

English & Journalism Course Descriptions Fall 2014

Macomb Campus

Composition (ENG 100, 180, 280)

ENG 100 Introduction to Writing

Sections 4, 11, 27, 36 – Brenda Porter

Aim: The course will begin with a focus on sentences and paragraphs and will then move to short papers. The composition of a multi-part essay will be the final project. Students will learn about and utilize techniques for invention (discovering ideas to write about), drafting, revision, and editing.

Teaching Method: Class discussions, group activities, mini-lectures; writing, revision, peer review workshops

Assignments: Daily in-class writing assignments, four short papers, two longer essays.

Tentative Reading List: Hacker, *A Pocket Style Manual*, 7th ed. Other books/readings TBA.

Prerequisite: Placement into ENG 100

ENG 100 Introduction to Writing

Section TBD – Bonnie Sonnek

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 schedule student conferences 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 multi-genre essay, a journalistic piece, a summary and response to a 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: Placement into ENG 100

ENG 180 College Composition I

Sections 12, 15 – 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: Two major papers focused on issues important to college students, and two focused on the exploration of personal identity. Reading and writing assignments associated with the major papers. Final exam paper focused on writing progress through the semester. Weekly online *A Pocket Style Manual* exercises.

Tentative Reading List: *Key Words for Academic Writers* by Rebecca Brittenham and Hildegard Hoeller. *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 280 College Composition II

Topic: Popular Culture

Sections I01 (Online), 33, 40 – Rick Clemons

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

Teaching Method: On campus, my courses are taught in a computer lab once a week, and the computers will be used for writing and research. Individual class sessions may include reading and writing, as well as lectures and group work. Online, my course is primarily conducted through postings on Western Online, email, Web links, and discussion boards.

Assignments: Three major writing assignments make up a majority of the course grade, but quizzes, homework assignments, and participation also will play a part in the final grade.

Tentative Reading List: *The Frodo Franchise: The Lord of the Rings and Modern Hollywood* by Kristin Thompson; *Argument!* by John Gooch and Dorothy Seyler, 2nd edition; and, *A Pocket Style Manual* by Diana Hacker and Nancy Sommers, 6th edition.

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

ENG 280 College Composition II

Sections 8, 20, 35, 39 – Carol Bollin

Aim: The aim of this course is to hone existing writing skills through practical application of study.

Analysis, 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 hours earned

ENG 280 College Composition II

Section 14 – Jose Fernandez

Topic: The Production, Consumption, and Politics of Food in the U.S.

Aim: The main goal of this course is to improve your analytical and writing skills by practicing the type of academic writing that will be required in most of your college-level courses. As a group, we will concentrate on the topic of food. We will think critically about our relation with food from an economic, social, nutritional, environmental, and political perspective.

Teaching Method: This class is structured as a writing workshop where students will read, analyze, write, and respond to arguments on a regular basis. Other forms of students' active and regular participation will include: class discussions, short and long in-class writing exercises, peer review sessions, reading responses, and small group work.

Assignments: Students will write four major papers: a visual analysis (3-4 pages), an interview narrative (3-4 pages), a research proposal & annotated bibliography (4-5 pages), and an argument paper (6-7 pages). Class attendance, active participation, and writing exercises will also count toward students' final grade.

Tentative Reading List: Sylvan Barnet and Hugo Bedau's *From Critical Thinking to Argument* (4th ed.), and Michael Pollan's *The Omnivore's Dilemma: A Natural History of Four Meals*.

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

ENG 280 College Composition II

Section 16, 23 – Alisha White

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

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

Assignments: Students will write summaries and responses to assigned readings as well as other short writing assignments and in-class activities. Five major papers, three short and two extended essays: review, personal narrative, visual analysis, profiles, and research. In-class and online writing, quizzes, and class participation will also figure into the final grade.

Tentative Reading List: Students are required to purchase Channell & Crusius *Engaging Questions: A Guide to Writing* and Lamott *Bird by Bird*. Other readings from the library will be assigned.

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

ENG 280 College Composition II

Section 18 – Bill Knox

Aim: This advanced composition course will provide practice in college writing by means of invention, drafting, revising, and proofreading to guide development of informative and engaging written communication. ENG 280 is intended to help students develop strategies for clear thinking and effective writing to meet the needs of educated readers.

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

Assignments: Students in the course will complete four essays on suggested topics, peer review of classmates' essays, an oral PowerPoint presentation, a final project, a class binder, and/or eportfolio.

Tentative Reading List:

Hacker, Diana, and Nancy Sommers. *A Pocket Style Manual*. 6th ed. Boston: Bedford-St. Martin's, 2012. Print.
Knox, Bill. *Writing Fast-Writing Well*. Dubuque: Kendal-Hunt, 2013. Print.

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

ENG 280 College Composition II

Section 29 – Tim Helwig

Aim: First, the American Dream is built upon the enduring mythologies that America is largely a middle-class society; that America is a land of limitless opportunity; and that America is a nation of self-made men and women. And yet when it comes to analyzing and understanding American identity, class status is often minimized, discredited, or completely ignored. This course insists on the importance of class in the shaping of American culture and considers the ways “class matters” in our everyday lives. By studying how class difference has been represented in classic American literature, contemporary essays, and popular media, we will consider the prominent role class has played in the development of American society and in the construction of American identity. Second, ENG 280 is a writing course based on the assumption that writing is a skill and that any skill can be improved through guided practice. ENG 280 is designed to give you that guidance and practice, so that you can improve the ability you already have and become a better, more confident writer. ENG 280 will help you prepare for the kinds of writing you will be asked to do throughout your college career: the identification, construction, and investigation of an issue, crafted with the best possible means of support and expression, given your audience and purpose. In addition, you will learn skills for conducting productive research and incorporating secondary sources effectively into your argumentative prose.

Teaching Method: Guided Discussion and Individual Conferences.

Assignments: Analytical Essays, Draft Workshops, and Final Research Project.

Tentative Reading List: *Rereading America*, 9th edition.

