

Course Descriptions for Fall of 2008

English 100 - Introduction to Writing

Jim Courter

Sections 3, 7, and 16

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 English 180 - College Composition

Diana Allen

Sections 8, 16, 31 and 38

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, fifth edition.

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

English 180 – College Composition I

Jodi Cook

Sections 26, 32, 43

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

Kathie Zemke

Sections 18, 22, and 33

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:

1. Five major papers: Describing Nature Essay; Essay Exam, based on ideas from three composition specialists; Explaining 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.
2. Smaller assignments: with each major paper.
3. Online assignments: “Electronic Study Journal” entries corresponding to readings from the St Martin’s Guide to Writing; A Pocket Style Manual exercises.

Tentative Reading List: This semester we will be using the St. Martin’s Guide to Writing, eighth edition, and A Pocket Style Manual as our two textbooks.

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

English 200 - Introduction to Poetry

Merrill Cole

Section 001

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 will address, as we read, analyze, and discuss a variety of poems.

This is not a survey of all poetry written in English across the long history of the language. Rather, we will focus 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.

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

English 206: Issues in American Literature: Introduction to American Indian Studies

Dr. Penelope Kelsey

Sections 1 & 2

This course provides a broad-based introduction to American Indian Studies through the lenses of literature, film, history, and cultural studies. The course is organized around topics of history, narrative, representations, identity, contributions/influence, economy, treaty rights, and casinos.

The class is discussion-based in format and requires students to maintain regular readings in order to contribute meaningfully. Native American guest speakers from the surrounding community will visit class and offer their perspectives on issues studied in class. If you have ever wondered about the first peoples who inhabited les Pays des Illinois when Marquette arrived here in 1673 or questioned the origin of a Native American image/object/factoid, this course will allow you to learn more about American Indians in an academically principled way.

English 228: Introduction to British Literature

Chris Morrow

Sections 1 & 2

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.

Texts: *Norton Anthology of English Literature: Major Authors*. 8th Edition. New York: W. W. Norton and Co.: 2006. ISBN: 0-393-92829-2

Shakespeare, William. *Othello*. Folger Shakespeare Library. New York: Washington Square Press, 2004. ISBN: 0-7434-8282-4

Assignments: Daily Readings, Short Essays, Exams

Pre-Requisite/Co-Requisite: ENG 180

English 238—Introduction to American Literature

Timothy Helwig

Sections 001 and 002

Aim: In this survey course of American literature from the beginning to the present, we will read and discuss a range of both classic and less canonical texts. First among our main goals is to gain a better understanding of the major movements and representative writers that comprise America's unique literary history—including Puritan writing, the early national period, romanticism, realism, naturalism, modernism, and postmodernism. Second, as we approach the novels, short stories, essays, and poems as cultural texts that are implicit with the competing values and ideologies of their specific historical moments, we will critically analyze how the texts construct an 'American' identity at the intersections of class, race, gender, and sexuality. I hope that by the end of the course you will gain a fuller appreciation of our American literary history, and have a broader sense of the important social questions that engaged our writers then and continue to shape our experience today.

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

Teaching Methods: Lectures and Guided Discussion.

Reading List: *Norton Anthology of American Literature* (Shorter Seventh Edition, 2 Volume Set, 2008); Mark Twain's *Pudd'nhead Wilson* (Norton Critical Edition, 2004); and F. Scott Fitzgerald's *The Great Gatsby* (Scribner, 2004).

Pre-requisite: ENG 180

English 280: Creative Nonfiction: Family, Culture, and Life **Barbara
Ashwood-Gegas**
Sections 12, 26, 34, 41

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: (6-8 pages) --25%

Group Discussion Leader -- 10%

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

Tentative Reading List: TBA

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

English 280 – College Composition II **Rick Clemons**
Sections IC1, 08, 19, and 37

“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 **Sections 1,4,16,30**

Kathleen O'Donnell-Brown

Aim: In addition to meeting the objectives established by the Department of English for 280, we will concentrate on critical reading and writing skills. Students will practice reading, summary, and analysis skills in connection with the writing of others. Students will earn skills connected with in-depth research of a topic and then compile the research into an extended, documented argument. Our content concentration this semester will be education.

