like Vincent Cheng, Luke Gibbons, Martha Stoddard Holmes, Rosemarie Garland Thomson, Lennard Davis, Declan Kiberd, and others.

Tentative Reading List: Texts will come from the following: Edgeworth, *Castle Rackrent* and *Belinda*; Wilde, *The Ballad of Reading Gaol*, *De Profundis*, and others; Joyce, *Dubliners*, *Ulysses*, and others; Boland, *Collected Poems*; Vincent Cheng, *Postcolonial Joyce*; Davis, *Dismodernism*; Kiberd, *Inventing Ireland*.

Prerequisite: ENG 280; ENG 299 with a grade of C or better

ENG 483(G) Professional Editing

Section 1 – Neil Baird

Aim: In this course, students will learn about the field of professional editing. In doing so, students will work on developing their skills, especially in the areas of copyediting, by applying professional editing techniques to real manuscripts.

Teaching Method: Classroom Discussion; Collaborative Group Projects

Assignments: Editing Portfolio; Completion of a Collaborative Editing Project

Tentative Reading List: Amy Einsohn's *The Copyeditor's Handbook*

Prerequisite: Eng 180 and 280 and one other ENG professional writing course

ENG 486 Advanced Fiction Workshop

Section 1 – Charles McLeod

Aim: ENG 486 is Western Illinois University's advanced-level fiction writing workshop. While we will begin the class by looking at selected essays on the craft of writing, along with published works of fiction, the surplus of our time together will be spent critiquing one another's original works of fiction.

Assignments: Over the course of the semester, each student will write two short stories, each between 12 and 25 pages long. These original works of fiction will be discussed extensively in-class; as workshop participants, students will take into account the various craft elements that comprise a short story in order to better understand it as a whole. In 486, more emphasis will be placed on the theme of the story being work-shopped, and whether or not this theme is effectively threaded through the fabric comprising the story's narrative arc. Both of the original works of fiction produced will be revised and handed in as a final portfolio at the end of the semester.

Prerequisite: ENG 285 and 386; concurrent enrollment in either 285 or 386 is not allowed

Graduate English Literature & Writing

ENG 536 Critical and Theoretical Movements in Literary Studies

Sections 1 - David Banash

Introduction: “What will happen next?” This question expresses the desire at the heart of story, and for most readers *story* is literature. Story keeps the pages turning and weaves a spell, convincing us that we are in other worlds and subject to other fates. Narrative produces story. Unlike figurative tropes that largely elude translation (as they say, poetry is exactly what is lost in a translation), narrative is transmissible from form to form (think of the novel become film become graphic novel, etc.). Through all those iterations, the form and function of the narrative remains a virtual and vital constant. Indeed, narrative structures not only imaginative literature but our identity, our shared history, and our deepest experiences of meaning and time.

Aim: Over the semester, we will strive to understand narrative, name its distinct parts and functions, and survey key theories of it from the Ancients to the Postmodernists. We will see how this theory works as we read ancient drama (Sophocles *Oedipus*), the folk and fairy tales of *The Arabian Nights*, and contemporary short stories, films, graphic novels, and more.

Assignments: Will include short summary and response papers throughout the semester, and a longer final project.

Tentative Reading List:

The Arabian Nights, trans. Husain Haddawy (New York: Norton, 1990) isbn 978-0-393-33166-0

The Narrative Reader, ed. Martin McQuillan (New York: Routledge, 2000) isbn 0-415-20533-6

John Barth, *Lost in the Funhouse* (New York: Anchor, 1988) isbn 978-0385240871

Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (Cambridge: Harvard UP, 1984).

Prerequisite: Graduate standing

ENG 549 Issues in Literature

Section 1 - 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. 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:

Such texts as:

Yann Martel’s *Life of Pi*

J. M. Coetzee *Disgrace*

Keri Hulme’s *The Bone People*

Ben Okri's *The Famished Road*
Prerequisite: Graduate standing

ENG 574 New Media

Sections 200 – Bradley Dilger

Taught in Macomb with video link to the Quad Cities. I will travel to the Quad Cities at least twice during the semester to meet with students.