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

Undergraduate Courses

English Literature & Language

ENG 200 Introduction to Poetry

Section 2 – Merrill Cole

Marianne Moore's famous poem, "Poetry," begins, "I too dislike it." Certainly many people would agree, not considering that their favorite rap or song lyric is poetry, or perhaps forgetting the healing words spoken at a grandparent's funeral. We often turn to poetry when something happens in our lives that needs special expression, such as when we fall in love or want to speak at a public event. It is true that poems can be difficult, but they can also ring easy and true. Poems may cause us to think hard, or make us feel something deeply. This course offers a broad introduction to poetry, across time and around the globe. The emphasis falls, though, on contemporary poetry more relevant to our everyday concerns. For most of the semester, the readings are organized around formal topics, such as imagery, irony, and free verse. The course also attends to traditional verse forms, which are not only still in use, but also help us better to understand contemporary poetry. Toward the end of the semester, we shift focus to look at two important books of poetry, Frank O'Hara's 1964 *Lunch Poems* and Kim Addonizio's 2000 *Tell Me*. Although Marianne Moore recognizes that many people "dislike" poetry, she insists that "one discovers in / it after all, a place for the genuine." William Carlos Williams concurs:

Look at
what passes for the new.
You will not find it there but in
despised poems.
It is difficult
to get the news from poems
yet men die miserably every day
for lack
of what is found there.

All the same, Frank O'Hara jokes, "Nobody should experience anything they don't need to, if they don't need poetry bully for them."

Tentative Reading List:

Addonizio, Kim. *Tell Me*. ISBN: 9781880238912

The Norton Anthology of Poetry. Shorter Fifth Ed. ISBN: 978-0-393-97921-3

O'Hara, Frank. *Lunch Poems*. ISBN: 978-0872860353

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

Prerequisite: None

ENG 201 Introduction to Fiction

Sections 1, 2 – Shazia Rahman

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

Teaching Method: Our 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. 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 papers. Take reading notes, marking areas to help you understand and engage the material. Consider not only the texts but also the larger issues they raise.

Bring 2-3 critical comments/ discussion questions to class every class meeting.

*(Though I will not regularly collect these, I will spot check depending on class discussion.)

Good discussion questions should be open-ended, have multiple answers, and provoke discussion that helps us understand not only the work in question but also how the work shapes our understanding of the topic at hand. Avoid questions that can be answered with yes, no, or some other simple sentence.

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

Assignments/Breakdown of grades:

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

Prerequisite: None

ENG 275 – Queer Studies

Section 1 – Merrill Cole

Aim: What are “Queer Studies”? For cultural conservatives, these words signify at best the decline of academic study into the trivial and the obscene, and at worst the recruitment of innocent youth into a life of depravity, despair, and disease. Many self-identified lesbians and gay men, moreover, object to the word, “queer.” Some argue that it has an implicit masculine bias, like the word, “gay,” before it; others find it an ugly term of derogation; still others see it as too inclusive, deeply uncomfortable with the fact that certain practicing heterosexuals have appropriated “queer” as the adjective of choice for their own activities. Often queer activists outside academia disparage “queer studies,” along with its kissing cousin, “queer theory,” as ivory tower mumbo-jumbo, useless to people’s everyday struggles. Even queer studies supporters disagree about what this newly-emerging field should become. Yet the discipline of queer studies provides indispensable tools for studying sexual diversity, the diversity that this class will explore in a variety of media, including literature, film, and visual art. It will also provide historical context and delve into political controversies. Queer studies does not simply affirm non-normative sexuality, but interrogates the meaning of human eroticism in all of its forms, including the heterosexual. It offers powerful modes of social critique. Perhaps this conjunction of sex and study appears nonsensical, or silly. Listen, then, to the words of Audre Lorde: “Our erotic knowledge empowers us, becomes a lens through which we scrutinize all aspects of our existence, forcing us to evaluate those aspects honestly in terms of their relative meaning within our lives. And this is a grave responsibility, projected from within each of us, not to settle for the convenient, the shoddy, the conventionally expected, nor the merely safe.”

Tentative Reading List:

Bordo, Susan. *The Male Body*. ISBN: 978-0374527327

Feinberg, Leslie. *Stone Butch Blues*. ISBN: 978-1563410291

Gibson, Michelle A., et al. *Finding Out: Introduction to LGBT Studies*. ISBN: 978-1452235288

Kaufman, Moisés. *The Laramie Project*. ISBN: 978-0375727191

Stein, Marc. *Rethinking Gay and Lesbian Movement*. ISBN: 978-0415874106

Winterson, Jeanette. *Oranges Are Not the Only Fruit*. ISBN: 978-0802135162

Wojnarowicz, David. *Close to the Knives*. ISBN: 978-0679732273

Prerequisite: None

ENG/BC 290 Introduction to Film

Section 2 – David Banash

Aim: While not all of us regularly go to the multiplex to see the newest releases, we are nonetheless surrounded with films in profound and intimate ways. We watch films on television with our family, or we rent films with our friends. Some of us grew up with animated films on VHS cassettes as our most constant companions, and sometimes we still become obsessed with a film, buying it on DVD and then watching it again and again by ourselves. Yet even if we aren't watching films, we might say the films are watching us. The stars are asking us to pay attention to them, giving interviews for their newest projects. Billboards demand our attention, and newscasters tell us just how much each of the big Hollywood releases cost and how much each made. We fall in love with the stars, or we love to hate them. Their style and dialogue infect our speech. Even if you never saw *The Terminator* or *Casablanca* you could probably name the stars and recite the most famous lines. Some have argued that Hollywood films are America's most important and most successful export, and as a culture we devote an inordinate amount of money and attention to them. However, while film is particularly important in our culture, most of us lack a precise language to describe the films we watch, nor do we often have the concepts and skills to make concrete and persuasive analyses of the films that are most important to us. The goal of this course is to help us develop just these abilities. Over the course of the semester we will approach films as formal systems. We will learn how to name their basic elements, and we will discuss how those elements work together to create larger meanings. We will study the technological means and narrative elements and rules of films, and we will explore the contexts that gave rise to them. As we do so, we will also work to become better readers and writers—learning how to develop an analysis and communicate it effectively in writing. Though this is a film course, it is just as much a course in writing, and we will devote fully one-third of our course time to becoming clear, effective, and persuasive writers through a rigorously revised series of papers. The world of film is vast, and despite its short history of a mere 115 years or so (if that seems like a long time, imagine an art like painting, which has a documented history stretching back well over 30,000 years). Even as a new art, whole film styles, genres, and techniques have already been forgotten by all but a handful of scholars, and new cultures across the globe are constantly developing new innovations. To develop a firm foundation for understanding the basics of film form, this course will concentrate on the classical Hollywood tradition of filmmaking, which still dominates the production of contemporary American films. However, while this will help us build a foundation for thinking about film, we must remember that Hollywood is not even the largest producer of films in today's world—for instance, both China and India have vast productions, audiences, and very different film forms. Yet the vocabulary we develop in this course will help prepare us to encounter a much larger world of film, and we will venture beyond Hollywood in a few instances.

