

# English & Journalism Course Descriptions Spring 2013

## Macomb Campus

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

#### **ENG 100 Introduction to Writing**

Sections 1, 2 – 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 4, 5, 6 – Jennie Trias

**Aim:** The course will provide practice in processes and products of personal and academic writing, organized in response to class discussions. Writing instruction will focus on developing a process, finding a voice, targeting an audience and writing fundamentals as well as invention, drafting, revising, and proofreading. Online readings and the instructor's samples will provide models for content, structure, critical thinking, creativity, and good writing practice.

**Teaching Method:** The class will combine discussion, group exercises, Skype conferences and writing workshops.

**Assignments:** Five essays, one researched group project, and a course portfolio.

**Prerequisite:** Writing entrance exam placement

#### **ENG 180 College Composition I**

Sections IC1 (Online), 11, 18 – Penny Rigg

**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, though most writing 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:** There will be major papers: descriptive, summary/response, commentary, argument, and a reflective narrative. Each major paper will have pre-writing and homework that will help you complete the assignment. Major papers will be peer-reviewed prior to turning in the final draft.

**Tentative Reading List:** *The Curious Writer*, Concise, 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**

Section 5 – Jessica Mason-McFadden

**Aim:** Our aim, in this writing course, is to practice the act of academic writing and enter into various academic conversations by developing our critical thinking skills and applying them to written discourse. We will explore together various genres of writing, paying attention to the ways in which each is shaped by the reader-writer relationship. In this section of Composition I, we will often focus our conversations about writing on the constructed relationship between identity and language – specifically, on the gender identity and its many pervasive yet obscured effects on the way we think and communicate. Be prepared to participate actively, to speak, to think and to play with words and ideas.

**Teaching Method:** Anything that attempts to elicit participation and engagement with the course material. The method to my madness is to use a range of approaches, from traditional to experimental. An ongoing conversational framework drives the class, and all that is done within the class will fit into it. This will include formal lectures, conversational lectures, small and large group creative and discussion oriented activities, peer review workshops, and individual conferences.

**Assignments:** Five major paper assignments relating to different styles of writing, two smaller written assignments that relate to the five major papers, and in class writing exercises.

**Tentative Reading List:** Palmquist's *Joining the Conversation*; Hacker's *A Pocket Style Manual*; *Western Voices*, and additional articles.

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

## **ENG 180 College Composition I**

Section 6 – Jessica Scadden

**Aim:** In this course, we will learn to write prose that is rooted in personal experience but that seeks to move, convince, and motivate a wider audience. Together we will explore the process of writing, both personal and academic, within the context of a world driven by images and new media. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting. Readings will focus on issues in popular culture.

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

**Assignments:** Five to six papers ranging from narrative to research.

**Tentative Reading List:** Hacker's *A Pocket Style Manual* and Palmquist's *Joining the*

*Conversation.*

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

## **ENG 180 College Composition I**

Sections 7, 26, 31 – Brenda Porter

**Aim:** An introduction to college writing, emphasizing the writing process (invention, drafting, revision, proofreading) as well as the development of critical reading and analytical skills.

**Teaching Method:** Lecture, discussion, group activities, and writing workshops

**Assignments:** Four to five papers ranging from narrative to research.

**Tentative Reading List:** Hacker's *A Pocket Style Manual*. Additional readings TBA.

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

## **ENG 180 College Composition I**

Section 14 – Anna Westermeyer

**Aim:** Writing is an act that is both personal and public—we write to express ourselves but also to share our ideas with others. In this course we will learn to write prose that is rooted in personal experience but that seeks to move, convince, and motivate a wider audience. In addition to the complete list of the standard objectives for ENG 180 (found here:

[http://www.wiu.edu/cas/english\\_and\\_journalism/writing.php](http://www.wiu.edu/cas/english_and_journalism/writing.php)), we will also be connecting our assignments with the theme of location.

**Teaching Method:** Together we will explore the process of writing, both personal and academic, within the context of place-based writing, and we will use multiple genres to complete our assignments. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading, and formatting. Readings will focus on issues in location (specifically WIU and the Midwest), with an emphasis on multiple genres.

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

## **ENG 180 College Composition I**

Section 15 – Elena Moran-Cortes

**Aim:** Writing is both personal and public. Words are used to express feelings, thoughts, research, and much more. Writing allows people to share their thoughts and ideas with others. Writing may be completely fact based or opinionated. Through this course you will write prose that is from personal experience as well as academic based. For a complete list of the standard objectives for ENG 180, see the Writing Program's handout provided in .pdf form here:

[http://www.wiu.edu/cas/english\\_and\\_journalism/writing.php](http://www.wiu.edu/cas/english_and_journalism/writing.php)

**Teaching Method:** As a class, we will explore the process of writing that is within the context of a world that is gender driven. As writers, we will examine the process of writing from choosing and developing a topic, to drafting thoughts, editing and revising work, proofreading and also formatting. The readings for this course will have a central focus and theme surrounding gender issues that have risen in society today.

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

## **ENG 180 College Composition I**

Section 21 – Jacob Runge

**Aim:** In this class, we will study writing as a social act to prepare students for writing in a variety of disciplines throughout their college experience.

**Teaching Method:** Discussion, close reading, peer review and workshopping, some lecture.

**Assignments:** 5 major papers: a literacy narrative, analysis of an article, evaluation paper, problem proposal, and researched argumentative paper; daily assignments associated with the major papers.

**Tentative Reading List:** *Joining the Conversation* by Mike Palmquist, 1st edition; *A Pocket Style Manual* by Diana Hacker, 6th edition; *Western Voices*, available in WIU bookstores.

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

## **ENG 180 College Composition I**

Section 23 – Laura Black

**Aim:** ENG 180 is an introductory writing course emphasizing the writing process, critical reading, and critical thinking. Reading and paper assignments are drawn from a variety of sources and backgrounds in order to promote more rounded and further informed worldviews. This class utilizes both a regular and a computer classroom.

