

English & Journalism Course Descriptions Fall 2012

Macomb Campus

Composition (ENG 100, 180, 280)

ENG 100 Introduction to Writing

Sections 3, 7—Bill Knox

Aim: The course will provide practice in processes and products of personal and academic writing, organized, in part, around the campus theme. Writing instruction will focus on writing fundamentals as well as invention, drafting, revising, and proofreading. Readings from *The Norton Sampler* will provide models for content, structure, critical thinking, creativity, and good writing practice.

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

Assignments: Six personal, experience-based essays, one short researched project, and a course portfolio

Tentative Reading List: Cooley's *The Norton Sampler*, Hacker's *A Pocket Style Manual*, and, likely, the campus common reading

Prerequisite: Writing entrance exam placement

ENG 100 Introduction to Writing

Sections 6, 14 – Jacque Wilson-Jordan

Aim: We will work together on a series of writing assignments that will help students to gain proficiency and confidence in writing. Student-writers will be encouraged to explore topics of interest to them that allow them to think about and for themselves. We will work on finding and developing ideas for writing, organizing ideas into paragraphs and paragraphs into essays, and editing and proofreading to achieve clarity and correctness at the sentence level.

Teaching Method: Students will actively engage in small and large group discussions centered on reading, drafting, and peer evaluation. I will meet with students two times during the semester to discuss their work-in-progress with the goal of helping each writer address his/her individual writing practice.

Assignments: The main writing assignments will tentatively include a description, a narrative collage, a satirical journalistic piece, a summary and response to reading, and a film review. Daily assignments in class will be another important component of the final grade.

Tentative Reading List: Hacker's *A Pocket Style Manual*; other readings to be announced

Prerequisite: Writing entrance exam placement

ENG 100 Introduction to Writing

Sections 8, 15 – Barbara Harroun

Aim: English 100 is a writing course that seeks to prepare you for academic writing at the university level. We'll begin with writing effective sentences, build to focused and developed paragraphs, and draft and revise cohesive essays. Be prepared to actively read, discuss, and write in and out of class.

Teaching Method: Enthusiastic mini-lectures reinforced by the practical application of what I cover in small group activities. Learning to read actively and with a writerly eye. Lively discussions based on readings. Group work that requires critical and creative thinking. Peer editing, and individual conferences.

Assignments: Five works that increase in length and focus on an object of value (beyond your cell phone), a place of meaning (beyond your dorm room), a profile, a summary and response, and a multi-media memoir (creating the soundtrack of your life)

Tentative Reading List: TBD, but I guarantee thought-provoking, well-written, mind-blowing material so good you'll want to read it over summer break. *A Pocket Style Manual* by Hacker

Prerequisite: Writing entrance exam placement

ENG 180 College Composition I

Sections 20, 24, 31 – Kathie Zemke

Aim: To introduce students to college writing expectations; to prepare students to write effectively at the college level and to have confidence in their writing. Course focuses on both the writing process and the written product.

Teaching Method: Writing workshop, discussions, small group work, few lectures

Assignments: Five Major Papers: Writing Literacy Memoir, Response to Article, Solution to a Problem, Personal Essay, Myself As a Writer (over the course of the term); Daily assignments associated with the major papers; Weekly *Pocket Style Manual* assignments.

Tentative Reading List: *The Curious Writer* by Bruce Ballenger, 3rd brief edition
A Pocket Style Manual by Diana Hacker, 6th edition

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

ENG 180 College Composition I

Sections IC1, 30 – Barbara Ashwood-Gegas NOTE: IC1 is restricted.

Aim: ENG 180 is an introductory writing course that uses personal writing as a way into public academic writing. You will choose paper topics based on your interests and become familiar with several kinds of writing including personal essays, persuasive essays, project proposals, annotated bibliographies, and research papers.

Assignments: Each assignment sequentially builds upon skills learned in previous assignments, culminating in a final research paper.

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

ENG 180 College Composition I

Sections: IC2 (Online), 10, 18, 33 – Penny Rigg NOTE: IC2 is restricted.

Aim: Introduction to college writing with an emphasis on the writing process, reflective writing, and critical thinking.

Teaching Method: There will be lectures and class discussions, group work (no graded group projects), and in-class writing, as well as writing that will need to occur outside the classroom.

For the online version, there will still be group work that will require sharing your writing with other members of the class through the Desire to Learn discussion boards.

Assignments: Major papers: descriptive, response, commentary, and argument. There will also be an essay exam. All major papers will be peer-reviewed prior to turning in the final draft.

Tentative Reading List: *The Curious Writer*, 3rd edition, by Bruce Ballenger; *A Pocket Style Manual*, 6th edition, by Diana Hacker

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

ENG 180 College Composition I

Sections: 1, 8, 21, 27 – Jennie Trias

Aim: What exactly does “compose yourself” mean to you? I can think of several scenarios where a frantic husband or wife might utter those words. The wife (Lucille Ball, for example) walks into her apartment living room, looking twelve months pregnant and says to Ricky, Fred and Ethel, “It’s time.” The three non-pregnant characters spring into chaotic action. Fred runs off to get the car. Ricky grabs Lucy’s overnight bag and heads out after Fred. Ethel calls the doctor and follows the two men. And Lucy stands alone in the center of the room and starts to blubber as only Lucille Ball can. All of this comic melodrama could have been avoided if Lucy had yelled, “Hey, compose yourselves!” In other words, stay calm and think before you act. In this class, the “action” is writing. The subject performing the action is “you.” The words in this case mean “stay calm and think before you write.” This is English 180: Composition I. To succeed in this course, compose yourself. In this course, you are the authority for every word that you write. You are the author of your own text.