Aim: Focus TBD. We tackle the issues named in this older course description, specified as needed: What does it mean to write in an age where, as W. J. T Mitchell observes, writing is just another stream of bits flowing through a cable, projected on a screen, or even moved through the air? How can the literary and rhetorical approaches of English studies be applied to artifacts which traditionalists would consider “not part of English” because they are not books or essays? How can the methods of established disciplines such as cinema studies help us understand other kinds of moving pictures, as Lev Manovich claims? What are the implications, for “old” and “new” media, of the epistemological shift Greg Ulmer traces in contemporary culture—from orality to literacy to electracy? Why, indeed, do we use the term “new media” to describe networked writing, electronic gaming, digital cinema, and other forms—weren't all media “new media” at one time or another? While our focus is rhetorical, poetic, and hermeneutic analysis of new media texts, and intensive study of new media theory, we will also engage the production of new media. For example, we'll discuss our texts online, we'll make web pages, we'll manipulate photos with Adobe Photoshop, we'll play computer games which allow extension and creation of virtual worlds, and, time permitting, we'll produce short films or interactive media. However, this work will be geared towards understanding the texts and theories we read, the cultural significance of these media, and their effect on established forms and genres—not mastery of any given software application or production skill. While I will certainly encourage you to cultivate such abilities on your own, in this course production is a means to an end, not an end in itself.

Teaching Method: Discussion of material, studio work, online collaboration.

Assignments: Active participation, semester project (academic essay or mediawork).

Tentative Reading List: TBD, but will include a mix of media studies and new media theory, such as Hayles, Jenkins, Ulmer, Manovich, Spinuzzi, Gitelman & Pingree, and Shirky. We will also include some work with new media and writing studies, such as Rice, Sirc, Kress, and Selfe & Hawisher. Expect six books and complimentary essays.

Prerequisite: Graduate Standing. Prior proficiency in the writing of web pages from ENG 480, your own study, or courses in other departments is expected.

Journalism

JOUR 121 Introduction to Mass Communication

Section 22 – Teresa Simmons

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

Prerequisite: None.

JOUR 231 Reporting for the Mass Media I

Sections 21, 22 - Mark Butzow

Aim: Introduces you to the major conventions of writing news stories, including how to conduct interviews, dig for information, ensure it's accurate, cover speeches and meetings, etc. The class also will explore the changing news delivery landscape by discussing digital and broadcast "platforms" and encouraging you to get trained to write for news Web sites and broadcast

partners as well as the traditional print newspaper.

Teaching Method: J-231 combines instruction (with textbook chapters and lecture/discussion) and a laboratory experience in news gathering, news writing and news judgment. We learn by doing: Class members will cover actual campus/community events and conduct interviews that lead to completed stories.

Assignments: The coursework includes some small exercises (many done during class), but the largest chunk of the course grade is determined by four or five major writing assignments (covering a meeting, covering a speech, doing a personality profile, doing some computer assisted reporting, etc.) done outside of class.

Tentative Reading List: *Inside Reporting* (2nd edition) by Tim Harrower (from McGraw-Hill). A visually engaging and reader-friendly textbook.

Prerequisite: None

JOUR 232 Reporting for Mass Media II

Section 21 – Lisa Kernek

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

Teaching Method: Lab, lecture and discussion

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

Tentative Reading List: *America's Best Newspaper Writing*, 2nd Ed., Roy Peter Clark and Christopher Scanlan; subscription to *Peoria Journal Star* newspaper

Prerequisite: Journalism 231

JOUR 232 Reporting for Mass Media II

Section 22 – Pearlie Strother-Adams

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

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

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

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

Prerequisite: JOUR 231

JOUR 305 Reviewing and Criticism

Section 21 – Pearlie Strother-Adams

Aim: Students will write reviews for various media as well as fine arts. This is an exciting course where students learn to write for the creative, yet competitive world of media and art review and criticism. Students should expect to cover everything from writing movie, television,

radio and book reviews and criticisms to writing reviews and criticisms of art, such as paintings and sculptures and architecture, from Gothic to Roman and Middle Eastern and African designs. The goal is to get them ready to write reviews and criticisms for various media, while helping them to form a greater appreciation for the various art and media forms.