**Teaching Method:** This class combines lecture, whole class and small group discussions, in-class activities, and peer reviews.

**Assignments:** There are six papers for this class, ranging from narrative to research. Students will also practice summarizing skills and creating annotated bibliographies.

**Tentative Reading List:** Hacker's *A Pocket Style Manual*, *Western Voices*, *Joining the Conversation*, and assorted readings posted on WesternOnline.

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

## **ENG 180 College Composition I**

Sections 25, 30, 41 – Carol Bollin

**Aim:** To provide a foundation for college level writing through practical experience

**Teaching Method:** Group and paired discussion, selected readings, instruction in the writing process, and peer response will help the student succeed in the composition of papers - some lecture.

**Tentative Reading List:**

*Reading Critically, Writing Well* by Axelrod, Cooper, and Warriner

*A Pocket Style Manual* by Diana Hacker

*Western Voices* by English 100, 180, 280 student winners of the Bruce Leland Essay Contest

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

## **ENG 180 College Composition I**

Section 27 – Beth Clothier

**Aim:** This introduction to college writing course will emphasize the writing process, reflective writing, and critical thinking through the theme of popular culture. We live in a world where we are surrounded by words. We unconsciously write every single day: text messages, email,

Facebook statuses and Tweets—all of these count as forms of written expression. In this course we will aim to take these natural skills and transfer them to writing for a general audience, developing them from simple forms of communication to an expression of greater thoughts and ideas. As we work, we will focus on the process and act of writing itself: developing topics, creating drafts, editing, revising and responding to peer commentary in order to produce the best work possible. Readings for the course will focus on reflection and issues within popular culture. **Teaching Method:** The class will combine lecture, discussion, group projects, and peer editing workshops.

**Assignments:** Five papers, including a personal reflection, analysis, evaluation, problem proposal and a research paper featuring a persuasive argument. Students will also write a short reflection on their growth as writers during their final exam.

**Tentative Reading List:** Hacker's *A Pocket Style Manual* and *Joining the Conversation* by Mike Palmquist.

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

## **ENG 180 College Composition I**

Section 28 – John DeGregorio

**Aim:** The specific focus of this ENG 180 section will be our contemporary, postmodern world and its effects on both the reading and writing habits of its citizens. Writing is an act that is both personal and public—we write to express ourselves but also to share our ideas with others. In this course we will learn to write prose that is rooted in personal experience but that seeks to move, convince, and motivate a wider audience. Together we will explore the process of writing, both personal and academic, within the context of a world driven by the immediacy of both information and communication. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting. Readings will focus on issues of individuality, objectivity, and universality, with an emphasis on both civic and personal responsibility.

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

**Assignments:** Five papers ranging from narrative to research.

**Tentative Reading List:** Palmquist's *Joining the Conversation*, Hacker's *A Pocket Style Manual*, and *Western Voices*, and additional articles.

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

## **ENG 180 College Composition I**

Section 29 – Danielle Ortiz

**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 the theme of the media and the media's effect on us. Section 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 *Joining the Conversation*.

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

## **ENG 180 College Composition I**

Section 33 – Veronica Popp

**Topic:** Living In a World of Social Media

**Aim:** Writing is an act that is both personal and public—we write to express ourselves but also to share our ideas with others. In this course we will learn to write prose that is rooted in personal experience but seeks to move, convince, and motivate a wider audience. Together we will explore the process of writing, both personal and academic, within the context of a world driven by new media. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting.

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

## **ENG 180 College Composition I**

Section 36 – Kristin Bradley

**Aim:** This course will cover the fundamentals of the writing process from brainstorming ideas to composing and revising a paper. Areas of emphasis include pre-writing, audience awareness, drafting, development and organization, supporting arguments, incorporating sources and revising.

**Teaching Method:** This course will use a multimodal approach to writing. This approach includes six different components of research and writing which will be integrated into your papers: library research, web research, field/interview research, designing your writing product, adding creative elements and reflecting on the journey/process.

**Assignments:** There will be five major outside essays as well as in-class writing. The outside readings and paper topics will all follow the theme and study of material consumption and collecting. We will look at this topic from a variety of angles such as social, cultural, historical and economic and it will influence our class discussions.

**Tentative Reading List:** This class will use *Joining the Conversation* by Mike Palmquist, *A Pocket Style Manual* by Diana Hacker and *Western Voices* by English 100, 180 and 280 student winners of the Bruce Leland Essay Contest.

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

## **ENG 180 College Composition I**

Section 37 – Ashley Lovelace

**Topic:** The Media and Popular Culture

**Aim:** To prepare students to write effectively at the university level and develop strategies that can be applied to future writing assignments in various disciplines. This course will focus on the writing process as well as the works composed.

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

**Assignments:** There will be major papers: reflective, analytical, evaluative, problem proposal, and researched argument; also smaller writing assignments and readings assigned in preparation for most classes. All major papers will be peer-reviewed prior to turning in the final draft.

**Tentative Reading List:** *Joining the Conversation: Writing in College and Beyond* by Mike Palmquist; *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**

Section 39 – Kristyne Gilbert Bradford

**Aim:** Writing is an act that is both personal and public—we write to express ourselves but also to share our ideas with others. In this course we will learn to write prose that is rooted in personal experience but that seeks to move, convince, and motivate a wider audience. Together we will explore the process of writing, both personal and academic, within the context of a world driven by images and new media. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting. Readings will focus on issues in popular culture, with an emphasis on visual images in popular culture.

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

**Assignments:** Five major papers: literacy narrative, analysis, evaluative essay, a problem proposal, and research; final exam is a reflection essay on your growth as a writer over the semester.

**Tentative Reading List:** Mike Palmquist's *Joining the Conversation*; Diana Hacker's *A Pocket Style Manual*; selections from current online sources.

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

## **ENG 180 College Composition I**

Section 42 – Layton Schroeder

**Aim:** In this course we will learn to write prose that is rooted in personal experience but that seeks to move, convince, and motivate a wider audience. Together we will explore the process of writing, both personal and academic, within the context of a world driven by images and new media. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting. Readings will focus on issues in popular cultures of the past, with an emphasis on visual images in said popular cultures.