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

Assignments: Four to five papers ranging from narrative to research

Tentative Reading List: Hacker’s *A Pocket Style Manual*

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

ENG 180 College Composition I

Sections 2, 4, 5, 6, 9, 11, 12, 13, 16, 17, 19, 22, 23, 28, 32, 34 – Various Instructors

Aim: Introduction to college writing, with an emphasis on the writing process, reflective writing, and critical thinking. Reading and paper assignments will be assigned based on a specific theme to be determined. Please check http://www.wiu.edu/cas/english_and_journalism/writing.php for updates in May. All sections taught with computers.

Teaching Method: The class will combine lecture, small group and whole class discussion, writing/inventing activities, peer review, and writing workshops.

Assignments: Five to six papers ranging from narrative to research

Tentative Reading List: Hacker’s *A Pocket Style Manual*, *Western Voices*, and TBA

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

ENG 280 College Composition II

Sections 8, 22, 31, 34 – Carol Bollin

Aim: The aim of this course is to hone existing writing skills through practical application of study. Analyzation, argumentation, and research are used to develop these skills. Students draw

research ideas from the novel *Hill Country* and apply those to fields of their interest. Class handouts and newspapers are also used for argumentation and analysis.

Teaching Method: Discussion, group work, lecture, and writing (both in-class and assigned)

Assignments: Three major papers and various journals

Tentative Reading List: *Writing Research Papers: A Complete Guide* by James D. Lester and James D. Lester, Jr. (13th edition); *Western Voices* by Leland essay contest winners

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

ENG 280 College Composition II

Sections IC1, 29, 33 – Rick Clemons NOTE: IC1 is restricted.

Topic: Popular Culture

Aim: Although all of WIU's writing courses aim to improve students' writing, reading, and critical thinking skills, ENG 280 focuses on writing based on texts. ENG 280 also addresses research and argumentation more fully than previous courses in the sequence.

Teaching Method: 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 writing assignments make up a majority of the course grade, but quizzes, homework, in-class work, participation points, and a final exam also will play a part in the final grade.

Tentative Reading List: *The Frodo Franchise: The Lord of the Rings and Modern Hollywood*, by Kristin Thompson, U of California P, 2007.

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

ENG 280 College Composition II

Sections IC2, 1, 6, 13 – Kathleen O'Donnell-Brown NOTE: IC2 is restricted.

Aim: In addition to meeting the objectives established by the Department of English & Journalism for ENG 280, we will concentrate on critical reading and writing skills. Students will practice reading, summary, and analysis skills in connection with the writing of others. Students will learn skills connected with in-depth research of a topic and then compile the research into an extended, documented argument. Our content concentration this semester will be current social issues in areas such as technology, social security/retirement, sports, education and morality/society.

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

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

Tentative Reading List:

Sections 1,6, & 13 -Students are required to purchase one book: *From Critical Thinking to Argument* – 3rd Edition – Barnett and Bedau. (Book is under \$20.) Other readings from the library will be assigned.

Section IC2 – *Writer's Help* An online book from Bedford-St. Martin's.

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

Undergraduate Courses

English Literature & Language

ENG 285 Introduction to Creative Writing

Sections 1, 2 – Barbara Harroun

Aim: An introductory course for students who wish to explore various forms of poetry and short-fiction writing. ENG 285 is an introduction to the crafts of poetry and fiction. The course focuses on the writing of poems and short stories frequently assigned in upper level writing workshops, with an emphasis on learning the relationship between reading and writing, between writing and observation, between writing and thinking, and between writing and fearless revision. ENG 285 gives students a sense of contemporary poetry and fiction while providing a workshop setting and a writing community.

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

Assignments: Journal (10%) - In and out of class writing, including responses to poems and stories assigned; 10 poems (20%); Poetry Discussion Leader (5%) - discussion of one poet, and trio of poems found in *TVBOCAP*; Revised Poetry Portfolio (10%) - portfolio of your 7 best poems, revised; 5 Fiction Exercises (10%) - focusing on characterization/setting/conflict-crisis-resolution/scene and summary/point of view: 2 pages each; One story (10%); Fiction Discussion Leader (5%) - discussion of one of the short stories in BASS; Revised Fiction Portfolio (10%); Workshop responses to your peers (10%); Class Presence (10%) - includes attendance, two mandatory conferences, attentiveness, and attitude.

Tentative Reading List: *The Vintage Book of Contemporary American Poetry*, 2nd Edition, Edited by J.D. McClatchy. *The Best American Short Stories 2011*, Edited by Geraldine Brookes.

Prerequisite: None

ENG/BC 290Y Introduction to Film

Section 1 – Rick Clemons

Aim: Studying films, American and international, to learn techniques used by filmmakers to impart meaning; to appreciate film as an art form, as well as a commercial enterprise

Teaching Method: Film screenings, discussion, lecture

Assignments: Weekly film screenings, weekly quizzes, weekly screening reports, one research paper, a midterm and a final exam

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

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

ENG/BC 290 Introduction to Film

Section 2 – Roberta Di Carmine

Aim: This course offers a study of film as a major art form and includes technical developments and various critical approaches. Films to be screened: *Sherlock Jr.*, *Bringing Up Baby*, *Nosferatu*, *Bed and Sofa*, *Rebel without a Cause*, *Singin' in the Rain*, *Touch of Evil*, *The Birds*, *Apocalypse Now*, *Heart of Darkness: A Filmmaker's Apocalypse*, *Black girl*, *Shoeshine*, *The 400 Blows*, *Run Lola Run*, *Let me in*.