Tentative Reading List: William H. Phillips, *Film: An Introduction* 4th ed. (978-0-312-48725-6)

Assignments and Grading:

50% Paper Series

30% Examination Series

20% Reading Quizzes

Prerequisite: None

ENG/BC 290 Introduction to Film

Section 3 – Rick Clemons

Aim: We will study films, American and international, to learn techniques used by filmmakers to impart meaning, to appreciate film as an art form, to understand film as a commercial enterprise, and to explore how film affects audiences.

Teaching Method: Film screenings, discussion, lecture

Assignments: Weekly film screenings, weekly quizzes, weekly screening reports, two analysis papers, a midterm exam, and a final exam

Tentative Reading List: *Film. An Introduction*, 4th edition, by William H. Phillips; *A Short Guide to Writing About Film*, 8th edition, by Timothy Corrigan

Tentative Feature Films, Shorts, and Clips (others to be announced): *Casablanca*, *Singin' In the Rain*, "Un chien andalou," *Gold Diggers of 1933*, *Battleship Potemkin*, "Begone Dull Care," *Mission Impossible*, *The*

Untouchables, Amarcord, The General, The Last of the Mohicans, Notorious, North by Northwest, Gentlemen Prefer Blondes, Moulin Rouge, Citizen Kane, and many more!

Prerequisite: None

ENG 299 Critical Methods of Reading and Writing

Section 1 – David Banash

Aim: “Would you rather be a lover, or a creator, of funhouses?” John Barth uses this metaphor to imagine the differences between reading a story and writing one. After all, with its scares and amusements, the funhouse is designed to thrill and arouse those who pass through it. Lovers of funhouses don’t think about how they are designed and constructed to produce those excitements—if they did so, wouldn’t the funhouse have failed them? But on the other hand, might lovers of funhouses show their affection by thinking, “How was that made?” The formal study of literature poses much the same paradox. As readers of a story or a poem, much of our pleasure is produced unconsciously, and we often read as if in a dream or some pleasurable trance produced by the text. But the study of literature demands that we wake from our dreams and examine the mechanics that make the literary experience possible. To use Barth’s terminology, we must both love our literature, and understand its hidden mechanics. Some readers would prefer only to dream, and for them the formal study of literature is acutely painful—and probably inadvisable. Some readers become intoxicated with powers of criticism and never really return to their dreams. These technicians delight in argument and explanation, schema and paradigm, finding unexpected pleasures investigating how literature works. But the best readers are those who become something like lucid dreamers, able to indulge in the pleasures of reading, of loving literature, but also able to speak as critics, calling upon more sophisticated explanations for the dreams of literature and their effects on readers and others in the world. ENG 299 begins with the assumption that students of literature are distinguished from ordinary readers by a profound self-consciousness. To wake ourselves from our dreams, we will develop a critical vocabulary that allows us to precisely describe how people read, write, and interpret works of literature. We will immerse ourselves in the theory of literature, develop a conscious grasp of form, and learn to use a rhetorical vocabulary to describe tropes and figures, forms and genres. Throughout the semester we will read and write critically, creatively, and above all intensely. The overarching goal of this course is to transform your experiences of reading and writing, perhaps forever. As we become readers and critics, we will take pleasure in our own writing, as well as that of others. While learning the foundational skill of English studies—close reading and effective interpretation—we will also develop the clear and graceful prose expected of English majors. Our attention will move from words, to sentences, to paragraphs, to essays, as we practice the craft of revision every week. We will do all of this together, working through our discoveries, questions, and frustrations in stimulating class discussions.

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

50	Close reading paper series
%	
5%	Creative assignments
5%	Reflective essay
10	Class participation
%	
30	Midterm and final examinations
%	

Tentative Reading List:

ENG 299 Course Pack

Angela Carter, Penguin, *The Bloody Chamber* (0-14017821-X)

Joseph Conrad, Norton Critical, *Heart of Darkness* 4th Edition (978-0-393-92636-1)

Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, MLA, 7th ed. (978-1-60329-024-1)

Allen Ginsberg, *Howl and Other Poems*, City Lights (0872860175)

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

Sharon Olds, *Satan Says*, University of Pennsylvania (0822953145)
 William Shakespeare, *The Sonnets*. Putnam/Penguin Signet (0-140-71453-7)
 Steve Tomasula, *IN & OZ*, University of Chicago (978-0226807447)
 Joseph Williams, *Style: The Basics of Clarity and Grace*, Pearson, 4 ed. (978-0205830763)
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/WS 301 Women and Literature

Sections 1, 2 – Chris Iwanicki

Aim: In this course, we will closely and carefully read a selection of novels in order to examine how elements such as character, plot, theme, symbol, structure, and imagery (just to name a few) work together to create a distinctive world that may or may not be reflective of the author’s own situation in life and moment in history. We will consider the values and strategies that authors bring to the act of writing and the interpretive strategies that readers bring to the act of reading. In this way, we will explore how writing, reading, and interpretation are transformative political and social practices of everyday life. Our class will pay special attention to the ways in which the works we read portray the situations of women in the light of socio-economic barriers, psychological challenges, and/or various cultural practices and expectations that shape their experience.

Teaching Method: A combination of lecture and discussion, with greater emphasis placed on discussion.