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

**Assignments:** Five to six papers ranging from narrative to research.

**Tentative Reading List:** Hacker's *A Pocket Style Manual* and Palmquist's *Joining the Conversation*.

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

## **ENG 280 College Composition II**

Sections I01, 10, 31 – Rick Clemons

**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, and participation points, 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. *Argument!* by Gooch and Seyler, Second edition.

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

## **ENG 280 College Composition II**

Section 14 – Bradley Dilger

**Aim:** Through observation, analysis, and interviews, learn how professionals in your field use writing, how people learn to write in your discipline, how genres mediate the work of your field, and how your disciplinary community affects language use.

**Teaching Methods:** Classroom discussion; in-class research demonstrations and review; collaborative group projects.

**Assignments:** Literacy narrative, research portfolio, presentation, final exam.

**Tentative Reading List:** Downs & Wardle, *Writing About Writing*; course pack.

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

## **ENG 280 College Composition II**

Sections 17, 30, 34 – John Schulze

**Aim:** This class will explore different forms of rhetoric as it relates to argument. For our first project, we will be reading and writing about popular misconceptions, or at least what the authors want us to believe are misconceptions. Issues such as the value of higher education, definitions of torture, and the climate debate are just some of the topics we will cover as we try to understand how rhetoric is used to convince an audience who is reading expository writing. Our world is saturated with marketing campaigns designed to persuade us to spend our money in particular ways. Therefore, our second project will examine how rhetoric is used in the marketplace. How do companies convince us to purchase their products or services utilizing classical appeals? As we know, the media is a purveyor of truth and myth; only an informed and educated audience can tell the difference. The third writing project will involve modern forms of argumentation (Toulmin and Rogerian) and you will learn how to apply these models to your own argument. This project will require research on an approved topic, incorporation of that research that is eloquent and readable, and proper MLA citations of source material.

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

## **ENG 280 College Composition II**

Section 18 – 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 practice reading, summary, and analysis skills in connection with the writing of others. Students will learn skills connected with writing narratives, analyzing images, and in-depth research of a topic.

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

**Assignments:** Students will write summaries and responses to assigned readings as well as other short writing assignments and in-class activities. Students will write 4 extended essays and 2 in-



class essays. Four major papers: personal narrative, visual analysis, annotated bibliography, 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**

Sections 19, 23 – Barbara Ashwood-Gegas

**Topic:** Creative Nonfiction: Family, Culture, and Life

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

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

### **Assignments:**

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

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

Assignment 3: Annotated Bibliography/Research Project Proposal --15%

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

Group Discussion Leader -- 10%

Participation/Informal Writing/Reading Quizzes/Group Work --10%

**Tentative Reading List:** TBA

**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 1 – Magdelyn Hammond Helwig

**Aim:** *Ink runs from the corners of my mouth.  
There is no happiness like mine.  
I have been eating poetry.*

from "Eating Poetry" by Mark Strand

In Introduction to Poetry, we shall not just read and listen to poetry...we shall eat it, devour it with abandon. Our banquet table will be set with poetry from around the world and across time periods, and as we dig into each poem, we will consider both form and content. This class is designed to introduce you to the range of poetic forms in use today as well as provide a more in-depth look at specific poetic movements and individual poets.

**Teaching Method:** Discussion

**Assignments:** Reading responses, short essays, research project, and two exams.

**Tentative Reading List:** *Poetry: An Introduction* (Michael Meyer); *What Is This Thing Called Love: Poems* (Kim Addonizio); *Nox* (Anne Carson); online selections

**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 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.

**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%

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

**Prerequisite:** None

## **ENG 202 Introduction to Drama**

Section 1 – Christopher Morrow

**Topic:** To Shakespeare and Beyond

**Aim:** This course will introduce students to drama by reading, discussing, and writing about dramatic works across various historical periods and national and ethnic traditions. While we will also consider them as performance texts situated in a theatrical context, we will primarily examine them as works of literature, performing literary analyses on both the form and content of the texts. Specifically, this course will introduce these aspects of drama through a significant focus on the works of William Shakespeare, one of the most prominent, influential, and still performed playwrights to have written for the stage. In addition to Shakespeare, we will examine classical influences on his works by classical and contemporary dramatists as well as modern retellings and adaptations.

**Assignments:** Daily readings, discussion, essays, exams

**Tentative Reading List:**

- Shakespeare, *Macbeth*
- Shakespeare, *Othello*
- Shakespeare, *Midsummer Night's Dream*
- Msomi, *uMabatha*
- Sears, *Harlem Duet*
- And others....

**Prerequisite:** None

## **ENG 285 Introduction to Creative Writing**

Section 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 as well as a level of maturity in being able to divorce yourself from your own work and listen to others dissect it in terms of craft. I will present on aspects of craft, but also include 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*, 2<sup>nd</sup> Edition, Edited by J.D. McClatchy. *The Best American Short Stories 2012*, Edited by Tom Perrotta.

**Prerequisite:** None

### **ENG/BC 290 Introduction to Film**

Section 1 (ENG); Section 2 (BC) – Roberta Di Carmine

**Aim:** This course offers a study of film as a major art form and includes technical developments and various critical approaches. Students will learn terminology that enables them to critically examine both classic and contemporary films and discuss them from aesthetic, historical and social perspectives.