Teaching Method: Lectures, in-class discussions and activities

Assignments: Weekly quizzes, film papers and a final exam

Prerequisite: None

ENG 291 Introduction to New Media Literature

Sections 1, 2 – Christopher Morrow

Topic: Comics, Digital Literature and Video Games

Aim: From the printing press to the computer, technology has always had a profound impact both on what we read as well as the ways in which we read it. As technology expands the possibilities for storytelling and poetics, the field of English Studies develops critical methods and theories to explore and examine these works. This course provides an introduction to both these works of New Media Literature as well as the critical methods of considering them from the perspective of literary studies. Specifically, this course examines New Media Literature in three areas: 1) Comics and Graphic Novels, 2) Digital and Electronic Literature, and 3) Video Games. We will examine how these New Media literatures take advantage of new technologies to change fundamentally the creation, consumption, reception, and interpretation of literature and what we consider literary.

Assignments: Daily Readings, Short Essays, and some gaming one supposes

Tentative Reading List:

Art Spiegelman, *Maus*

Frank Miller, *Batman: The Dark Knight Returns*

Anthony Del Col and Conor McCreery, *Kill Shakespeare*

Alan Moore, *V for Vendetta* or *Watchmen*

Scott McCloud, *Understanding Comics*

Steve Tomasula, *TOC*

Andy Campbell, *Nightingale's Playground*

*Short works of digital literature available for free online

Prerequisite: None

ENG 299 Critical Methods of Reading and Writing

Section 1 – Merrill Cole

Aim: How do we read literary texts critically, and how do literary texts read each other critically? How, indeed, does reading connect with writing? These are some of the fundamental questions that this course addresses, as it prepares students for the English Major. ENG 299 supplies the methods and terminology of critical inquiry that are necessary to produce more sophisticated interpretations, at the same time emphasizing close reading, effective writing, and standard academic form. ENG 299 also introduces students to published critical writing about literary texts.

Assignments: Include regular two-page response papers, a five-page midterm essay, and an eight-page final research essay

Tentative Reading List:

Kathy Acker, *Blood and Guts in High School*. ISBN: 080213193X

Allen Ginsburg, *Howl and Other Poems*. ISBN: 0872860175

Nathaniel Hawthorne, *The Scarlet Letter*. Norton Critical Edition. ISBN: 0393979539

Zora Neale Hurston, *Their Eyes Were Watching God*. Harper Perennial Modern Classics ISBN: 0061120065

MLA Handbook for Writers of Research Papers. Seventh Ed. ISBN: 1603290249

William Shakespeare, *Hamlet*. Norton Critical Edition. ISBN: 0393929582

Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*. Grove ISBN: 0802132758

Walt Whitman, *Leaves of Grass*. Second Norton Critical Edition. ISBN: 0393974960

Alice Walker, *The Color Purple*. Mariner Books ISBN: 0156031825

There will also be materials to download from WesternOnline & on my website. Students planning to order books online need to make sure they buy the editions with the ISBNs listed above; alternative editions are not acceptable.

Prerequisite: ENG 180 with a grade of C or better, and at least one of the following with a grade of C or better: ENG 200, 201, 202, 206, 228, 238 258, 290

ENG 300 Short Story

Sections 1, 2 – Chris Iwanicki

Aim: This class introduces students to key elements of fiction and to practices of literary interpretation through the genre of the short story. We will focus on the analysis of issues such as (1) exposition and setting, (2) plot, (3) character and conflict, (4) point of view, (5) techniques and perspectives of narration, (6) theme, (7) symbolism, and (8) hallmarks of authorial style. We will begin by reading a series of stories of about 20 pages or less, but as the course continues, we will read longer works of 40 pages or more, thus blurring the line between "short story" and "novella," or "middle fictions." As the class unfolds, students will be expected to produce coherent and well-argued interpretations of various short stories in the form periodic "take-home" writing assignments.

Teaching Method: A combination of discussion and lecture

Assignments: Approximately 4 papers of 4-6 pages each; a final, self-reflexive exercise ("open book") to be completed during final exam week

Tentative Reading List: *The Norton Anthology of Short Fiction* (7th edition; 2006). Ed. Richard Bausch & R.V. Cassill. ISBN: 0-393-92611-7 (pbk.)

Prerequisite: None, but ENG 180 STRONGLY recommended

ENG/WS 301 Women and Literature

Sections 1, 2 (ENG) & 1, 3 (WS) – Marjorie Allison

Aim: 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.” (1)

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.

Teaching Method: Discussion and student-centered class

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

Tentative Reading List: Bronte, *The Tenant of Wildfell Hall*; Tepper, *Gibbon’s Decline and Fall*; Satrapi, *Persepolis II*; Bechdel, *Fun Home*; Figel, *Where We Once Belonged*; others as well

Prerequisite: None, but ENG 180 STRONGLY recommended

ENG 312 Studies in Renaissance and 17th Century British Literature

Section 1 – Christopher Morrow

Topic: Love and Desire in Renaissance Literature

Aim: This course will examine concepts and expressions of love and desire in English Renaissance literature, ranging from amorous as well as pious love to the desire for power, exploration and knowledge. We will examine these themes and concepts through a variety of poetic, dramatic, and prose works from William Shakespeare and Christopher Marlowe to Amelia Lanyer and John Donne.

Spanning roughly 1485 to 1660, the English Renaissance (literally meaning “rebirth”) witnessed a re-discovery of classical learning and literature as well as a burgeoning of new ideas and experiences in all facets of life and culture, including art, religion, science, history, travel and philosophy. We will examine how these contemporary intellectual, political, and scientific contexts shaped and often served as metaphors for Renaissance expressions of love and desire.

Assignments: Daily Readings, Discussion, Essays

Tentative Reading List:

*Readings listed below will come from a single anthology: *The Norton Anthology of English Literature: Volume B (The 16th and early 17th centuries).*

Thomas More, Selections from *Utopia*

William Shakespeare, *Sonnets*

Christopher Marlowe, *Doctor Faustus*

Edmund Spenser, *The Faerie Queene*

Poetry by Ben Jonson, John Donne, Andrew Marvell, Mary Wroth, Amelia Lanyer, George Herbert, and Elizabeth I.