Assignments: Approximately 4 papers (5-7 pages per assignment). A final, self-reflexive exercise ("open book") to be completed during finals week.

Tentative Reading List:

Austen, Jane. *Pride and Prejudice*
 Morrison, Toni. *The Bluest Eye*
 Nabokov, Vladimir. *Lolita*
 Walker, Alice. *Possessing the Secret of Joy*
 Woolf, Virginia. *To the Lighthouse*

Prerequisite: None, but ENG 280 HIGHLY recommended

ENG 305 Non-Fiction Forms

Topic: Autobiography

Section 1 – Shazia Rahman

Aim: In this course, we will study autobiographies in which a range of authors male and female, straight and gay, Nigerian, American, and Pakistani, write the story of their lives. Since autobiographies are often accounts of self-discovery, we will ask what these writers learn about themselves. How do they choose to represent their identities to us, the reading public? Do they depict the fragmentation of their lives, or do they insist on wholeness and integration? In addition, since outside forces shape individual lives, we will explore the ways in which family, gender, nationality, sexuality, and politics shape each of the lives we read about. We will also consider how the imagination and the life of the mind influences the life one leads. Throughout this course, we will ask ourselves what we can learn from each of these representations of human life.

Tentative Reading List:

Sidonie Smith and Julia Watson. *Reading Autobiography: A Guide for Interpreting Life Narratives*
 Art Spiegelman. *Maus I: My Father Bleeds History* and *Maus II: And Here My Troubles Began*
 Paul Monette. *Becoming a Man*.
 Edward Said. *Out of Place*.
 Wole Soyinka. *Ake: Years of Childhood*
 Maxine Hong Kingston. *The Woman Warrior*.
 Sara Suleri. *Meatless Days*.

Assignments/Breakdown of grades:			
Essay #1	3 pages or 750 words		10%
Essay #2	4 pages or 1000 words		20%
Essay #3	5 pages or 1250 words	30%	
4 Short Responses	1-2 pages		20%
Class participation:	Peer-editing		10%
	Discussion; group work		10%

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

ENG 347 The Novel in Context

Topic: The Novel/American Empire

Section 1 – Marjorie Allison

Aim: Literature and the stories people tell about themselves can help to create national identity or start a revolution. Powerful empires (Roman and British) or nations (United States and Russia) often have literary traditions that promote or criticize the power and influence of the state. In this course we will examine novels that examine US political involvement around the world. We will read novels from such places as Hawai'i, The Philippines, and Panama to explore how novelists have used their work to respond to US power. For background, we will also read a graphic text by Howard Zinn that puts US history into a context often ignored by mainstream media.

Teaching Method: This is a discussion and student-centered class. The class is based on the idea that learning takes place in an open forum. Students will work together and independently as they read and think through what are often complex, disturbing, and emotionally difficult issues in the texts.

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 J. R. R. Tolkien's twentieth-century literary works *The Children of Húrin* and *The Hobbit*. We will consider different approaches to the study of myths (structural, psychological) as well as the range of insights myths offer (historical, cosmological, aetiological) over the course of the term. Students should expect the tests (there are two of them) to cover lecture material, class handouts, and assigned readings including Introductions and Prefaces as indicated. **Do not substitute** another edition of *Beowulf* for that listed below because you must have the assigned Introductions, Notes and Articles. ENG 355 satisfies a College of Arts & Sciences Humanities requirement.

Teaching Method: This course combines group discussions and lecture.

Tentative Reading List:

Donoghue, Daniel, ed. *Beowulf: A Verse Translation*. New York: Norton, 2002. ISBN: 0393975800.

Do NOT substitute a different edition of this poem.

Hacker, Diana. *A Pocket Style Manual*. 6th ed. New York: Bedford/St. Martin's, 2012. ISBN: 0312406843.

Lönnrot, Elias. *The Kalevala*. Trans. Keith Bosley. Oxford University Press, 2009. ISBN: 9780199538867.

Tolkien, J. R. R. *The Children of Húrin*. Ed. Christopher Tolkien. New York: Del Ray Mass Market, 2010. ISBN: 9780345518842.

---. *The Hobbit*. Boston: Houghton – Mifflin, 2001.

Young, Jean I., Trans. *The Prose Edda of Snorri Sturluson*. Berkley: Univ. of California Press, 2002. ISBN: 9780520273054.

Prerequisite: None, but ENG 280 HIGHLY recommended

ENG 358 Studies in Nonwestern Literature

Topic: Postcolonial/Nonwestern Literature

Section 1 – Marjorie Allison

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

authors, the characters, the cultures, and the readers cope? How can novels and stories (words & language) from around the world affect individuals, cultures, and countries in the 21st Century?

Teaching Method: This is a discussion and student-centered class. The class is based on the idea that learning takes place in an open forum. Students will work together and independently as they read and think through what are often complex, disturbing, and emotionally difficult issues in the texts.

Prerequisite: None, but ENG 280 HIGHLY recommended

ENG 366 Reading Instruction in Secondary Schools

Section 1 – Alisha White

Aim: This course addresses instructional reading strategies for secondary content area classrooms. It focuses on reading and literacy instruction, design and selection of content-specific reading materials, creating course content to meet learner needs, and formal and informal reading assessment. In this course, candidates will explore methods for integrating reading instruction into their secondary classroom content areas. We will discuss methods for selecting appropriate texts for students and planning reading instruction and assessment. We will address strategies for teaching vocabulary, comprehension, fluency, interpretation, and study skills.

Teaching Method: Large- and small-group discussion, oral presentations and lecture

Assignments: Candidates will design, select, and evaluate materials specific to their content areas and the reading needs of students in specific social and cultural contexts. Candidates will also discuss roles of language and literacy, oral and written communication, and technology on the teaching of reading and literacy at the secondary level. Candidates will create reading lesson plans and curriculum units.

Tentative Reading List:

Required Texts:

Ellery, V. & Rosenboom, J.L. (2011). *Sustaining Strategic Readers: Techniques for Supporting Content Literacy in Grades 6-12*. Intl Reading Assn.