Teaching Method: We will alternate meeting in the computer and regular classroom. Much of the course involves hands-on work including group and collaborative work (but no group projects are required.)

Assignments: Students will write 5-10 summaries and responses to short assigned readings. There are other short writing assignments and in-class activities. Students will write 4 extended essays and 2 in-class essays.

Tentative Reading List: Students are required to purchase two books: From Critical Thinking to Argument and College Culture, Student Success. (Books total under \$50.)

Pre-Requisites: Completion of English 180 with a C or better; at least 24 total hours earned

English 280- College Composition II **Sections 2,7,17, and 25**

Christy Wherley

Aim: This class revolves around the theme of influences and choices. We will be reading and writing about this topic as we hone our research and writing skills. Some questions we will be thinking about include: how do I influence the people around me?; how do those people influence me?; how do my actions and choices impact the campus community/world?; and how does the world influence me and the choices I make?

Teaching Method: Mostly class discussion; some lecture

Assignments: Three major essay, some in-class writings, minor reports and proposals

Tentative Reading List: *Tuesdays with Morrie*, *easywriter*, and other resource books.

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

English 285 Introduction to Creative Writing

Tama Baldwin

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. 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. 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 handling). 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. I've adopted for my motto this semester a quote from my favorite spinning teacher: Enthusiasm + Pain = Fun. Keep that in mind during the drop/add period. Attendance is mandatory.

English 285 - Introduction to Creative Writing

Merrill Cole

Section 003

This course offers the opportunity to begin exploring the limits of the imagination in the context of words. Becoming a writer concerns more than learning to craft a compelling story, to spell out convincing dialogue, or to fashion a vibrant poetic image: it also means developing critical awareness of ourselves and of the world around us. Creative writing can help us to live up to the potential of who we are and to explore who we might become.

The best writers are the best readers, for contrary to popular belief, writers must carefully study other writers to excel at their art. We will read poems and short stories, as well as the helpful writer's advice in Schaefer and Diamond's *The Creative Writing Guide*. 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 work 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

English 290 Y - Introduction to Film

Dr. Roberta Di Carmine

Sections 2 and 3

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 screenings, lectures, discussions

Assignments: attendance at film screenings, six film essays, group presentation, quizzes, and a final exam

Pre-requisite: None. Only 1st or 2nd semester freshmen will be allowed to enroll in this FYE course. Not open to students with credit in BC 290

Texts: Thinking about Movies. 3rd edition. By Peter Lehman and William Luhr. Publisher: Wiley-Blackwell, 2008

A short guide to writing about film. By Timothy Corrigan, ed. 2007. Publisher Pearson/Longman.

ENG 300: Short Story

David Stevenson

Section 3

Aim: Students will read and engage with selected short stories as a literary form. The texts will be both canonical and contemporary and will be mostly works by North American writers. This is essentially a traditional literature course.

Teaching method: Discussion and lecture

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

Tentative Reading List: *Forty Short Stories*, Beverly Lawn, ed. *The Scribner Anthology of Short Stories Since 1970*, Second Edition, Martone and Williford, eds.

Prerequisites: English 299, with grade of C or better.

English 301: Women and Literature

Marjorie Allison

Section 1

In the introduction to *Women of the Century: Thirty Modern Short Stories* Regina Barreca offers the following justification for the anthology:

Why anthologize stories by modern women writers? Isn't a good short story simply a good short story, regardless of who wrote it? This collection grew from a belief that women have different stories to tell than do their male counterparts. Although these stories offer insights and pleasures to both male and female readers, they reflect a vision of the world that is particular to the woman writer.

In this course we are going to examine Barreca's argument in relation to short stories, poems, and novels. We will also extend the conversation beyond what might be true about U.S. women

writers to what women writers from around the world have to say about the cultures in which they live. In short, we will examine this literature in order to consider what women writers think about life, reality, and the roles of women from around the world.

Discussion and student-centered class

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

Such texts as (this is a VERY tentative list)

Bronte, *The Tenant of Wildfell Hall*
Tepper, *Gibbon's Decline and Fall*
Satrapi, *Persepolis II*
Grace, *Baby No-Eyes*
Figel, *Where We Once Belonged*
As well as others...

English 348 – Ethnic Literatures of the United States

Daniel Malachuk

Section Q01

Aim: Study of literary texts, authors, and genres from various ethnic groups in the U.S. Examinations of culturally specific and cross-cultural questions including issues of race, class, and gender.