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

ENG 355 Myths, Legends and Literature

Section 1 – Margaret Sinex

Aim: ENG 355 will introduce students to northern European mythology with emphasis on the Norse, Celtic and Finnish traditions. Participants will study the survival of various pre-Christian Norse and Celtic elements in later literature, specifically in the Anglo-Saxon poem *Beowulf*, the late medieval romance *Le Morte Darthur* and J. R. R. Tolkien’s twentieth-century mythological

work *The Silmarillion*. We will consider different approaches to the study of myths (structural, psychological) as well as the range of insights myths offer (historical, cosmological, etiological) over the course of the term.

Teaching Method: Lecture and discussion

Assignments: Students should expect two tests covering lecture material, class handouts, and assigned readings including Introductions and Prefaces as indicated. There will also be two papers and five quizzes.

Tentative Reading List:

Young, Jean I., Trans. *The Prose Edda of Snorri Sturluson*.

Tolkien, J. R. R. *The Silmarillion*.

Malory, Thomas. *Le Morte Darthur: The Winchester Manuscript*.

Lacey, Norris J., ed. *The Lancelot-Grail Reader*.

Selections from: *The Kalevala*, *The Hobbit*, and *The Legend of Sigurd and Gudrún*.

Prerequisite: None, but ENG 180 and 280 STRONGLY recommended.

ENG 357 Nation and Literature

Section 1 – Shazia Rahman

Aim: In this course, we will study the nation of Pakistan by considering a number of Pakistani stories, both historical and fictional. Since the story of the nation is not always the story of women, we will begin by reading Pakistani women's fiction in English alongside Pakistani national history. While the national histories will inform us of major political events such as Partition, Civil War, and ethnic violence, the women's fiction will provide a more personal look at these same events. As we read through, think about and analyze these stories, we will ask, how and why do these stories overlap? In what ways are these narratives different from each other and why? To what extent are histories fictions and fictions histories? What are the purposes of presenting stories from a nationalist perspective or from a feminist perspective? What is gained and what is lost in the telling of such stories? Throughout this course, you will learn the ways in which Pakistan, India and Bangladesh are interconnected. You will also understand that the consequences of U.S. foreign policy in Pakistan have led to diverse responses from Pakistanis. In addition, you will be able to trace the impact of Islamist political parties on the lives of ethnic and religious minorities and women.

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

Tentative Reading List:

Pakistan: A Hard Country by Anatol Lieven

Hoops of Fire Edited by Aamer Hussein

Cracking India by Bapsi Sidhwa

Meatless Days by Sara Suleri

Trespassing by Uzma Aslam Khan

Kartography by Kamila Shamsie

Ramchand Pakistani directed by Mehreen Jabbar

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

ENG 368 Studies in Literary Theory

Section 1 – Chris Iwanicki

Aim: This course is an exploration of significant themes and questions regarding literary and rhetorical theory. We will read a variety of key statements in the development of literary theory, beginning with ancient sources such as Plato and Aristotle. As the course unfolds, we will read additional texts from the 18th, 19th, 20th, and very early 21st centuries. Thus, this class will cover an expansive chronology of thought. Most of the time, the reading will be dense and difficult. But those who persevere will gain a richer context for thinking about what it means to be a reader, writer, and interpreter. These three activities--reading, writing, and interpreting--are interdependent. Our primary focus in the class will be hermeneutic: what does it mean to formulate an interpretation of a text or of a cultural phenomenon? How can the exploration of literary theory lead us to a deeper understanding of the intellectual activities that are required by our responses to texts and other cultural phenomena? How is difference (sexual orientation/gender, racial, economic class, national identity) inscribed in interpretation? Is evaluation of, or commentary on, an interpretation anything more than another interpretation? In this class, we will tie our explorations of literary theory to more pragmatic issues such as (1) understandings of acts of "representation," (2) understandings of the elements of literary structure, (3) understandings of "language" (through the frameworks of Bakhtin, Saussure, and Wittgenstein), (4) understandings of the relationship between ideology and literature, and (5) understandings of different "modes" or manifestations of interpretation.

Teaching Method: A combination of discussion and lecture

Assignments: Approximately 4 papers of 5-7 pages each. A final, self-reflexive exercise ("open book") to be completed during the final exam week

Tentative Reading List: *The Norton Anthology of Theory and Criticism* (2nd edition, 2010). Ed. Vincent Leitch et al. ISBN: 978-0-393-93292-8.

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

ENG 376 Professional Development Workshop

Section 1 – Magdelyn Helwig

Aim: Students prepare application materials for internships, jobs, or further schooling, a portfolio of writing, and an essay that articulates personal and professional goals. Students will also take part in workshops for career and/or educational opportunities for English majors, and will have the opportunity to explore opportunities for post-graduation work, education, and service.

Teaching Method: The class will combine lecture, discussions with guest speakers representing a variety of careers, in-class and out-of-class peer review, and writing workshops.

Assignments: Résumé, cover letter or statement of purpose, goals essay, and revised writing sample

Tentative Reading List: There are no textbooks for this course, but there will be some reading assignments posted to Western Online.

Prerequisite: Junior Standing

ENG 381 Technical Communication

Section I01 (Online) – Bradley Dilger

Aim: An introduction to technical communication, the art and craft of creating usable, persuasive, reader-centered communication. Focuses: methods, particularly usability testing; presenting specialized material to non-technical audiences; understanding common forms; evaluating audiences; best practices for collaborative work

Teaching Method: Video and teleconference, online discussion, online document sharing, and extensive individual work. *We will probably NOT use WesternOnline but other online systems such as WordPress.com, Google Docs, Dropbox, etc.*

Assignments: Three core projects: job search materials; instructions, semester project. Discussions, extensive online work, final exam.