**Teaching Method:** Lectures; in-class discussions

**Assignments:** Weekly in-class activities (screening reports, film reviews, sequence analyses, quizzes), 3 film papers, a mid-term and a final exam

**Tentative Film List:** *Gold Rush* (1925, dir. Charlie Chaplin. US), *Man With the Movie Camera* (1929, dir. Dziga Vertov. Soviet Union), *Singin' in the Rain* (1951, dir. Stanley Donen and Gene Kelly. US), *Citizen Kane* (1941, dir. Orson Welles. US), *Bringing up Baby* (1938, dir. Howard Hawks. US), *Some Like it Hot* (1959, dir. Billy Wilder. US), *Guess Who's Coming to Dinner* (1967, dir. Stanley Kramer. US), *La strada* (with subtitles, 1954, dir. Federico Fellini. Italy), *Breathless* (with subtitles, 1960, dir. Francois Truffaut. France), *Run Lola Run* (with subtitles, 1998, dir. Tom Tykwer. Germany), *Night and Fog* (with subtitles, 1955, dir. Alain Resnais. France), *Dreams* (with subtitles, 1990, dir. Akira Kurosama. Japan/US), *Corpse Bride* (2005, dir. Tim Burton and Mike Johnson. UK/US).

**Prerequisite:** None

### **ENG/BC 290 Introduction to Film**

Section 2 (ENG); Section 3 (BC) – 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

### **ENG 299 Critical Methods of Reading and Writing**

Section 1 – Timothy Helwig

**Aim:** Most students find their way to being English majors and minors through a love of reading literature. Most of this pleasure is derived initially unconsciously without delving too critically into what we consume. In fact, the very phrase, “reading for pleasure,” assumes that we will not think too hard about the text. The formal study of literature often clashes with this desire as students are forced to think critically about literature to understand the hidden mechanics that

work upon the reader and to understand in explicit terms that particular text's "search for meaning." For some readers, doing so compromises their enjoyment of literature, while others find a different kind of enjoyment from uncovering how the literature operates. For literary critics, a story is never "just a story." In this class, we will read and write critically, and hopefully, enjoyably. As the gateway course to the English major and minor, ENG 299 will introduce you to concepts and different strategies of interpretation that will be essential to you in your further studies. The course will equip you with the terminologies and vocabularies associated with a variety of critical methods, and as a result, throughout the course you will develop your own ability to read, write about, and engage with literature.

**Assignments:** Reading quizzes, close reading papers, final research paper, and exams

**Teaching Method:** Guided discussion

**Tentative Reading List:** Charles Bressler's *Literary Criticism*, Henry James's *The Turn of the Screw*, Mark Twain's *Adventures of Huckleberry Finn*, and others to be determined.

**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 299 Critical Methods of Reading and Writing

Section 2 – Shazia Rahman

**Aim:** The purpose of this course is to help you think like an English major or minor. You will be introduced to a number of different strategies of interpretation which will help you learn the varied ways in which literary critics read literature. You will become familiar not only with the strategies but also with the terminologies, vocabularies, and histories associated with each critical method. As a result, throughout the course you will develop your own ability to read, write about, and engage with literature.

**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.

### 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%

### Tentative Reading List:

Dobie, Ann B. *Theory Into Practice*

Graff, Gerald and James Phelan, eds. *The Tempest: a case study in critical controversy*.

**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**

Section 2 (ENG); Section 1 (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.

In this course we are going to examine Barreca's argument in relation to short stories 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:** This is a discussion and student-centered class. The class is based on the idea that learning takes place in an open forum. Students will work together and independently as they read and think through what are often complex, disturbing, and emotionally difficult issues in the texts.

**Assignments:** Frequent reading quizzes; two short, informal papers; two formal five page papers; two exams—midterm and final; group discussion leader

### **Tentative Reading List:**

- Satrapi, *Persepolis II*
- Figiel, *Where We Once Belonged*
- Roy, *The God of Small Things*
- Castillo, *So Far From God*
- Morrison, *Paradise*
- Bechdel, *Fun Home*
- As well as selected short stories and essays

**Prerequisite:** None, but ENG 280 highly recommended

## **ENG 306 Forms of the Novel**

Section 1 – Timothy Helwig

**Topic:** American Gothic Novel

**Aim:** With the founding of the United States and the height of the Gothic mode's popularity in Britain during the late eighteenth century, it is no coincidence that early American novels rely heavily on the Gothic romance, with its emphasis on terror, horror, and dread. From Edgar Allan Poe's fantastic tale of an ill-fated voyage to the South Pole to Nathaniel Hawthorne's detailing of antebellum American life inside a haunted house to E.D.E.N. Southworth's sensational treatment of the adventures of a plucky orphan girl, early American novelists employed the Gothic mode to explore the strengths and weaknesses, the hopes and anxieties, of the young American republic. From there we will consider how a late 19<sup>th</sup>-century American Gothic novel like Henry James's ghost story *The Turn of the Screw* adapted the Gothic to psychological explorations of madness,

repression, and human subjectivity; and we will study twentieth-century examples of the American Gothic novel for their powerful exploration of race in such texts as William Faulkner's *Sanctuary* and Toni Morrison's *Beloved*. With a series of critical articles to help ground our discussion, we will consider how the American Gothic novel's evolving formal elements reflected and impacted broader movements in American literary history.

**Assignments:** Reading quizzes, short and longer papers, and exams

**Teaching Method:** Lecture, and open and guided discussion

**Tentative Reading List:** William Faulkner's *Sanctuary*, Nathaniel Hawthorne's *The House of the Seven Gables*, Shirley Jackson's *We Have Always Lived in the Castle*, Henry James's *The Turn of the Screw*, Toni Morrison's *Beloved*, Edgar Allan Poe's *The Narrative of Arthur Gordon Pym*, E.D.E.N. Southworth's *The Hidden Hand*

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

## **ENG 324 Studies in Twentieth Century British Literature**

Section 1 – Chris Iwanicki

**Aim:** This class examines the literature and culture of twentieth-century Britain. We will read selected works in the context of the various social, political, and aesthetic factors that influenced the fabric of British literature in the 20th century. As we do so, we will keep in mind that the description, "20th century," is essentially an omnibus term for various tendencies in the arts that were prominent in the first half of the century. While our central focus will be on the British novel, we will occasionally juxtapose our treatment of this genre to selected dramatic, poetic, and theoretical texts. Toward this end, we will explore questions pertaining to (1) narrative technique, (2) "difficult" language and syntax, (3) the relationships between form, function, and reader response, (4) the ways in which literary texts serve as instances of social discourse, and (5) the influence of "modernism" as a complex aesthetic movement in the early decades of the 20th century that inflects the practices of writers, readers, and critics, as well as the practices of visual and musical artists. We will consider how the notion of "the city"--of the "metropolis"--expresses itself not just as a phenomenon of population growth accompanied by various forms of technological "progress," but as a trope that animates new forms of artistic expression and new understandings of human consciousness. These more sophisticated manifestations of human subjectivity will establish the foundation for the questions we will pursue in our contemplation of the conditions, challenges, and paradoxes of "modernism" as an aesthetic movement and as a manifestation of the ideology of modernity.