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: After the Civil War, there was both increased interest in and violence toward ethnic minorities in the U.S. An unruly new literature was invented, too, an ethnic literature that questioned the U.S. commitment to justice for all, questioned literature's social purpose, and even questioned ethnic identity as a good in itself. We will read a lot of "firsts"--the first novel by a Mexican-American woman (Ruiz de Burton's *Who Would Have Thought It?*), the first autobiography by a Native American woman (Winnemucca Hopkins' *Life Among the Paiutes*), and a few stories by the first Asian-American fiction writer (Sui Sin Far)--as well as some established classics: Chopin's *The Awakening* (as a novel by a Creole author) and Chesnut's *The Marrow of Tradition* (a novel about a race riot in North Carolina). Shorter pieces by the poet Walt Whitman and the sociologist W.E. B. Du Bois will also be assigned.

Pre-requisites: English 280 or consent of the instructor

English 353 – Great Books

Dan Malachuk

Section Q01

Aim: Study of selected literary masterpieces from the ancient Greeks through the present: European epics, drama, lyric poetry, and prose in English.

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

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

Tentative Reading List: This class investigates the nature of "the self" as explored in several great works of literature from the last three millennia: Homer's *The Iliad*, Augustine's

Confessions, Shakespeare's *Othello*, Whitman's *Leaves of Grass*, and Woolf's *To the Lighthouse*.

English 358: Studies in Nonwestern Literature: Postcolonial/Nonwestern Literature

Sections 1 and 2

Marjorie Allison

In this course, we will read a variety of texts, which address the post-colonial experience and/or nonwestern experiences. We will be examining themes such as the politics of language and the idea of culture as resistance to domination. We will also look at the psychology of colonization and the implications of a colonial education. Within these texts, we will explore national and cultural emancipation, the struggle for identity and gender equality, self-representation versus misrepresentation, and the loss of place due to colonization. The most important thing that these texts ask us to do is to consider: how does the world look from here? The goal in this course is to think critically about how culture can be constructed in literature and to rethink assumptions we hold about the cultures addressed in each text.

Discussion and student-centered class

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

Such texts include:

- Grace, Baby No-eyes
- Dai, Balzac and the Little Seamstress
- Rushdie, Haroun and the Sea of Stories
- Barclay, Melal
- Allende, Eva Luna
- Satrapi, Persepolis I
- Other Voices, Other Vistas

English 280 recommended

English 372: English in its Social and Historical Contexts Joan Livingston-Webber

Includes work in these areas: History of the English Language in England and in the United States, Contemporary Social Variation, and Discourse Analysis. In order to explore these areas, you will get a brief introduction to linguistics tools all of whose names were designed to strike terror into the hearts of undergraduates: phonemic transcription and description, morphology, and syntax. I will work with you on these so that you have a good basis in concepts and some skill with analysis. You will have a lot of written homework assignments – about 16 or so. You will have exams in History, Variation, phonology/morphology, and syntax. (That's 4 exams.) You will have two projects in discourse analysis: one requires you to record and analyze features

of discourse in classrooms; the other is analysis of your own style-shifting. You do the analysis and you will turn in short papers about what you find.

Required Texts: Clark, *Language: Introductory Readings*, 7th Edition, 08 Publisher: MPS ISBN: 9780312450182. Additional course packet for English 372 will be available only from the university bookstore. Figure less than \$10 for the packet.

English 384 - Composition for Teachers

Dr. Bonnie Sonnek

Section 1

Aim: This advanced writing course is designed primarily for English Education majors and minors 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 and read; these acts cannot be disconnected.

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:

Writing, Teaching, Learning: A Sourcebook

Blending Genre, Altering Style: Writing Multigenre Papers

Alternatives to Grading Student Writing

On Writing Well, 25th Anniversary: The Classic Guide to Writing Non-Fiction

Standards for the English Language Arts (NCTE/IRA)

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

Pre-requisite/Co-requisite: English 280

English 385 Intermediate Poetry Workshop

Tama Baldwin

In this workshop we will read a great deal of Contemporary American poetry, and we will write exercises in response to those readings. We will read a lot, write a lot, talk a lot, and we will experiment a great deal with your assumptions about how language works in poems. You can expect to be stretched technically in terms of your understanding of form, and you can expect to be pushed personally into the pursuit of a more distinctive authorial identity. 285 is your opportunity to dabble in poetry—to try on different possibilities, to play. 385 is where it all gets serious—though in sometimes very wild ways. It is not for the faint hearted. Attendance is mandatory.