Tentative Reading List: Anderson, *Technical Communication*, 7/e.

Prerequisite: ENG 180 and 280

ENG 383 Public and Persuasive Writing

Section 1 – Neil Baird

Topic: Classical Rhetoric for Contemporary Students

Aim: In this course, we will explore the principles of classical rhetoric in order to become better at writing publicly and persuasively. Since this is an election year, we will also evaluate the extent to which principles of classical rhetoric account for modern political rhetoric, much of which is digital. In doing so, you should be able to do the following by the end of this course:

- recognize key principles of classical rhetoric and their function in public and persuasive writing,
- use classical principles of discovery to plan and design your own public and persuasive writing,
- apply classical principles of arrangement and style to texts you come across in your daily life as well as your own writing,
- and evaluate the extent to which classical principles of memory and delivery can account for digital forms of argument and persuasion.

Teaching Method: Whole Class and Small Group Discussion

Tentative Reading List: *Ancient Rhetorics for Contemporary Students* (3rd Ed.) by Crowley and Hawhee

Prerequisite: ENG 180 and 280

ENG 385 Writing Workshop: Poetry

Section 1 – Merrill Cole

Aim: This course offers poets the opportunity to refine and develop their skills and to explore a variety of poetic techniques, genres, and strategies. Becoming a better poet means more than mastering technique, though we will spend a good deal of time practicing poetic form, both

traditional and experimental. Becoming a better poet also means developing critical awareness of ourselves and of the world around us. This seminar will explore poetic composition as the opportunity to live up to the potential of who we are and to explore who we might become. The best writers are the best readers, for contrary to popular belief, writers must carefully study other writers in order to excel at their art. We will carefully study the productions of a wide variety of published poets, always with an eye to learning about technique. The poems will serve to increase the understanding of literary language, to widen the vocabulary, to cultivate the appreciation of diverse styles, and to inspire our own creations.

Assignments: This course is also a writing workshop, where participants are expected regularly to submit writing in progress. Writers need practice—and then more practice. We will also have routine classroom and homework exercises. There will be focused writing assignments; but at other times, students will be able to write as they please. Discipline alone is the death of creativity. Freedom without discipline leads nowhere interesting. In attempting to balance the two, the course is designed to produce better poets.

Tentative Reading List:

Addonizio, Kim and Dorianne Laux. *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*. ISBN: 0393316548

There will also be poems & materials to download from my website.

Prerequisite: ENG 285 or consent of instructor.

ENG 387 Writing Workshop: Nonfiction

Sections 1, 2 – Barbara Ashwood-Gegas

Aim: This class will focus on various types of creative nonfiction, such as memoir, personal essays, and literary journalism. We will discuss and analyze a variety of creative nonfiction texts, but the majority of your time in this course will be spent workshoping your classmates' original works. You will need to be prepared to not only compose and edit your own pieces, but also provide thoughtful and detailed criticism of all texts.

Assignments: Two 10-15 page nonfiction pieces that will be revised and submitted as a final portfolio at the end of the semester

Prerequisite: ENG 180 and 280, or consent of instructor

ENG 393 American Film Genre

Section 1 – Roberta Di Carmine

Topic: Horror Films and American Culture

Aim: This course offers a close look at the horror film. By analyzing a selection of American horror films, we will explore fundamental questions about the genre and its confrontation with terror, anxiety and fears as well examine sociological conflicts and gendered representations. A tentative list of films: *The Man Who Laughs* (1928, dir. Paul Leni), *Dracula* (1931, dir. Tod Browning), *Psycho* (1960, dir. Alfred Hitchcock), *The Thing from Another World* (1951, dir. Christian Nyby), *The Exorcist* (1973, dir. William Friedkin), *The Texas Chainsaw Massacre* (1974, dir. Toby Hopper), *Night of the Living Dead* (1968, dir. George Romero), *The Fly* (1986, dir. David Cronenberg), *Friday the 13th* (1980, dir. Sean Cunningham), *Halloween* (1978, dir. John Carpenter), *Scream* (1996, dir. Wes Craven)

Teaching Method: Lectures, in-class discussions and activities

Assignments: Group presentations, film journals and a final paper

Prerequisite: ENG 290; ENG 299 with a grade of C or better, or consent of instructor

ENG/EDUC 439 English Methods

Section 1 – Bonnie Sonnek

Aim: This course is designed to prepare candidates for student teaching by helping to develop classroom theories and practices and joining the two. Candidates will continue to think as teachers, to read as teachers and to examine practices as teachers. The class will explore a variety of instructional strategies and assessments, along with accompanying technology to appeal to different learners in the classroom, including English Language Learners (ELLs). A language arts teacher must create an environment that ensures varied writing and broad reading, a community of rich, specific responders, and many opportunities for learning. In addition to preparing several lesson plans/units, candidates will prepare their first complete Western Teacher Work Sample, which is also required of them during their student teaching experience.

Teaching Method: Large- and small-group discussion, unit planning groups, oral presentations, group work on standards, and lecture

Assignments: Writing, presenting reflections and analyses on readings, standards, and lesson plans, Western Teacher Work Sample (Processes 1 – 7)

Tentative Reading List:

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

The English Teacher's Companion, 3rd Edition, Jim Burke

The Case Against Standardized Testing: Raising the Scores, Ruining the Schools, A Kohn and L. Bridges (Eds.)