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

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

Prerequisite: JOUR 121, 231, 232

JOUR 306 Editorials

Section 21 - Bill Knight

Aim: Develop talent for writing editorials, columns, commentaries and other nonfiction opinion pieces for the mass media

Teaching Method: Lecture mixed with lab assignments and exercises

Assignments: Various short writing assignments, plus a few news quizzes and two examinations. Some in-class editorials and columns. Also, one longer package of material about a single topic

Tentative Reading List: *Beyond Argument: A Handbook for Editorial Writers*, by Casey and Zuzel (NCEW)

Prerequisite: Jour. 121, 231, 232, or consent of instructor

JOUR 330 Magazine and Feature Writing

Sections 21, 22 - Richard 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*, Sixth Edition by Edward Jay Friedlander and John Lee

Prerequisite: Jour 121, 231, 232, or consent of 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 practices and theory of advertising as a form of mass communication as well as an element in the promotion mix. The following areas will be covered in this course: agency/advertiser operations, target markets, advertising research, advertising objectives and strategy, media planning/placement, creative development, campaigns, integrated marketing communications, and advertising law/regulation.

Teaching Method: Lecture/discussion and hands-on application

Tentative Reading List: *Kleppner's Advertising Procedure*

Prerequisite: None

JOUR 332 Sports Writing

Section 21 - Bill Knight

Aim: Increase abilities to cover sports in game stories, features and related journalistic content.

Teaching Method: Lab, lecture, coaching and assignments outside of class

Assignments: Game stories, advances and follow-ups, profiles, features, packages and other nonfiction writing common to many media's newsrooms ' sports desks, plus occasional in-class exercises and two tests

Tentative Reading List: *Associated Press Sports Writing Handbook*, by Steve Wilstein, is required

Prerequisite: Jour 121, 231, 232, or consent of instructor

JOUR 334 Public Affairs and Beat Reporting

Section 21 – Lisa Kernek

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

Teaching Method: Lecture, discussion and lab.

Assignments: A series of stories pertaining to a beat.

Tentative Reading List: AP Stylebook is recommended

Prerequisite: Jour. 121, 231, 232, or consent of instructor

JOUR 335 Introduction to Photojournalism

Section 21 – Lisa Kernek

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

Teaching Method: Lab and lecture.

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

Tentative Reading List: National Geographic's *Ultimate Field Guide to Photography*

Prerequisite: JOUR 231 or consent of instructor

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 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.

Assignments:

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 detailed 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.

Tentative Reading List: Robert Kendall (1997). *Public Relations Campaign Strategies. Planning for Implementation* (2nd ed.) Allyn & Bacon [ISBN; 0673996921]

Prerequisite: JOUR 121 and 329 or consent of instructor

Note: If you have gotten permission from the Dr. Siddiqi to take the course without the prerequisites, please read chapters 1, 3, 5, 6, 7, 8, 9, 10, 11, 12, and 13 from the following introductory book on public relations. It will help you better understand the class lectures and proceedings. Scott M. Cutlip, Allen H. Center, and Glen M. Broom (2009). *Effective Public Relations* (10th ed.). Pearson/Prentice-Hall).

JOUR 348 Advertising Copy and Layout

Section 21 – Teresa Simmons

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

Teaching Method: Some lecture and extensive computer lab work

Assignments: Creative assignments and final professional portfolio

Tentative Reading List: *Advertising Concept and Copy* by George Felton

Prerequisite: JOUR 121 and 331

JOUR 414 Ethics in Journalism

Section 21 - Mark Butzow

Aim: JOUR 414 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 career in radio or TV 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).

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 I will provide. 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) Required textbook: *Media Ethics: Key Principles for Responsible Practice* (2009), by Patrick Lee Plaisance (from SAGE).

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

JOUR 415 (G) Mass Communications Research Methods

Section 21 – Pearlie Strother-Adams

Aim: Introduction to research methods, employing both qualitative and quantitative research methodology and design used in mass communication.

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

Assignments: Students will complete reading responses that will require them to analyze scholarly articles that employ both qualitative and quantitative research methods. The final project will be a ten-page formal research proposal.

Tentative Reading List: A text will be required as part of the instruction tool. Baxter and Babbie. *The Basics of Communication Research*. Thompson/Wadsworth, 2004.