ENG 386: Writing Workshop – Fiction

David Stevenson

Section 1

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*, Denman and Shoup. *Why I Write*, Blythe

Prerequisites: English 285. No exceptions.

English 389 - Film Theory

Dr. Roberta Di Carmine

Section 1

Aim: to help students assume a critical position in responding to film viewing.

Teaching methods: film screenings, lectures, discussions

Assignments: attendance at film screenings, three film essays, group presentation, a research paper

Pre-requisite: ENG/BC 290 or consent of the instructor.

ENG 401G Major Authors

Merrill Cole

Section 1

Thought and Vision: The H. D. Seminar

H. D. is one of the Twentieth Century's most innovative American authors. Often considered the first to write modern poetry in English, author of an important epic, she was also a novelist, a memoirist, and even a movie actress. H. D. put her singular signature on modernity, and her influence to grow in the decades since her death in 1961. This seminar will concern her work in multiple genres, with attention to her literary contemporaries. It will examine her responses to two world wars and her apprenticeship with Sigmund Freud. Among important considerations will be the feminist revision of classical myth, her conflicted stance against racism, and the fraught bisexual entanglements concretized in her writing. H. D.'s urgent question of what purpose art can serve in the modern world remains to be answered.

This seminar will involve a short midterm essay and a longer final essay, extensive readings, and no exams.

Course readings: Freud, Sigmund. *The Interpretation of Dreams*. H. D., *Collected Poems, 1912-1944*. H. D., *End to Torment*. H. D., *HERmione*. H. D., *Notes on Thought and Vision & The Wise Sappho*. H. D., *Paint It Today*. H. D., *Tribute to Freud*. *Imagist Poetry: An Anthology*. Lawrence, D. H. *The Man Who Died*.

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

English 433: Young Adult Literature

Dr. Peggy Otto

Section 1

This course is designed to introduce you to young adult texts, both fiction and non-fiction and to teach you how to examine these texts as teachers. In addition, you will learn characteristics of young adult texts and begin to identify reading strategies that will be helpful in your classrooms. NOTE: Since this course will be taught by a new faculty member in English Education, her book list, assignments, and teaching methods will be available as soon as possible. **If you have any questions concerning this course, contact Dr. Bonnie Sonnek at bk-sonnek@wiu.edu.**

Education 439G: Methods in Secondary English

Dr. Bonnie Sonnek

Section 1

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

Curriculum as Conversation

What's Worth Fighting for in your School?

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

Pre-requisite/Co-requisite: EIS 301, ENG 384, ENG 466

ENG 480G: Computers & Writing

Bradley Dilger

The network has fundamentally altered computing. Today we seldom consider computers standalone devices, but imagine them as nodes in social, intellectual, and commercial networks. In this practical and theoretical course, we'll investigate the relationship between computers and writing, focusing on networked sites of writing like the web.

Projects will be customized to meet students' individual needs; academic essays, web installatins, or a mix of the two are quite viable. Little prior computing experience needed. Curriculum will be based on [last years' very successful course](#), though texts will be changed.

ENG 486: Advanced Fiction Workshop

David Stevenson

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.

Tentative Reading List:

Baxter, *A Relative Stranger*

Baxter, *The Art of Subtext*

Carlson, *Ron Carlson Writes a Story*

Carlson, *A Kind of Flying*

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.

English 487 Advanced Nonfiction Workshop :

Tama Baldwin

This workshop will pick up exactly where 387 left off: we will continue our on-going conversation about literary/creative nonfiction both by way of selected readings in the genre and through the continued practice of the genre. Those writers who have embarked on a book-length project in 387 will be encouraged to continue with those projects. Those who prefer writing in shorter forms, both lyrical and narrative, will be encouraged to continue exploring the genre through the daily exercises. Creative Nonfiction draws heavily from poetry and fiction for its formal practices, and because of this it serves nicely as a second genre for the creative writing minor. We'll read approximately five books during the semester, and students will submit a final portfolio of writing that contains approximately 10,000 words of finished prose. Attendance is mandatory.