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

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

Prerequisite: EIS 301, ENG 384 and ENG 466

ENG 476 Senior Seminar

Section 1 – Merrill Cole

Topic: The Harlem Renaissance

Aim: This seminar offers an in-depth investigation of the Harlem Renaissance, attending primarily to literary works, including poems, essays, short stories, novellas, and novels, but also considering visual art and music. The seminar will focus on such issues as the intersections of race and sexuality, and of artistic production and ethnicity. The seminar also aims to help students develop and refine their critical skills, which include working closely with challenging secondary texts, and generating sophisticated and well-researched arguments. The Harlem Renaissance, more than an incredibly vibrant local movement, was a major event in American cultural and social history. It was a period of extraordinary productivity; for a brief time during the 1920s and 1930s, Harlem became the epicenter of Black artistic life. Although the writers and artist involved with the movement are quite distinct from each other, sharing neither the same ideas nor identical forms of expression, a commitment to exploring the Black experience and depicting it honestly brings them together.

Tentative Reading List:

The Collected Poems of Langston Hughes. Ed. Arnold Rampersad. Vintage. ISBN: 0679764089

The Collected Writings of Wallace Thurman: A Harlem Renaissance Reader. Ed. Amritjit Singh and Daniel M. Scott III. Rutgers UP. ISBN: 0813533015

Gay Rebel of the Harlem Renaissance: Selections from the Work of Richard Bruce Nugent. Ed. Thomas H. Wirth. Duke UP. ISBN: 0822329131

Hurston, Zora Neale. *Their Eyes Were Watching God*. Harper Perennial. ISBN: 0061120065

Hurston, Zora Neale and Langston Hughes. *Mule Bone: A Comedy of Negro Life*. Harper Perennial. ISBN: 0061651125

Larsen, Nella. *Quicksand and Passing*. Rutgers UP. ISBN: 0813511704

McKay, Claude. *Home to Harlem*. Northeastern. ISBN: 1555530249

The New Negro: Voices of the Harlem Renaissance. Ed. Alain Locke. Touchstone. ISBN: 0684838311

Toomer, Jean. *Cane*. Liveright. ISBN: 0871402106

Van Vechten, Carl. *Nigger Heaven*. U of Illinois P. ISBN: 0252068602

There will also be a lot of material to download from WesternOnline and from my website. Students planning to order books online need to make sure they buy the editions with the ISBNs listed below; alternative editions are not acceptable.

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

ENG 480G Computers and Writing

Sections 1, Q1 – Bradley Dilger

Aim: Working the web: learning how to create web presences; understanding the function of distributed information systems such as social network services. Network theory and practice. For graduate students, extending this work to relevant theory in new media, writing studies, or the digital humanities.

Teaching Method: Seminar approach; discussion, frequent small assignments, student-led inquiries

Assignments: Core projects to be determined; Crowdsourced bibliographies and workspaces; Discussions, presentations, group work, final exam

Tentative Reading List: To be determined - two or three practitioners' texts, supplemented by essays and web sites

Prerequisite: ENG 180 and 280

ENG/BC/WS 494G Women and Film/Television

Section 1 – Roberta Di Carmine

Aim: By looking at a wide range of U.S. and international films (including a few television shows) students will examine representations of women in order to investigate constructions of gender and femininity in popular culture. Some of the films and TV shows include: *Imitation of Life*, *Gentlemen Prefer Blondes*, *all About Eve*, *The Birds*, *The Passion of Joan of Arc*, *Orlando*, *Southern Comfort*, *All About My Mother*, *Lemon Tree*, *The Good Girl*, *Kill Bill 1*, *Charmed*, *True Blood*.

Teaching Method: Lectures, in-class discussions

Assignments: Quizzes/in-class activities, group presentations, film journals, final paper

Prerequisite: ENG 280

ENG 499 Topics in English Education

Section 1 – Staff

Topic: Teaching New Media in Secondary Schools

Aim: This course is designed to prepare candidates to access, analyze, evaluate and communicate information in a variety of forms. New media may include the Internet, podcasts, RSS feeds, social networks, text messaging, blogs, wikis, virtual worlds, MySpace, Facebook, Teen Second Life, LiveJournal and more. Why is it important for teachers to become familiar with these new literacies? Guzzetti, Elliott, and Welsch (2010) argue that “teens are leaders in exploring and interacting with these new literacies, particularly those print-based or digital practices that allow them to be do-it-yourselfers who create their own literate products,” and candidates need to learn how to navigate teaching and learning using these formats in the classroom.

Teaching Method: Collaborative groups, media presentations, lecture, peer review, individual and small group discussion and presentations

Assignments: Readings from texts and related publications, quizzes and tests on materials, presentations, NCTE requirements, including a research essay and lesson plans

Tentative Reading List: To be announced

Prerequisite: ENG 384

Journalism

JOUR 121 Introduction to Mass Communications

Section 21 – Teresa Simmons

Aim: This course provides students with a broad perspective and general understanding of the mass media and how they function in our society. The course looks specifically at the historic, technological, economic, political, philosophical and sociological factors that impact the development and operation of the mass media. In addition, the class also focuses on contemporary operations in the media and career alternatives within media organizations.

Prerequisite: None

JOUR 121 Introduction to Mass Communications

Section 22 – Richard Moreno

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

Teaching Method: Lecture and class discussions; multimedia presentations

Assignments: Quizzes, a research paper and a final examination

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

Prerequisite: None

JOUR 231 Reporting for the Mass Media I

Section 21 – Lisa Kernek

Aim: Laboratory in news-gathering, news writing and news judgment. This course teaches the basics of interviewing and writing in journalistic style. Students practice writing different types of stories, including police news and a personality profile.

Teaching Method: Lab, lecture and discussion

Assignments: Police briefs, meeting story, profile story and enterprise story; weekly lab exercises; readings; midterm and final exams

Tentative Reading List: *Inside Reporting* 2nd edition by Tim Harrower; *America's Best Newspaper Writing 2008-2009* published by the Poynter Institute; *Associated Press Stylebook*

Prerequisite: None

JOUR 231 Reporting for Mass Media I

Section 22 – Yong Tang

Aim: Laboratory in newsgathering, news writing and news judgment. This course teaches the basics of interviewing and writing in journalistic style. Students practice writing different types of stories, including a man-on-the-street story and a personality profile.