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

JOUR 428 Press and Pop Culture

Section 21 - Bill Knight

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

Teaching Method: Lectures, handouts and multi-media presentations

Assignments: Five one-page objective tests, one book review, occasional quizzes or exercises, and one 2,000-word paper

Tentative Reading List: *Journalism in the Movies*, by Matthew C. Erlich, is required

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

English & Journalism Course Descriptions Spring 2010 Quad Cities Campus

ENG206 Issues in U.S. Literature

Section Q01- Daniel Malachuk

Topic: Antebellum Understandings of Equality

Aim: Reading and discussion of important works of American literature from several historical periods, with emphasis on their relation to American society and culture

Teaching Method: Mostly discussion, with some lecture and possibly films

Assignments: A series of short papers, one developed into a research paper, and a final (essay) exam

Tentative Reading List: When the authors of the Declaration of Independence asserted "all men are created equal," they probably meant only wealthy white men. But two or three generations later there were plenty of women, African-Americans, and working class white men imagining a truly egalitarian U.S. In this class we examine some of the best antebellum literature written in support of equality, including Frederick Douglass's autobiography of his escape from slavery, the first work of feminism in the U.S. by Margaret Fuller, and the poet Walt Whitman's farsighted portrait of the U.S. as a true democracy. The required texts are: Douglass, *Narrative of the Life of Frederick Douglass* (1845) ISBN: 0393969665; Fuller, *Woman in the Nineteenth Century* (1845) ISBN: 0393971570; and Whitman, *Leaves of Grass* (1855) 0140421998.

Prerequisite: None

ENG 383 Public and Persuasive Writing

Section Q01- Sherie Brigham

Aim: Course will focus on the theory, practice, and ethics of persuasive writing and will explore issues such as intellectual property, propaganda, and biased language.

Assignments: Students will read, analyze, critique, and write texts in a variety of public and persuasive modes, writing several short papers and one researched paper. A classroom presentation summarizing findings and conclusions from the researched paper will serve as a final project.

Tentative Reading List:

William Covino, *The Elements of Persuasion*

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

George Orwell, *1984*

Instructor will provide additional readings from time to time.

Prerequisite: ENG 180 and 280 or their equivalents

Note: ENG 383 fulfills the WID requirement for most programs and is a directed elective in the Professional Writing minor.

ENG 536 Critical and Theoretical Movements in Literary Studies

Section Q01 - David Banash

Introduction: “What will happen next?” This question expresses the desire at the heart of story, and for most readers *story* is literature. Story keeps the pages turning and weaves a spell, convincing us that we are in other worlds and subject to other fates. Narrative produces story. Unlike figurative tropes that largely elude translation (as they say, poetry is exactly what is lost in a translation), narrative is transmissible from form to form (think of the novel become film become graphic novel, etc.). Through all those iterations, the form and function of the narrative remains a virtual and vital constant. Indeed, narrative structures not only imaginative literature but our identity, our shared history, and our deepest experiences of meaning and time.

Aim: Over the semester, we will strive to understand narrative, name its distinct parts and functions, and survey key theories of it from the Ancients to the Postmodernists. We will see how this theory works as we read ancient drama (Sophocles *Oedipus*), the folk and fairy tales of *The Arabian Nights*, and contemporary short stories, films, graphic novels, and more.

Assignments: Will include short summary and response papers throughout the semester, and a longer final project.

Tentative Reading List:

The Arabian Nights, trans. Husain Haddawy (New York: Norton, 1990) isbn 978-0-393-33166-0

The Narrative Reader, ed. Martin McQuillan (New York: Routledge, 2000) isbn 0-415-20533-6

John Barth, *Lost in the Funhouse* (New York: Anchor, 1988) isbn 978-0385240871

Peter Brooks, *Reading for the Plot: Design and Intention in Narrative* (Cambridge: Harvard UP, 1984).

Prerequisite: Graduate standing

ENG549: Issues in Literary Studies

Section Q01 – Daniel Malachuk

Topic: Post-Wilderness Environmentalism and Antebellum U.S. Literature

Aim: In-depth examination of a current issue or topic relevant to literary studies, such as canon formation trends in textual research, etc.