English 499: Topics in English Education

Dr. Peggy Otto

Section 1

This topics course will include issues of maximum interest to English Language Arts teachers. Specifically, students will be expected to produce and present a multimedia lesson plan and examine other technology used in the classroom. Other issues will be added as the course is prepared.

NOTE: This course will be taught by a new English Education faculty member, Dr. Peggy Otto. Thus, she will provide a list of books required, assignments, and teaching methods as soon as possible. **If you have any concerns or questions regarding this course, please contact Dr. Bonnie Sonnek at bk-sonnek@wiu.edu**

ENG 500: Introduction to Graduate Studies

Bradley Dilger

Macomb & Quad Cities

This is a draft description and is subject to change.

ENG 500 provides an introduction to English studies, broadly construed. Our readings, discussions, and activities will be wide in scope, mirroring the diversity and heterogeneity of our discipline. We will move through a range of theoretical and practical texts, discussing issues in literary studies, writing studies, and many other vibrant fields which call English home. Three goals drive the course. First, students will cultivate familiarity with the major critical and theoretical discourses current in professional English studies. To this end, as often as possible, guest scholars will participate in the course, providing their perspective on important issues in their fields. Secondly, we will work intensively on critical writing and research skills. Accordingly, we will produce many of the building blocks of humanities scholarship—annotated bibliographies, peer reviews, and scholarly statements of interest—that is, the documents English scholars use to communicate with each other. Finally, we will consider the significance of the profession of English studies in general: our roles in the University and wider culture.

Journalism 121- Introduction to Mass Communications

Richard Moreno

Section 021

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

Teaching Method: Lecture and class discussions; multimedia presentations

Assignments: Quizzes, a research paper and a final examination.

Tentative Reading List: *Introduction to Mass Communications: Media Literacy and Culture* by Stanley J. Baran

Pre-requisite/Co-requisite: None

Journalism 231 – Reporting for the Mass Media I

Mark Butzow

Section 22 and 23

This section also covers journalism convergence and basics of advertising and PR copy.

Aim: Introduces you to the major conventions of writing stories for newspapers, 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: (1) Your talented instructor will be a resource -- role-playing various sources (fire victim, fire chief, eyewitness, ER doctor, etc.) to help you improve interviewing and news judgment skills. (2) Your textbook and its exercises will be a resource. (3) Class members will cover actual campus/community events and conduct interviews that lead to completed stories.

Assignments: The coursework includes many small exercises (many done during class), and two or three medium-sized interviewing/fact-checking simulations [see (1) above]. 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, conducting an investigation, etc.) done outside of class. And the course ends with a Final Exam.

Tentative Reading List: I'm really impressed with a visually engaging and reader-friendly textbook called "Inside Reporting" by Tim Harrower (from McGraw-Hill). It's been out for a few semesters now, so try to find a used copy and save yourself some dough.

Journalism 232 - Reporting for the Mass Media II

Lisa Kernek

Sections 21 and 22

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 305 - Reviewing and Criticism

Bill Knight

Section 21

Aim: Practice in reviewing books, plays, films, concerts, radio-television programs, art exhibits and more

Teaching method: Lecture and field assignments, plus in-class exercises

Assignments: Several posts, regular reviews, and one longer entertainment feature

Tentative reading list: *Reviewing the Arts*, by Campbell Titchener

Pre-requisite/co-requisite: Jour 121, 231 and 232, or consent of instructor

Journalism 306 – Editorials

Bill Knight

Section 21

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 examinations and exercises complementing editorials and columns. Also, one more ambitious package of material about one topic

Tentative reading list: *Writing Opinion for Impact*, by Conrad Fink

Pre-requisite/co-requisite: Jour. 121, 231, 232 or consent of instructor

Journalism 328 – Editing

Mark Butzow

Section 21

Aim: The "recipe" for JOUR 328, **Editing**, will be roughly "two parts" practice in copy editing and language skills and "one part" newspaper page layout, design instruction and headline writing. Stir these ingredients well, and we'll turn out a batch of "good cookies" -- whether

your career "menu" leads you to writing or editing, journalism or public relations or broadcasting or advertising. **Philosophy:** Few students take this class with dreams of being copy editors, so my aim is to help writers become better writers (and writers that their copy editors can respect more!). The class also will prepare you to be copy editors (and, believe me, many of you will have that opportunity as your career progresses).