Miller, M. & Veatch, N. (2011). *Literacy in Context (Linc): Choosing Instructional Strategies to Teach Reading in Content Areas for Students Grades 5-12*. Pearson College Div.

Readence, J.E., Bean, T.W., Baldwin, R. S. (2011). *Content Area Literacy: An Integrated Approach* (10th Edition). Kendall/Hunt Pub Co.

Suggested Texts:

Allen, J. (2007). *Inside Words: Tools for Teaching Academic Vocabulary, Grades 4-12*. Portland, ME: Stenhouse.

Alvermann, D., Phelps, S., Gillis, V.R. (2010). *Content Area Reading and Literacy: Succeeding in Today's Diverse Classrooms* (6th ed.). Upper Saddle River, NJ: Allyn & Bacon.

Buehl, D. (2011). *Developing Readers in the Academic Disciplines*. Intl Reading Assn.

Freeman, Y. S., Freeman, D. E., & Mercuri, S. (2002). *Closing the Achievement Gap: How to*

Ruddell, M.R. (2008). *Teaching Content Reading and Writing*, 5th ed. NY: John Wiley and Sons.

Tovani, C. (2004). *Do I Really Have to Teach Reading?* Portland, ME: Stenhouse.

Vacca, R. & Vacca, J. (2004). *Content Area Reading*, 8th ed. NY: Addison Wesley Longman.

Wood, K.D. (2006). *Literacy Strategies Across the Subject Areas*, 2nd ed. Boston: Allyn & Bacon.

Prerequisite: EIS 202, EIS 301 and SPED 210

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 384 Teaching Writing In Secondary Schools

Section 1 – Rebekah Buchanan

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

- reading and discussing accounts by professional writers, student writers, teachers of writing and writing researchers
- exploring key constructs of an instructional approach to the teaching of writing in the English classroom
- creating a community of writers where we write and respond to each others' writing as a way to learn to be better teachers of writing
- understanding the importance of both reading and writing and that to teach both we must be active readers and writers
- experiencing an environment created around the social construction of knowledge

Prerequisite: ENG 280

ENG 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. 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. *Ordinary Genius: A Guide for the Poet Within*. ISBN: 0393334163. There will also be poems & materials to download from my website.

Prerequisite: ENG 285 or permission of instructor.

ENG 400(G) Topics in Literature

Section 1 – Jose Fernandez

Topic: Latino/a Literature

Aim: The objective of this course is to read and explore representative works written in English by Latino/a authors from the 1960s to the present in a variety of genres such as novels, short stories, drama, poetry, and autobiography. Through the close reading of Latino/a fiction and nonfiction, we will examine how American literature has evolved into a diverse body of works and how Latino/a literature reflects our increasingly ethnic and pluralistic U.S. society.

Teaching Method: Class discussion and short lectures on primary and secondary sources.

Assignments: A set of weekly reading responses, two short papers (3-4 pages), a class presentation and leading class discussion, and a final paper (6-7 pages). Class attendance and active participation during class discussions will also count toward students' final grade.

Tentative Reading List: Jose Antonio Villarreal's *Pocho*, Oscar Zeta Acosta's *The Autobiography of a Brown Buffalo*, Rudolfo Anaya's *Bless Me, Ultima*, Helena Maria Viramontes's *Under the Feet of Jesus*, Sandra Cisneros's *Caramelo*, and Junot Diaz's *The Brief and Wondrous Life of Oscar Wao*.

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

ENG 433 Literature for Young Adults

Section 1 – Alisha White

Aim: This course is designed as an introduction to the multiple genres of contemporary young adult literature. Students will read a range of YAL texts written by award-winning authors, which we will discuss from the perspectives of genre, theme, representations of adolescence and adulthood, and approaches to interpretation. English Education majors will consider pedagogical approaches while others will consider the texts from a literary or sociocultural perspective.

Teaching Method: Large- and small-group discussion, oral presentations, as well as digital and arts-based responses to literature.

Assignments: Response Journals, YA Awards Paper and Poster Session, Digital YA Novel Project, Research Project

Tentative Reading List:

Nilsen, Alleen and Kenneth Donelson. *Literature for Today's Young Adults*. Eighth edition. Pearson, 2009.

Gallagher, Kelly. *Readicide: How Schools Are Killing Reading and What You Can Do About It*. Stenhouse, 2009.

Moon, B. (1999). *Literary Terms: A Practical Glossary*. Urbana, IL: National Council of Teachers of English.

Pearl, N. (2007). *Book Crush*. Seattle, WA: Sasquatch Books.

Plus 12 award-winning young adult novels

Prerequisite: None

ENG 476 Senior Seminar

Topic: Signs, Affects, Emotions

Section 1 – David Banash

Aim: This seminar will investigate theories of feeling. Literary critics, teachers, and readers have long had access to well developed, precise conceptual vocabularies to describe what texts mean. We have the sophisticated techniques of close reading, semiotics, and historicism, for instance. Feeling, however, tends to remain in the realm of the purely subjective, seemingly unavailable to precise description and theoretical interpretation. Today, a new generation of literary and cultural critics are developing, inventing, or rediscovering and refining ways to precisely articulate and account for how texts produce affects and emotions. In this seminar we will immerse ourselves in the contemporary theoretical work of Lauren Berlant, Brian Massumi, Janice Radway, Sara Ahmed, as well as explore foundational work on literature and emotion in Aristotle, Sigmund Freud, Jacques Lacan, Gilles Deleuze, Roland Barthes, and Raymond Williams. Throughout the seminar, we will turn to twentieth-century and twenty-first century literature and film as we work to understand

and account for structures of feeling, affects, and our profoundly emotional experiences as readers.

Tentative Reading and Film List:

Wes Anderson, *Moonrise Kingdom*

Kate Braverman, *Lithium For Media*

Angela Carter, *The Infernal Desire Machines of Doctor Hoffman*

Suzanne Collins, *The Hunger Games*

Don DeLillo, *Mao II*

Alfred Hitchcock, *Psycho*

J. G. Ballard, *Crash*

Manuel Muñoz, *What You See in the Dark*

Vladimir Nabokov, *Lolita*

J. D. Salinger, *Catcher in the Rye*

Douglas Sirk, *Imitation of Life*

Susan Steinberg, *Hydroplane*

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

ENG 481(G) Studies in Rhetoric and Composition

Sections 1, Q1 – Bill Knox

Aim: This course will cast a wide theoretical net to introduce directions taken by modern college writing pedagogy. From traditional and reductive approaches to contemporary ones embracing communities and technologies, rhetorics and their pedagogical ties will be examined in terms of their attractiveness and necessary limitations.