**Teaching Method:** Lecture and class discussion

**Assignments:** 4 papers of approximately 8 pages each; a final in-class essay to be completed during finals week during our designated final examination time period

**Tentative Reading List:**

James Joyce, *A Portrait Of The Artist As A Young Man*.

Virginia Woolf, *To The Lighthouse* and *Mrs. Dalloway*.

D.H. Lawrence, *Women In Love*.

Sigmund Freud: *Civilization and Its Discontents*.

T.S. Eliot, *The Wasteland and Other Poems*.

W.B. Yeats, *Selected Poems*.

Joseph Conrad, *Lord Jim*.

Richard Ellmann and C. Feidelson, Jr. (editors): *The Modern Tradition: Backgrounds of Modern Literature*.

Bernard Bergonzi (editor), *Innovations: Essays On Art and Ideas*.

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

## **ENG 358 Studies in Nonwestern Literature**

Section 1 – Marjorie Allison

**Topic:** Postcolonial/Nonwestern Literature

**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.

**Assignments:** Frequent reading quizzes; two short, informal papers; two formal five-page papers; two exams--midterm and final; group discussion leader

**Tentative reading list:**

- Grace, *Potiki*
- Dai, *Balzac and the Little Seamstress*
- Rushdie, *East-West*
- Satrapi, *Persepolis I*
- Adichie, *Half of a Yellow Sun*
- Keret, *The Bus Driver Who Wanted to be God*
- Roy, *The God of Small Things*

**Prerequisite:** None, but ENG 280 highly recommended

## **ENG 370 Rhetorical Grammar**

Section 1 – Bill Knox

**Aim:** Rhetoric is used by students to study and apply grammatical and discourse structures to their own writing. An understanding of the rhetorical effects of grammatical and stylistic options can have on audiences will be addressed as well. This semester the class will investigate how they and other writers employ grammar to create desired—and perhaps undesired—discourse.

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

**Assignments:** Students will complete three rhetoric analysis papers and three rhetorical analysis papers of their own work. Students should bring to class at least three papers they have written for earlier classes or other writing which may include letters, journal entries, reports, or other extended writing.

**Tentative Reading List:**

Hacker, Diana, and Nancy Sommers. *A Pocket Style Manual*. 6th ed. Boston: Bedford-St. Martin's, 2012.



Kolln, Martha J. and Loretta S. Gray. *Rhetorical Grammar*. 6th ed. New York: Longman, 2009.  
**Prerequisite:** ENG 180 and 280, or permission of instructor.

## **ENG 376 Professional Development Workshop**

Section 1 – Bradley Dilger

**Aim:** Investigate relevant post-graduation options for English majors, and begin preparing documents and professional networks which can help achieve them.

**Teaching Method:** Classroom discussion & guest lectures; individual conferences.

**Assignments:** Interview, professional portfolio.

**Tentative Reading List:** Course pack.

**Prerequisite:** Junior standing; English major

## **ENG 381 Technical Communication**

Sections I01, 2 – Bill Knox

**Aim:** The course will provide practice in processes and products of technical communication, developing informative, reader-centered technical communication, by writing, testing, and revising common genres and styles. Writing instruction will focus on the special features of technical and report writing as well as invention, drafting, revising, and proofreading skills. 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:** Students in the course will complete five (5) reports and letters on suggested topics, peer review of 5 reports and letters, an oral report, a final project, and a class portfolio.

**Tentative Reading List:**

Anderson, Paul V. *Technical Communication: A Reader-Centered Approach*. 7th ed. Boston: Wadsworth, 2011.

Hacker, Diana, and Nancy Sommers. *A Pocket Style Manual*. 6<sup>th</sup> ed. Boston: Bedford-St. Martin's, 2012.

**Prerequisite:** ENG 180 and 280, or permission of instructor

## **ENG 385 Writing Workshop: Poetry**

Section 1 - Barbara Harroun

**Aim:** This course will give you a sense of contemporary poetry while providing a workshop setting and writing community for your own work. This is a reading and writing intensive class.

In order to succeed in this class you must:

- have a voracious appetite for reading, thinking about and writing about poetry.
- have an understanding of and apply the elements that are necessary in crafting artful poetry.
- have the ability to read, comment on, and present at length on others' poetry *as a poet*.
- give and receive constructive criticism gracefully.
- recognize the importance of revision in triggering discovery.
- refine your editing skills and learn the importance of professional manuscript presentation.

**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:** Poetry exercises (10%); revised poetry portfolio (50%); exploration of a contemporary poet of your choice. Read his/her body of work, paying attention to how they use elements of craft, how they came to write poetry, how he/she views the role of poet in contemporary society, and how he/she approaches the art/discipline of writing (20%); typed workshop responses to your peers (10%); class presence (10%) includes attendance, two mandatory conferences, attentiveness, and attitude.

**Tentative Reading List:** *TBD*

**Prerequisite:** ENG 285 or consent of instructor.

## **ENG 392 National Cinemas**

Section 1 – Roberta Di Carmine

**Aim:** To provide critical tools and background of national cinemas in order to acquire an appreciation of films from cultures other than the American one. Students will examine a selection of films considered influential in establishing the canon in the national's history of cinema as well as in representing major cinematic developments in film studies.