Teaching Method: Lectures, classroom discussion of textbooks, in-class exercises including interview simulation, student presentations, student critique of works by their peers

Assignments: Hard news story, man-on-the-street story, profile story; in-class exercises; AP style quizzes, final exam

Tentative Reading List: *Inside Reporting* 2nd edition by Tim Harrower; *Newspaper Writing 2008-2009* published by the Poynter Institute; *Associated Press Stylebook*

Prerequisite: None

JOUR 232 Reporting for Mass Media II

Section 21 – Yong Tang

Aim: This course will examine various kinds of advanced reporting and writing techniques for the various kinds of stories a general assignment reporter on any newspaper, magazine, television or radio station, or website will be expected to master before he or she can advance in the profession. In addition to discussing these techniques in class, the course will require students to apply these techniques to do reporting outside the classroom. Students are expected to cover actual news events and write publishable stories like real professional journalists.

Teaching Method: The class will be structured like a newsroom. The instructor functions like an editor and all students are like real professional reporters. The instructor will give short lectures. But most of the time students will be asked to go out into the field to gather stories. Students may work in teams when they report and write.

Assignments: Textbook readings, several major story assignments

Tentative Reading List: *The Associated Press Stylebook* (a current edition); *News Reporting and Writing* (10th edition) by the Missouri Group

Prerequisite: JOUR 231

JOUR 305 Reviewing and Criticism

Section 21 – Pearlle 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.

Assignments: Expect to write media reviews, a total of eight, minimum. Expect to review the arts and media and have fun doing it.

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

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

JOUR 329 Fundamentals of Public Relations

Section 21 – Mohammad Siddiqi

Aim: The objective of this course is to familiarize students with the basic concepts, principles, and processes of public relations. It is the foundation course in public relations and a supplemental course for students majoring in Journalism or Communications.

Teaching Method: Class lecture by the instructor and class participation 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. Quizzes: Students should be ready for multiple choice, yes/no or fill-in the blanks type of short quiz after every two to three weeks. In total there will be five quizzes. 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 & Center's Effective Public Relations* (10th edition) by Glen M. Broom, 2009.

Prerequisite: None; open to non-majors

JOUR 331 Advertising Principles & Practice

Section 21 – Teresa Simmons

Aim: This course is designed to provide students with a broad perspective and general understanding of the field of advertising and the professional practices and considerations of those who plan, create, and place advertising. The following areas will be covered in this course: agency/advertiser operations, target markets, advertising research, advertising objectives and strategy, media planning/placement, creative development, campaigns, integrated marketing communications, and advertising law/regulation.

Teaching Method: Lecture/discussion and hands-on application

Tentative Reading List: Kleppner's *Advertising Procedure*

Prerequisite: None

JOUR 333 Specialized Press

Section 21 – Richard Moreno

Topic: Magazine Content and Design

Aim: This class is designed to explore how a magazine is created. Students will explore what elements go into creating a magazine, determining the audience, shaping the editorial product, case studies of successful magazines, trends in contemporary magazine publishing as well as publication design and content.

Teaching Method: Lecture and class discussions; multimedia presentations

Assignments: Quizzes based on readings, design projects, feature writing exercises

Tentative Reading List: *The Magazine From Cover to Cover*, Second Edition by Sammie Johnson and Patricia Prijatel

Prerequisite: JOUR 121, 231 and 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 340 Public Relations Writing: Techniques and Style

Section 21 – 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 exercises, 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 and to improve their writing skills. 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: *Public Relations Writing: The Essentials of Style and Format* (7th edition) by Thomas H. Bevia, 2011.

Prerequisites: JOUR 121 or consent of instructor

JOUR 344 Advertising Media Planning

Section 21 – Teresa Simmons

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. The course is designed to provide students with the vocabulary and skills necessary to interview for entry-level media planning positions.

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

Tentative Reading List: TBD

Prerequisite: JOUR 331

JOUR 415 Mass Communication Research Methods

Section 21 – Pearlie Strother-Adams

Aim: Mass Communication Research Methods is a three credit hour course which is an introduction to research methods, employing both qualitative and quantitative research methodology and design used in mass comm.

Teaching Method: The course will involve lecture/ discussion and short in class 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 text in terms of research methodology and design. They will be required to read scholarly articles that employ both qualitative and quantitative research methods. The final project will be a ten page formal research proposal.

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

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

JOUR 417 Law of Mass Communications

Section 21 – Yong Tang

Aim: This course will introduce students to the many important legal questions that news media professionals face routinely in reporting news and information to the public. Many key areas of media law will be explored: American legal system, First Amendment, libel, personal privacy, news gathering practices, protection of news sources, free press/fair trial, the regulation of obscene and other erotic materials, copyright, and the regulation of advertising and telecommunications.

Teaching Method: Lectures, multimedia presentations, court simulations, classroom discussion of textbook

Assignments: Textbook readings, readings for hypothetical cases, other pertinent reading materials, case briefs, two tests on textbook

Tentative Reading List: *Mass Media Law* (17th edition, 2010) by Don Pember and Clay Calvert

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

JOUR 428 The Press and Popular Culture

Section 21 – Pearlie Strother-Adams

Aim: Students will study and learn about the use of journalism in popular culture to depict journalists, politicians, celebrities, etc. as pop culture icons in television and movies. Further, students will look at how journalism and journalists have shaped popular culture and how popular culture has shaped how and what journalists report as news. Finally, students will look at the role race and gender play in how journalists are depicted and how journalists use journalism to depict diversity.