Teaching Method: Seminar discussion

Assignments: A series of papers, one developed into a research paper

Tentative Reading List: Since its beginnings a century ago, the American environmental movement has been organized around wilderness preservation; most of the causes that matter

most to American environmental organizations can be traced back to the notion that wilderness is salvific. In the last twenty years especially, many in literary studies have eagerly joined this movement, and, in the process, compiled a valuable cultural history of wilderness. Recently, though, a rival green politics has developed, one organized more around “the farm” than “the wild.” Well-known examples of this “post-wilderness environmentalism” include the work of Wendell Berry and Michael Pollan. This course examines related theoretical trends within green literary studies, but it focuses especially on a diverse group of literary texts from the period just before “the wild” itself was theorized as salvific. An antebellum “pre-wilderness environmentalist” literature might include some of the works we will read, including Margaret Fuller’s *Summer on the Lakes* (1844) and other writings by proto-feminist authors like Caroline Kirkland and Susan Cooper; Frederick Douglass’ “The Heroic Slave” (1853), Martin Delany’s *Blake or The Huts of America* (1859), and other black abolitionists; and an early work (*A Week*...) by one of the supposed authors of the salvific wild, Henry “Woodburner” Thoreau. The required texts are: Fuller, *Summer on the Lakes, in 1843* ISBN: 1604500220; Delany, *Blake or The Huts of America* (1859) ISBN: 080706419X; Thoreau, *A Week on the Concord and Merrimack Rivers* (1849) ISBN: 0691118787

Prerequisite: Graduate standing

ENG 574 New Media

Section TQ1 – Bradley Dilger

Taught in Macomb with video link to the Quad Cities. I will travel to the Quad Cities at least twice during the semester to meet with students.

Aim: Focus TBD. We tackle the issues named in this older course description, specified as needed: What does it mean to write in an age where, as W. J. T Mitchell observes, writing is just another stream of bits flowing through a cable, projected on a screen, or even moved through the air? How can the literary and rhetorical approaches of English studies be applied to artifacts which traditionalists would consider “not part of English” because they are not books or essays? How can the methods of established disciplines such as cinema studies help us understand other kinds of moving pictures, as Lev Manovich claims? What are the implications, for “old” and “new” media, of the epistemological shift Greg Ulmer traces in contemporary culture—from orality to literacy to electracy? Why, indeed, do we use the term “new media” to describe networked writing, electronic gaming, digital cinema, and other forms—weren’t all media “new media” at one time or another? While our focus is rhetorical, poetic, and hermeneutic analysis of new media texts, and intensive study of new media theory, we will also engage the production of new media. For example, we’ll discuss our texts online, we’ll make web pages, we’ll manipulate photos with Adobe Photoshop, we’ll play computer games which allow extension and creation of virtual worlds, and, time permitting, we’ll produce short films or interactive media. However, this work will be geared towards understanding the texts and theories we read, the cultural significance of these media, and their effect on established forms and genres—not mastery of any given software application or production skill. While I will certainly encourage you to cultivate such abilities on your own, in this course production is a means to an end, not an end in itself.

Teaching Method: Discussion of material, studio work, online collaboration.

Assignments: Active participation, semester project (academic essay or mediawork).

Tentative Reading List: TBD, but will include a mix of media studies and new media theory, such as Hayles, Jenkins, Ulmer, Manovich, Spinuzzi, Gitelman & Pingree, and Shirky. We will also include some work with new media and writing studies, such as Rice, Sirc, Kress, and Selfe & Hawisher. Expect six books and complimentary essays.

Prerequisite: Graduate Standing. Prior proficiency in the writing of web pages from ENG 480, your own study, or courses in other departments is expected.

Liberal Arts & Sciences – QC Campus

A&S 195 Introduction to Liberal Arts & Sciences

Section Q01 – Daniel Malachuk

Topic: The Wild

Aim: A comparative introduction to the major areas of the liberal arts and sciences. Students will learn how each area evolved and how each approaches problems and controversies.

Teaching Method: Mostly discussion, with some lecture and possibly films

Assignments: Short papers, community project and/or final exam

Tentative Reading List: How is the wild understood in the liberal arts & sciences? This core course for Liberal Arts & Sciences majors examines the wild as interpreted by the sciences, social sciences, and humanities. Our focus will be twentieth-century Midwestern interpretations of the wild. In *A Sand County Almanac* (1949), the scientist and activist Aldo Leopold described wilderness as essential to ecosystems. In the social sciences, anthropologists as well as Native American activists vigorously debated the relationship of Plains Indians to the wild. Finally, the novelist and humanist Willa Cather's novel *My Antonio* (1918) carefully weighed what was gained and lost in the pioneers' transformation of wild prairie into farms. The required texts are: Willa Cather, *My Antonia* ISBN: 019953814X; Aldo Leopold, *A Sand County Almanac* ISBN: 019505928X

Prerequisite: None