Teaching Method: The class will combine lecture, discussion, and frequent, brief student seminar reports on readings.

Assignments: Students will complete several short seminar reports and midterm and final papers addressing the relationship between theory and teaching undergraduate writing.

Tentative Reading List:

Tate, Gary, Amy Rupiper Taggart, Kurt Schick, and H. Brooke Hessler, eds. *A Guide to Composition Pedagogies*. 2nd ed. New York: Oxford UP, 2013. Print.

Villanueva, Victor, and Kristin L. Arola, eds. *Cross Talk in Composition Theory*. 3rd ed. Urbana: NCTE, 2011. Print.

Prerequisite: ENG 180 and 280

ENG/BC/WS 494 Women and Film/Television

Section 1 – Roberta Di Carmine

Aim: to examine representations of women (from U.S. and international films and television shows) in order to investigate constructions of gender, femininity and female sexuality. Films and TV shows to be screened:

Gentlemen Prefer Blondes, All About Eve, Vertigo, Orlando, All About My Mother, Monster's Ball, Lemon Tree, Mid-August Lunch, The Good Girl, Kill Bill 1, The Good Wife, The Golden Girls

Teaching Method: Lectures, in-class discussions

Assignments: In-class activities, group presentations, short film papers, final research paper

Prerequisite: ENG 280

ENG 499 Teaching New Media in Secondary Schools

Section 1 – Rebekah Buchanan

Aim: This is an advanced methods course focused on integrating technology and new media into secondary English Language Arts Classrooms. With new state (Illinois State Board of Education), National (Common Core) and professional (National Council of Teachers of English) technology requirements, it is imperative that

new teachers are able to engage students in a variety of new media projects in their classrooms. This course is designed to address issues of digital and media literacy, engage students in digital literacies, and allow students to design project-based, technology driven assignments for secondary classrooms. This course is designed to help future secondary ELA teachers better meet the new media needs of their students by engaging students in media literacy projects and professional scholarship around the topic.

Prerequisite: ENG 384 and 466

Journalism

JOUR 231 Reporting for Mass Media I

Section 21 – Lisa Kernek

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

Teaching Method: Lab, lecture and discussion

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

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

Prerequisite: None

JOUR 232 Reporting for Mass Media II

Section 21 – Yong Tang

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

Students are expected to cover actual news events and write publishable stories like real professional journalists.

Teaching Method: The class will be structured like a newsroom. The instructor functions like an editor, and all students are like real, professional reporters. The instructor will give short lectures. Students will be engaged in various kinds of in-class exercises such as interview simulations, peer review and presentation of news stories, and end-of-month quizzes on current events and AP style. Most of the time, however, students will go out into the field to gather stories. Students may work in teams when they report and write.

Assignments: Textbook readings; about seven story assignments

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

Prerequisite: JOUR 231

JOUR 305 Reviewing and Criticism

Section 21 – Pearlie Strother-Adams

Aim: Students will write reviews for various media as well as fine arts. This is an exciting course where students learn to write for the creative, yet competitive world of media and art review and criticism. Students should expect to cover everything from writing movie, television, radio and book reviews and criticisms to writing reviews and criticisms of art, such as paintings, sculptures and architecture from Gothic to Roman and Middle Eastern and African designs. The goal is to get students 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 and 232 or consent of instructor

JOUR 328 Editing

Section 21 – Lisa Kernek

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

Teaching Method: Lab, lecture

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

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

JOUR 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 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. 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 used.

Tentative Reading List: Glen H. Broom and Bay-Ling Sha. *Cutlip & Center's Effective Public Relations* (11th edition). Pearson, 2013 [ISBN: 978-0-13-266915-3]

Prerequisite: None. Open to non-majors.

JOUR 330 Magazine and Feature Writing

Section 21 – Richard Moreno

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

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

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

Tentative Reading List: *Writing for Newspapers and Magazines: The Pursuit of Excellence*, 5th or 6th edition by Edward Jay Friedlander and John Lee

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

JOUR 335 Photojournalism

Section 21 – Lisa Kernek

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

Teaching Method: Lab and lecture.

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

Tentative Reading List: *The Ultimate Field Guide to Photography* by National Geographic
Cameras are provided at no charge.

Prerequisite: None

JOUR 340 Public Relations Writing: Techniques and Style

Section 21 – Richard Moreno

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 and class exercises, class participation and student discussion

Assignments: Students should complete reading of assigned chapters from the text before coming to class so they can actively participate in class discussions. Class participation will be counted in determining the course grade. Additional reading materials may be assigned from time to time. **Exercises:** 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 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* (8th edition) by Thomas H. Bivins, 2013.

Prerequisites: JOUR 121 or consent of instructor

JOUR 410 International Communication and the Foreign Press

Section 21 – Yong Tang

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

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

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

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

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

JOUR 415(G) 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: Open to non-majors; junior or senior standing

JOUR 417(G) Law of Mass Communications

Section 21 – Yong Tang

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

Teaching Method: Lectures, multimedia presentations, court simulations (mock trials), classroom discussion of textbook materials, courthouse visit. Court simulations are a very important part of this course. Students are expected to play various kinds of roles such as judges, defense attorneys, plaintiff attorneys, friends of the court, court news reporters, juries and witnesses. The instructor assumes the role of the Supreme Court Justice, having final say on all hypothetical cases. Students are expected to use the legal concepts that they have learned in class to resolve legal problems arising from hypothetical cases.

Assignments: Textbook readings, readings for hypothetical cases, other pertinent reading materials, case briefs (if absent for court simulations), two multiple-choice tests on textbook chapters

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

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

JOUR 428 The Press and Popular Culture

Section 21 – Pearlie Strother-Adams

Aim: Students will study and learn about the representation of journalists in popular culture media/film and television. Some emphasis will be given to the representation of news and journalists in popular culture through various television shows.