Teaching Method: Short lecture, comprehensive discussion, viewing and discussion of electronic mass mediated materials

Assignments: Students will engage in the construction of concept papers, responses and in class and homework writing activities as well as complete a final paper. Students will also discuss readings and electronic mass media generated materials. Expect to have fun studying the “popular.”

Tentative Reading List: Yet to be determined.

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

Quad Cities Campus

ENG 200 Introduction to Poetry

Section Q1 – Dan Malachuk

Aim: This course explores the fundamental elements of poetry with attention to major poems in the English tradition.

Teaching Method: Lecture, discussion

Tentative Reading List: *Penguin Book of English Verse* 0140424547; *Rules for the Dance* 039585086X. Total cost: \$34 (list), much less purchased used/online

Prerequisite: None

ENG 348 Ethnic Literatures of the United States

Section Q1 – Dan Malachuk

Aim: This course focuses on literature by African Americans in relation to jazz, especially in the Harlem Renaissance of the 1920s, bebop in the 1940s, and hard bop/free jazz in the 1960s.

Major literary and jazz artists likely to be considered are Armstrong, Ellington, Hughes, Holiday, Parker, Monk, Baldwin, Mingus, Davis, Coltrane, Coleman, and Morrison.

Teaching Method: Lecture, discussion

Tentative Reading List: *Portable Harlem Renaissance Reader* 0140170367; *Jazz Fiction Anthology*

0253221374; *Jazz* 1400076218; *A Love Supreme* 0142003522. Total cost: \$81 (list), much less purchased used/online.

Prerequisite: ENG 280 or consent of instructor

ENG 480G Computers and Writing

Section Q1 – Bradley Dilger

Aim: Working the web: learning how to create web presences; understanding the function of distributed information systems such as social network services. Network theory and practice. For graduate students, extending this work to relevant theory in new media, writing studies, or the digital humanities.

Teaching Method: Seminar approach. Discussion, frequent small assignments, student-led inquiries

Assignments: Core projects to be determined; Crowdsourced bibliographies and workspaces; Discussions, presentations, group work, final exam

Tentative Reading List: To be determined - two or three practitioners' texts, supplemented by essays and web sites

Prerequisite: ENG 180 and 280

ENG 500 Theory and Practice of English Studies

Section Q1 – Dan Malachuk

Aim: This course considers the theory and practice of English studies, focusing on the study of literature. Both ancient and modern theories of literary study will be considered as well as contemporary research methods. Students will engage these theories and methods while reading and writing about such works of art as the *Iliad*, Sophocles' *Oedipus the King*, the *Laocoön*, Wagner's *Tristan und Isolde*, the drawings of Matisse, and Mary Shelley's *Frankenstein*.

Teaching Method: Lecture, discussion

Tentative Reading List: *Classical Literary Criticism* 0140446516; *The Birth of Tragedy* 0521639875; *On Beauty and Being Just* 0691089590; *Oedipus the King* 0226768686; *Frankenstein* 031219126X. Total cost: \$65 (list), much less purchased used/online

Prerequisite: Graduate Standing

Arts & Sciences

LAS 503 Tradition and Change: Focus on the Humanities

Section 1 – Jacque Wilson-Jordan

Aim: Charles Darwin's theories of evolution as expressed in *On the Origin of Species* (1859) and *The Descent of Man* (1871) rocked the world, creating widespread interest in the question "What does it mean to be human?" The idea that human beings were descended from primates fueled widespread speculation that certain marginalized groups of people, like criminals, women, homosexuals, racial minorities, the poor, and the disabled might exhibit bestial or monstrous qualities. While glancing at Darwin's theories, particularly those that appear in *The Descent of*

Man (1871), our main focus will be how literary artists of the time engaged these theories, often in the form of critique. We will look at a variety of Darwin-influenced constructions of identity (race, class, gender); social problems (racism, crime); and social institutions (marriage, family, and medical practice) as they appear in a number of works of literature at the turn of the century and call upon discourses from other disciplines in the humanities (language, history, biography, philosophy, religion, and visual and performing arts) as well as outside of it (biology, sociology) to further explore these ideas, including the form they take in earlier and more modern cultural contexts.

Teaching Method: We will kick off discussion of each work with a student group presentation. After that we will discuss the works in a setting that is designed to encourage student participation and knowledge sharing. Twice during the semester, I will hold individual conferences over essay drafts- in-progress to help students meet their writing goals.

Assignments: Students will write a short (two-page) essay on each of the works of literature assigned; two 4-5 page critical analysis essays on two of the works (one from the first half, and one from the second half); and a research paper (12-18 pages) based on work done in one of the earlier essays. Each student will give two presentations, one with a partner or group over a topic assigned in class, and one alone, for the purpose of sharing research experience and conclusions with the class.

Tentative Reading List:

Crane, Stephen. *The Monster*. 1899. US: Kessinger.

Chesnutt, Charles. *The House Behind the Cedars*. 1900. Ed. With an Introduction by Judith Jackson Fossett. New York: The Modern Library, 2003.

Darwin, Charles. *The Descent of Man*. Ed. James Moore and Adrian Desmond. New York: Penguin, 2004.

Doyle, Arthur Conan. 1902. *The Hound of the Baskervilles*. Introduction by Laurie R. King. New York: Modern Library, 2002.

Stevenson, Robert Louis. 1886. *Strange Case of Dr. Jekyll and Mr. Hyde*. Norton Critical Edition. Ed. by Katherine Linehan. New York: Norton: 2003.

Wharton, Edith. "The Other Two." 1904.

<http://etext.virginia.edu/toc/modeng/public/WhaOthr.html>

--- "The Choice." 1908. <http://etext.lib.virginia.edu/toc/modeng/public/WhaChoi.html>

A handbook, such as the Diana Hacker Style Manual.

I may assign a few additional essays.

Prerequisite: Graduate Standing