Teaching Method: Some class meetings will be used for textbook chapter discussions and displays from professional newspapers (big and small, good and bad), which will be used to explain and then model the “writes and wrongs” of story editing and layout/design practices and principles. Other class meetings will be devoted to exercises and scheduled quizzes (taking them and/or going over graded work to reinforce the “writes and wrongs” of the material).

Assignments: A series of **exercises and quizzes** will be used to demonstrate (1) grammar knowledge, (2) punctuation skills, (3) Associated Press style, (4) newspaper storytelling conventions, (5) revising others' copy and (6) writing headlines. The later portions of the semester will introduce **a couple of larger projects** that combine the design and layout aspects of a paginator's (page designer's) job with the copy-editing skills emphasized earlier in the course. There also is a **midterm exam**, a paper summarizing your **analysis of a big-city newspaper**, and a **final exam**.

Tentative Reading List: 1) *Creative Editing*, 5th edition (2007) by Bowles and Borden (new copies are over \$115, so seek out a used one – about \$90 on Amazon.com).

(2) *Associated Press Stylebook*. Newest is 2007 (about \$15); newer, recent years are OK.

Pre-requisites: JOUR 231 and 232 (or equivalents) are **required pre-requisites**. You must seek my permission if you want into 328 while taking 232. I do make exceptions occasionally, but don't take it for granted. In Spring 2007, I said YES to two requests but NO to two other students.

Journalism 329: Fundamentals of Public Relations **Mohammad Siddiqi**

Aim: The purpose of this course is to provide instruction and writing practice designed to develop professional level writing skills expected of public relations practitioners. Students will learn different approaches in public relations writing as required for different audiences and media. Students will also become aware of the role of the public relations writer with attention to the ethical, legal, and public opinion forming contexts.

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

Assignments:

Assigned Readings: Students are required to complete reading of assigned chapters from the text before coming to class, so they can actively participate in class discussion. Class participation will be counted in determining the course grade. Additional reading materials may be assigned from time to time.

Exercises: Based on each chapter, students will be assigned exercises to further understand the subject matter.

Case Study: To help students understand the ideas expressed in a specific chapter and gain more writing experience, four problem-solving questions will be assigned during the course. Papers

should be 2-3 pages, typed, double-spaced.

Examinations: There will be a midterm and a final examination. Questions may be multiple choice or essay. Material from class lectures and handouts, as well as from the text, will be utilized.

Tentative Reading List: Cutlip, Scott M., Allen H. Center, and Glen H. Broom. *Effective Public Relations* (9th edition). Prentice-Hall, 2005

Pre-Requisites: None. Open to non-majors.

Journalism 330- Magazine and Feature Writing

Richard Moreno

Section 021

Aim: Practice in researching, writing and placing fact-based articles for magazines and newspapers.

Teaching Method: Lecture and class discussions; 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* by Edward Jay Friedlander and John Lee

Pre-requisite/Co-requisite: Jour 121, 231 and 232, or consent of the instructor

Journalism 331 - Advertising Principles and Practice

Teresa Simmons

Section: 21

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 (textbook): Kleppner's Advertising Procedure

Prerequisites: None

Journalism 334 - Beat Reporting

Bill Knight

Section 21

Aim: "Beats" are a traditional system of dividing up areas to cover, whether police officers and neighborhoods or journalists and certain subjects. Newsrooms' core beats – government, public safety, health, sports and business – are outlined and practiced, along with relatively recent coverage areas such as the environment, religion, and even more nontraditional topics)

Teaching method: Lectures alternate with in-class assignments, exercises, visiting newsmakers or workdays on stories-in-process

Assignments: Assignments include midterm and final exams, in-class "skill drills," six story assignments and one book review

Tentative reading list: AP Stylebook is recommended

Pre-requisite/co-requisite: Jour. 121, 231, 232 or consent of instructor

Journalism 335 - Photojournalism

Lisa Kernek

Section 21

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 340: Public Relations Writing: Techniques and Style Mohammad Siddiqi

Aim: The purpose of this course is to provide instruction and writing practice designed to develop professional level writing skills expected of public relations practitioners. Students will learn different approaches in public relations writing as required for different audiences and media. Students will also become aware of the role of the public relations writer with attention to the ethical, legal, and public opinion forming contexts.