**Teaching Method:** Lectures; in-class discussions

**Assignments:** 3 papers; mid-term exam; in-class activities (screening reports, film reviews, sequence analysis); group presentations; final research paper

**Tentative Film List:** *Chocolat* (1988, dir. Claire Denis. France/West Germany/Cameroon), *Nosferatu* (1922, dir. F. W. Murnau. Germany), *8 ½* (1963, dir. Federico Fellini. Italy), *Divorce Italian Style* (1961, dir. Pietro Germi. Italy), *Tokyo Story* (1953, dir. Yasujiro Ozu. Japan), *Spirited Away* (2001, dir. Hayao Miyazaki. Japan), *Black Orpheus* (1959, dir. Marcel Camus. Brazil/France/Italy), *Taste of Cherry* (1997, dir. Abbas Kiarostami. Iran/France), *Crouching Tiger, Hidden Dragon* (2000, dir. Ang Lee. Taiwan/Hong Kong/US/China), *Moolade* (2004, dir. Ousmane Sembene. Senegal/Burkina Faso/France/Cameroon/Morocco/Tunisia)

**Prerequisite:** ENG 290 or consent of instructor

## **ENG 401G Major Authors**

Section 1 – Margaret Sinex

**Aim:** This class will make a thorough study of two closely related authors - J. K. Rowling and J. R. R. Tolkien.

**Teaching Method:** Seminar discussion

**Assignments:** Three papers, three response papers and two tests

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

## **ENG/EDUC 439G Methods of Teaching English**

Section 1 – Alisha White

**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:**

Required:

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

*The English Teacher's Companion*, 3<sup>rd</sup> Edition, Jim Burke

*Working with English Language Learners*, 2<sup>nd</sup> Ed., Stephen Cary

*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

Recommended:

*Identity Lessons: Contemporary Writing About Learning to Be American*, M.M. Gillan and J. Gillan, Eds.

*Standards for the Assessment of Reading and Writing*, IRA and NCTE

*Standards for the English Language Arts*, NCTE and IRA (texts from previous classes)

**Prerequisite:** EIS 301, ENG 384, ENG 466

## **ENG 466G Literature for Teachers**

**This course description is subject to change once new NCTE standards are incorporated.**

Section 1 – Alisha White

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

**Teaching Method:** Discussion, workshops, collaboration, presentations.

**Tentative Reading List:**

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

Carol Olson. *The Reading/Writing Connection*.

Jeff Wilhelm. *You Gotta BE the Book*.

One play, one novel, and a selection of poems still to be selected.

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

## **ENG 476 Senior Seminar**

Section 1 – Timothy Helwig

**Topic:** The Life and Writings of Edgar Allan Poe

**Aim:** This seminar offers an in-depth investigation into the life and writings of Edgar Allan Poe, arguably the most important Southern writer of the American Renaissance (1819-1861).

Specifically, we will consider Poe's role in the development of the American short story genre and his contribution to the emerging novel form; we will consider Poe's melodic poetry, for which he was best known in the early nineteenth century; we will consider Poe's critical reviews, which rarely "pulled any punches" and subsequently earned him the nickname The Tomahawk Man in literary circles; and we will consider Poe's vexed relationships with other authors who were taking up many of the same themes and experimenting with the same Gothic style we may associate foremost with Poe. By reading broadly through Poe's primary and secondary works and by placing him in dialogue with his American contemporaries, we will consider how Poe's writing engages and contributes to the class, racial, and gendered discourses circulating during one of the most transitional periods in American history, and we will take up the longstanding questions about Poe's proper place in the literary canon.

**Assignments:** Reading quizzes, critical article and short story presentations, short papers, final seminar paper

**Teaching Method:** Open and guided discussion

**Tentative Reading List:** Edgar Allan Poe's *Complete Stories and Poems of Edgar Allan Poe*, Nathaniel Hawthorne's *The House of the Seven Gables*, and George Lippard's *The Quaker City; or, The Monks of Monk-Hall*.

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

## **ENG 483 Professional Editing**

Section 1 – Bradley Dilger

**Aim:** Learn common best practices for editing, including strategies for managing the editing process, and common theories of writing style.

**Teaching Method:** Classroom discussion; in-class editing demonstrations and review; collaborative group projects; editing peer workshops.

**Assignments:** Editing portfolio; completion of an editing project.

**Tentative Reading List:** Amy Einsohn, *The Copyeditor's Handbook*; course pack

**Prerequisite:** ENG 180, 280 and departmental WID course (strictly enforced)

## **ENG 487 Advanced Nonfiction Workshop**

Section 1 – Barbara Ashwood-Gegas

**Aim:** ENG 487 is an advanced level creative nonfiction workshop that builds upon the knowledge and skills acquired in ENG 387. You will continue to improve your writing through exercises, analysis and discussion of creative nonfiction pieces (including memoir, personal essays, literary journalism, and flash nonfiction), texts about craft, and the feedback you receive

during workshops. You are expected to not only compose and edit your own pieces but also provide thoughtful and detailed criticism of all texts.

**Assignments:** Two 12-15 page nonfiction stories and two flash nonfiction pieces (each under 750 words) that will be revised and submitted as a final portfolio at the end of the semester.

**Prerequisite:** ENG 285 and 387

## **ENG/BC 496 Topics In Film**

Section 1 – Roberta Di Carmine

**Topic:** Violence in Film

**Aim:** to explore representations of violence in American cinema by examining three popular violent genres -western, horror and action. We will discuss sociological, historical and political issues regarding violence in film especially in relation to the many controversies of the past decade over the effects of viewing violence.