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

Assignments: Students will write short response papers discussing and sharing their interpretation of electronic media. A final paper will be required.

Tentative Reading List: Reading materials will be taken from several sources and collected as a pack.

Prerequisite: Open to non-majors; junior or senior standing

JOUR 436 International Public Relations

Section 21 – Mohammad Siddiqi

Aim: This course examines the complexities of public relations practices in international/intercultural settings. Students will study the nature, scope, and practice of public relations in a global context as it relates to businesses, trade associations, nonprofit organizations, educational institutions and governments. They will learn and apply communication theories and ethical principles in international public relations efforts. By doing case studies based on public relations campaigns in specific countries, students will learn how unique social, cultural, political and economic factors in various countries affect the way public relations is practiced. This is also a foreign language/global issues approved course.

Teaching Method: Lecture, student presentations, and case studies about public relations in specific countries and regions of the world

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

Class Project: Each Student will choose a foreign country and explore public relations practices, clients, and firms in that country. Detailed instructions for this assignment will be given in the class.

Conversational Analysis Paper: Each student will submit two papers based on his/her interaction with a student/faculty/staff on campus from a different country and culture. Detailed instructions for this assignment will be given in the class.

Assigned Reading and Reports: Students are expected to study the assigned chapters before they are scheduled for discussion in the class. Each student will be assigned to initiate the discussion on a case study from the textbook and submit a report thereafter.

Tentative Reading List: Freitag, A.R. and Stokes, A.Q. (2009). *Global Public Relations: Spanning Borders, Spanning Cultures*. London (Routledge). ISBN 978-0-415-44815-4

Additional reading material and handouts will be provided by the instructor from time to time in the class.

Prerequisite: JOUR 329 or consent of instructor; junior standing; open to non-majors

English Graduate Courses

ENG 400(G) Topics in Literature

Section 1 – Jose Fernandez

Topic: Latino/a Literature

Aim: The objective of this course is to read and explore representative works written in English by Latino/a authors from the 1960s to the present in a variety of genres such as novels, short stories, drama, poetry, and autobiography. Through the close reading of Latino/a fiction and nonfiction, we will examine how American literature has evolved into a diverse body of works and how Latino/a literature reflects our increasingly ethnic and pluralistic U.S. society.

Teaching Method: Class discussion and short lectures on primary and secondary sources.

Assignments: A set of weekly reading responses, two short papers (3-4 pages), a class presentation and leading class discussion, and a final paper (6-7 pages). Class attendance and active participation during class discussions will also count toward students' final grade.

Tentative Reading List: Jose Antonio Villarreal's *Pocho*, Oscar Zeta Acosta's *The Autobiography of a Brown Buffalo*, Rudolfo Anaya's *Bless Me, Ultima*, Helena Maria Viramontes's *Under the Feet of Jesus*, Sandra Cisneros's *Caramelo*, and Junot Diaz's *The Brief and Wondrous Life of Oscar Wao*.

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

ENG 481(G) Studies in Rhetoric and Composition

Sections 1, Q1 – Bill Knox

Aim: This course will cast a wide theoretical net to introduce directions taken by modern college writing pedagogy. From traditional and reductive approaches to contemporary ones embracing communities and technologies, rhetorics and their pedagogical ties will be examined in terms of their attractiveness and necessary limitations.

Teaching Method: The class will combine lecture, discussion, and frequent, brief student seminar reports on readings.

Assignments: Students will complete several short seminar reports and midterm and final papers addressing the relationship between theory and teaching undergraduate writing.

Tentative Reading List:

Tate, Gary, Amy Rupiper Taggart, Kurt Schick, and H. Brooke Hessler, eds. *A Guide to Composition Pedagogies*. 2nd ed. New York: Oxford UP, 2013. Print.

Villanueva, Victor, and Kristin L. Arola, eds. *Cross Talk in Composition Theory*. 3rd ed. Urbana: NCTE, 2011. Print.

Prerequisite: ENG 180 and 280

ENG 550 Film Theory

Sections 1, Q1 – Roberta Di Carmine

Aim: To introduce students to film theories (from classical film theories -such as formalism and psychoanalysis- to contemporary theories related to gender and sexuality, race and ethnicity, television studies) in order to understand the evolution of film criticism and appreciate how films reflect cultural attitudes and allow viewers to interpret dominant ideologies

Teaching Method: lectures, in-class discussions

Assignments: The class involves in-class activities, discussions, weekly response papers, a final research paper.

Prerequisite: Graduate standing

General Honors

GH 101 Freshman Humanities Tutorial

Topic: “The American Dream:” The Myths and Realities of Social Class

Sections 91, 92—Timothy Helwig

Aim: First, the American Dream is built upon the enduring mythologies that America is largely a middle-class society; that America is a land of limitless opportunity; and that America is a nation of self-made men and women. And yet when it comes to analyzing and understanding American identity, class status is often minimized, discredited, or completely ignored. This honors course insists on the importance of class in the shaping of American culture and considers the ways “class matters” in our everyday lives. By studying how class difference has been represented in classic American literature, contemporary essays, and popular media, we will consider the prominent role class has played in the development of American society and in the construction of American identity. Second, GH 101 is a writing course based on the assumption that writing is a skill and that any skill can be improved through guided practice. GH 101 is designed to give you that guidance and practice so that you can improve the ability you already have and become a better, more confident writer. GH 101 will help you prepare for the kinds of writing you will be asked to do throughout your college career: the identification, construction, and investigation of an issue, crafted with the best possible means of support and expression, given your audience and purpose. In addition, you will learn skills for conducting productive research and incorporating secondary sources effectively into your argumentative prose.

Assignments: Analytical Essays, Draft Workshops, and Final Research Project.

Teaching Method: Guided Discussion and Individual Conferences.

Tentative Reading List: *Rereading America*, 9th edition.

Prerequisite: Students must be enrolled in the Illinois Centennial Honors College.