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

Assignments:

Assigned Readings: Students are required to complete reading of assigned chapters from the text before coming to class, so they can actively participate in class discussion. Class participation will be counted in determining the course grade. Additional reading materials may be assigned from time to time.

Exercises: Based on each chapter, students will be assigned exercises to further understand the subject matter.

Quizzes: A short quiz will be given after two/three chapters. In total there will be four quizzes.

Examinations: There will be a midterm and a final examination. Questions may be multiple choice or essay. Material from class lectures and handouts, as well as from the text, will be utilized.

Class Project: Each student will be assigned a class project to design and prepare a camera-ready copy of a brochure or a newsletter. Details will be provided in the class after the midterm exam.

Tentative Reading List: Wilcox, Dennis L. *Public Relations Writing and Media Techniques* (6th edition)

Pre-Requisites: J 121 or consent of instructor

Journalism 343 - Advertising Creative Strategy

Teresa Simmons

Section: 21

Aim: This course will focus on the development of the creative strategy and the preparation and production of advertising campaigns from an account management perspective. Topics to be covered include the following: consumer behavior and target profiles, brand planning, integrated marketing communication, consumer research, advertising objectives and strategies, creative concepts and advertising management. In addition, the techniques of advertising design and evaluation as employed in different strategies will be taught.

Teaching method: Lecture/discussion, hands-on projects, role-playing, lab work

Tentative reading list (textbooks): Creative Strategy in Advertising (Drewniany and Jewler) and Advertising Campaign Strategy (Parente)

Prerequisite: Journalism 331

Journalism 344 - Advertising Media Planning

Teresa Simmons

Section: 21

Aim: This course provides students with an in-depth understanding of the processes and procedures used in strategic media planning. Specifically, the course analyzes the various advertising media in terms of markets served, advertiser needs, media synergy, and message factors necessary for the effective planning and implementation of effective and efficient advertising media plans.

Teaching method: Lecture/discussion, hands-on media work

Tentative reading list (textbook): TBD

Prerequisite: Journalism 331

Liberal Arts and Sciences 503 – Focus on the Humanities

Daniel Malachuk

Section Q01

Aim: This course is a comparative introduction to the language, methodologies, and scholarship of the Humanities. The course prepares students to engage in and complete the research and writing necessary to complete the Master of Liberal Arts and Science degree, centered on the study of self and identity.

Teaching Method: Seminar discussion

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

Tentative Reading List: The modern self was invented in the tumultuous final quarter of the eighteenth century. In Goethe's *The Sorrows of Young Werther*, Rousseau's *Reveries of a Solitary Walker*, Kant's *Groundwork for the Metaphysics of Morals*, escaped slave Equiano's *the Interesting Narrative of the Life of Olaudah Equiano*, Wollstonecraft's *A Vindication of the Rights of Woman*, and Wordsworth and Coleridge's *Lyrical Ballads*, we find humanists in nearly every genre challenging church, state, and custom to relocate the locus of meaning and value in the individual.

Pre-requisites: Graduate standing. *This course can serve as an elective in the Master of Arts degree in English.*

GH 101: Cyborgs in Literature and Culture

Chris Morrow

Section 63

Cyborgs – short for cybernetic organisms or living entities that are comprised of organic and synthetic components – have long been a mainstay of science fiction literature, often being used as metaphors for the relationship between humans and machines. While science fiction cyborgs may be depicted at an extreme drawing on technologies that seem distant, cyborgs are much closer to us than we might initially think and can include individuals with pacemakers, internal medication delivery systems, and cochlear implants.

This course will explore cyborgs in science fiction literature and will be supplemented with secondary sources. We will cover topics such as the genesis of cyborgs; the definitions of

cyborgs, fictional and literal cyborgs in medicine, sports, and the military, the politics of cyborgs; and the impact of these topics on conceptions of body, humanity, and subjectivity.

Assignments: Daily Readings, Short Assignments, Short Papers, Research Paper

Pre-Requisite: Students must be enrolled in the Centennial Honors College.