**Teaching Method:** Lectures; in-class discussions

**Assignments:** Activities (screening reports, film reviews, sequence analyses); group presentations; film journals and a final research paper

**Tentative Film List:** *The Killing* (1956, dir. Stanley Kubrick), *The Dirty Dozen* (1967, dir. Robert Aldrich), *The Man Who Shot Liberty Valance* (1962, dir. John Ford), *The Wild Bunch* (1969, dir. Sam Peckinpah), *Bonnie and Clyde* (1967, dir. Arthur Penn), *Psycho* (1960, dir. Alfred Hitchcock), *Natural Born Killers* (1994, dir. Oliver Stone), *Taxi Driver* (1976, dir. Martin Scorsese), *The Texas Chain Saw Massacre* (1974, dir. Tobe Hopper), *Friday the 13<sup>th</sup>* (1980, dir. Sean S. Cunningham), *Pulp Fiction* (1994, dir. Quentin Tarantino), *A History of Violence* (2005, dir. David Cronenberg)

**Prerequisite:** ENG/BC 290, ENG/BC 390, and 6 s.h. of approved film minor electives, or permission of instructor

## **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*, 6th or 7th Edition by Stanley J. Baran

**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, end-of-month quizzes of current events and AP style, leads and short story writing. But most of the time, students will 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* (9<sup>th</sup> or 10<sup>th</sup> edition) by the Missouri Group

**Prerequisite:** JOUR 231

## **JOUR 232 Reporting for Mass Media II**

Section 22 – Pearlie Strother-Adams

**Aim:** JOUR 232: Writing for Mass Media II is a three credit hour course in advanced news writing which follows JOUR 231: Media Writing I. Here you will strengthen lead writing skills, experiment with style, employ news judgment, which entails news selection as well as being able to spot a story and build on an idea, using the basic tenets of journalism. Here you should “come into your own,” a phrase I adopted that refers to independence, confidence and individual style.

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

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

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

**Prerequisite:** JOUR 231

## **JOUR 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 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 weekly assignments using different styles and techniques on a wide variety of subjects.

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

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

**Tentative Reading List:** *Writing for Newspapers and Magazines: The Pursuit of Excellence*, Fifth or Sixth Edition by Edward Jay Friedlander and John Lee

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

## **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. An advertising agency visit option is planned for students who take the course this semester.

**Teaching Method:** Lecture/discussion and hands-on application

**Prerequisite:** None

## **JOUR 348 Advertising Copy Layout**

Section 21 – Teresa Simmons

**Aim:** This hands-on course will focus on fostering a working understanding of creativity, copywriting and layout principles/techniques, and creative strategy. In addition the course will build an understanding of the different modes of advertising copywriting and design as they are practiced in the different media for a variety of products, goods, and services to prepare students to work in the creative department of an advertising agency. An advertising agency visit option should be available to students in this class during the semester.

**Teaching Method:** Some lecture and extensive computer lab work

**Assignments:** Creative assignments and final professional portfolio

**Prerequisite:** JOUR 331

## **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:** Lectures and 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* (4<sup>th</sup> or 5<sup>th</sup> edition) by Arnold S. de Beer and John C. Merrill

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

## **JOUR 412 Problems in Contemporary Mass Communication**

Section 21 – Pearlie Strother-Adams

**Aim:** In this course we take a scholarly approach in looking at the many problems that contemporary media systems and workers continue to confront and even perpetuate as they function as important social, political, economic and professional entities and institution in society. The goal of the course is to help students better understand the crucial role that media play in shaping their lives, their thoughts and the lives and thoughts of others by introducing them to pivotal scholarly media research and having them apply the theories from these key works to their own studies and observations of media.

**Teaching Method:** We will use a combination of lecture and discussion. Students will be responsible for reading and discussing key scholarly works with the goal of isolating the theory and providing examples for application. Some lecture will also be involved as theories and



methods of application are made clear to students.

**Assignments:** Students will be expected to write 4-5 short critical papers. Short activities will be assigned from time to time that will either serve to prep students for the final paper or are works that emanate from current media events. A final ten page paper that utilizes the theories learned in the class is also required.

**Tentative Reading List:** A course pack with the latest theories on contemporary communication will be used in this course. Other readings as well as some key videos will be utilized.

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

## **JOUR 415 Mass Communications Research Methods**

Section 21 – Pearlie Strother-Adams

**Aim:** JOUR 415: Mass Comm 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 (mock trials), classroom discussion of textbook, 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, clerks, friends of the court, court news reporters, juries and witnesses. Students are expected to use the laws that they have learned from class lectures 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 tests on textbook

**Tentative Reading List:** *Mass Media Law* (17<sup>th</sup> or 18<sup>th</sup> edition) by Don Pember and Clay Calvert

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

## English Graduate Courses

### **ENG 530 Forms**

Sections 1, Q1 – Christopher Morrow

**Topic:** Early Modern English Drama

**Aim:** This seminar will offer graduate students a broad examination of early modern English drama, with a primary emphasis on late 16<sup>th</sup> and 17<sup>th</sup> century plays. While including Shakespeare, this seminar will move beyond the boundaries of the Bard to focus on the wider tradition of drama in the period. We will situate these plays within their historical, cultural, theatrical and material contexts and examine them through the lens of contemporary criticism and theory. This seminar, in particular, will examine the relationship between early modern English drama and women. While the early 17<sup>th</sup> century theater is (in)famous for the use of boy actors, women were still involved in the theater in a variety of ways, including translating drama and even, in one case, writing a full-length play. Furthermore, women's participation, as both actresses and playwrights, significantly increased in the latter half of the 17<sup>th</sup> century. In addition to focusing on this direct participation, we will also draw on feminist theory and criticism to explore how early modern English drama conceptually engaged with issues of gender, subjectivity, agency, and the "nature" of women.

**Prerequisite:** Graduate Standing

## ENG 536 Critical and Theoretical Movements in Literary Studies

Sections 1, Q1 – Merrill Cole

**Topic:** Queerness & Normativity

**Aim:** Queerness & Normativity interrogates the normal through a variety of related topics, including sexual practices, gendered embodiment, marriage, popular culture, and patriotism. The seminar examines globalization from a queer perspective and carefully studies the imbrication of race and class in questions of sexuality and gender. Queerness & Normativity introduces the discourse of queer theory and queer studies, asking students to apply theoretical concepts to specific sites of investigation in wide variety of media, including contemporary literature, visual art, film, television, and new media.