GH 101 Freshman Humanities Tutorial

Topic: King Arthur

Sections 96, 97 – Margaret Sinex

Aim: This Freshman Humanities course will examine the development of the Arthurian tradition beginning with Mary Stewart’s *The Hollow Hills* a novel that tells the tale of Arthur’s conception, birth and upbringing from the point of view of Merlin the enchanter. Stewart sets these events in the chaotic, violent aftermath of the Roman withdrawal from Britain and offers us a jumping off place to explore the origins of central characters. We will investigate Merlin’s roots in early medieval Welsh texts. We will also examine the transformation of Morgan Fe

Fay from a powerful, benign, healing figure associated with goddesses early on to one of the King's most dangerous enemies by the end of the medieval period. And we will trace King Arthur's development over the centuries as he gradually emerges into a fully realized character in the works of major writers such as Thomas Malory and the poet Tennyson. In addition we will consider the question when did famous objects such as the Sword in the Stone, the Round Table and the Holy Grail first enter the Arthurian stories?

This course will also allow students to satisfy their ENG 180 or ENG 280 writing requirement.

Teaching Method: This course combines group discussions and lecture.

Required Texts: The following is a partial list:

Mary Stewart *The Hollow Hills*

Rosemary Sutcliff *Sword at Sunset*

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

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

Prerequisite: Students must be enrolled in the Illinois Centennial Honors College.

Liberal Arts & Sciences

A&S 195 Introduction to Liberal Arts & Sciences

Topic: Science, Technology, and Utopian/Dystopian Literature

Section 1 – Jose Fernandez

Aim: Among the broad array of disciplines that compose the liberal arts and sciences, this course will concentrate primarily on history of science and literature. In the spirit of interdisciplinary studies, this course will explore the rise of science and technology from the second part of the 19th century to the present and its representation in utopian and dystopian fiction from the same period.

Teaching Method: Class discussion and short lectures on primary and secondary sources.

Assignments: A set of weekly reading responses, a literary analysis (3-4 pages), a class presentation and leading class discussion, and an argument paper (6-7 pages). Class attendance and active participation during class discussions will also count toward students' final grade.

Tentative Reading List: Kevin Kelly's *What Technology Wants*, Edward Bellamy's *Looking Backward*, Aldous Huxley's *Brave New World*, George Orwell's *1984*, and Philip K. Dick's *Do Androids Dream of Electric Sheep?*

Prerequisite: None

Quad Cities Campus

A&S 195 Introduction to Liberal Arts & Sciences

Topic: Evolution

Section Q1 – Everett Hamner

Aim: Charles Darwin's theory of evolution by natural selection is often named among the most significant discoveries in human history. According to polls taken over the last quarter century, however, about half of Americans—far more than in any other developed nation—regard it as illegitimate. In many cases the rejection is due to misunderstandings about the scientific term “theory” or lack of exposure to hard evidence; wide associations with a cold-hearted “survival of the fittest” and a newly militant atheism also play a major role here. Indeed the 150-year-plus history of this idea is so complex, and the implications for the future of humanity so many, that it offers a uniquely provocative nexus for understanding relationships between the sciences, social

sciences, and humanities. By examining evolution through biological, sociological, historical, literary, and filmic texts, as well as through conversations with a wide range of guest lecturers and conversation partners, this course invites early and middle-stage undergraduates to explore the many opportunities of the liberal arts and sciences.

Teaching Method: Discussion

Assignments: Four reading comprehension quizzes; regular argumentative writing exercises; personal correspondence project; final paper and presentation

Tentative Reading List: A.S. Byatt, *Angels and Insects*. Short articles representing a wide range of disciplinary approaches.

Prerequisite: None

ENG 299 Critical Methods of Reading and Writing

Section Q1 – Everett Hamner

Aim: This course is required for the English major and minor and also serves as a BLAS program “methods” course. It introduces students to the basic forms and conventions of critical writing about literature, film, and other media. It also considers a wide range of strategies for interpreting both popular and literary texts, and it surveys an equally broad range of theoretical issues in literary studies. The idea is that any student who successfully completes this course should be well-prepared for upper-level English courses that engage more specific textual terrain.

Teaching Method: Discussion

Assignments: Regular written responses to readings and lectures; routine reading comprehension quizzes; two short essay tests (midterm & final)

Tentative Reading List:

Abbott, H. Porter. *The Cambridge Introduction to Narrative*, 2nd ed.

Hacker, Diana. *A Pocket Style Manual with 2009 MLA and 2010 APA Updates*, 5th ed.

Kesey, Ken. *One Flew Over the Cuckoo’s Nest*.

Eugenides, Jeffrey. *Middlesex*.

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 481(G) Studies in Rhetoric and Composition

Sections 1, Q1 – Bill Knox

Aim: This course will cast a wide theoretical net to introduce directions taken by modern college writing pedagogy. From traditional and reductive approaches to contemporary ones embracing communities and technologies, rhetorics and their pedagogical ties will be examined in terms of their attractiveness and necessary limitations.

Teaching Method: The class will combine lecture, discussion, and frequent, brief student seminar reports on readings.

Assignments: Students will complete several short seminar reports and midterm and final papers addressing the relationship between theory and teaching undergraduate writing.

Tentative Reading List:

Tate, Gary, Amy Rupiper Taggart, Kurt Schick, and H. Brooke Hessler, eds. *A Guide to Composition Pedagogies*. 2nd ed. New York: Oxford UP, 2013. Print.

Villanueva, Victor, and Kristin L. Arola, eds. *Cross Talk in Composition Theory*. 3rd ed. Urbana: NCTE, 2011. Print.

Prerequisite: ENG 180 and 280

ENG 550 Film Theory

Sections 1, Q1 – Roberta Di Carmine

Aim: To introduce students to film theories (from classical film theories -such as formalism and psychoanalysis- to contemporary theories related to gender and sexuality, race and ethnicity, television studies) in order to understand the evolution of film criticism and appreciate how films reflect cultural attitudes and allow viewers to interpret dominant ideologies

Teaching Method: lectures, in-class discussions

Assignments: The class involves in-class activities, discussions, weekly response papers, a final research paper.

Prerequisite: Graduate standing