**Tentative Reading List:**

Anzaldúa, Gloria. *Borderlands/La Frontera*. ISBN: 1879960850

Butler, Judith, *Bodies that Matter*. ISBN: 041561015X

Dean, Tim. *Beyond Sexuality*. ISBN: 0226139352

Delany, Samuel. *Times Square Red, Times Square Blue*. ISBN 0814719201

Edelman, Lee. *No Future*. ISBN: 0822333694

Foucault, Michel. *The History of Sexuality, Vol. 1*. ISBN: 0679724699

Freud, Sigmund. *Three Essays on the Theory of Sexuality*. ISBN: 0465097081

Halberstam, Judith. *The Queer Art of Failure*. ISBN: 0822350459

Puar, Jasbir. *Terrorist Assemblages*. ISBN: 082234114X

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. ISBN: 0520254066

Warren, Michael. *The Trouble with Normal*. ISBN: 0674004418

Wojnarowicz, David. *Close to the Knives: A Memoir of Disintegration*. ISBN: 0679732276

There will also be materials to download from WesternOnline and on my website.

**Prerequisite:** Graduate standing

## ENG 582 Theories in Rhetoric & Composition

Section 1 – Neil Baird

**Topic:** Transfer for Writing – Theories of Transfer in Writing Studies

**Aim:** Rather than survey the wide array of theories important to writing studies, this seminar will offer an intensive study of writing transfer. In the last five years, research in writing studies has more frequently asked questions about writing transfer, defined as the movement of writing-related knowledge from one context to another. How do we carry writing-related knowledge with us? More importantly, when writers employ writing-related knowledge in new contexts, what happens in these critical transitions? How does, for example, a student draw upon writing skills and abilities learned in first-year writing when learning to writing in biology or when writing in workplace settings? This seminar will survey theories of transfer being imported into writing studies from such fields as education and psychology, how these theories are being transformed *for* writing, and the context-sensitive research methods being employed to make visible the often invisible work of transfer. Seminar participants will leave the course with a current map of writing-related transfer research in writing studies but also knowledge of the limitations inherent in that current map. Furthermore, recognizing that writing studies is poised to move beyond its roots in studies of writing in school contexts, particularly first-year writing, seminar participants will be encouraged to study critical transitions in other domains.

**Teaching Method:** Whole- and small-group discussion

**Assignments:** Seminar participants can expect to develop their own writing-related transfer study that might serve as the foundation for conference presentation, article for publication, or thesis project.

**Tentative Reading List:**

Beaufort, A. (2007). *College Writing and Beyond: A New Framework for University Writing Instruction*. Logan, UT: Utah State UP.

Nowaczek, R. (2011). *Agents of Integration: Understanding Transfer as a Rhetorical Act*. Carbondale: Southern Illinois UP.

Tuomi-Grohn, T. & Engestrom, Y. (Eds.) (2003). *Between School and Work: New Perspectives on Transfer and Boundary-Crossing*. Bingley, UK: Emerald Group.

Thaiss, C, & Zawacki, T. M. (2006). *Engaged Writers and Dynamic Disciplines: Research on the Academic Writing Life*. Portsmouth, NH: Boynton/Cook.

**Prerequisite:** Graduate standing

## General Honors

### **GH 101 Freshman Humanities Tutorial: “King Arthur in Our Time”**

Sections 96, 97 – Margaret Sinex

**Aim:** “King Arthur in Our Time” has been designed for students seeking ENG 180 or 280 credit. This class will introduce you to some of the notable retellings and interpretations of Arthurian material (both written and visual) from the 19<sup>th</sup> and 20<sup>th</sup> centuries. We begin by considering the archeological and written evidence for an historical Arthur. Our core text is *Le Morte Darthur* by the English knight Sir Thomas Malory because, more than any other text, his book deeply influenced later retellings in English such as poems by Morris and Tennyson. We will also look at parallel scenes from the great French *Lancelot-Grail Cycle* that describe some of the same events but present character and motivation very differently. These include elements such as Merlin’s origins and his “death,” and the love triangle of Arthur, Guenivere and Lancelot. We will also examine large concepts such as the nature of the supernatural, courtly love, and the code of chivalry.

**Teaching Methods:** Seminar discussion

**Assignments:** Three papers, three response papers and three unannounced quizzes

**Tentative Reading List:**

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

Cable, James, trans. *The Death of Arthur*.

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

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

**Prerequisite:** Students must be enrolled in the Centennial Honors College

## Quad Cities Campus

### **ENG 202 Introduction to Drama**

Section Q1 – Dan Malachuk

**Aim:** Focusing on drama as both a written and a performance art. Catalog description: “(General Education/Humanities) Reading and discussion of plays from around the world, introducing students to selected traditions, questions of social justice, and methods of interpretation.”

**Teaching Method:** Lecture, discussion, live theatre (*Antigone*)

**Assignments:** Mostly papers; some nontraditional assignments

**Tentative Reading List:** *Drama: A Pocket Anthology*, Fifth Edition 0205032168. Total cost: \$51 (list), much less purchased used/online

**Prerequisite:** None

### **ENG 285 Introduction to Creative Writing**

Section Q1 – Merrill Cole

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

**Teaching Method:** The best writers are the best readers, for contrary to popular belief, writers must carefully study other writers to excel at their art. We will read poems, non-fiction pieces, and short stories, as well as the helpful writer’s advice of Schaefer and Diamond. The poems and narratives will serve to increase the understanding of literary language, to widen the vocabulary, to cultivate the appreciation of diverse styles, and to inspire our own experiments. This course is also a writing workshop, where participants will regularly submit writing in progress. Writers need practice—and then more practice. Accordingly, we will also have routine homework

exercises, in addition to occasional classroom writing exercises.

**Assignments:** There will be focused writing assignments; but at other times, students will be able to write as they please. Discipline alone is the death of creativity. Freedom without discipline leads nowhere interesting. In balancing the two, the course is designed to produce better writers.

**Tentative Reading List:**

*The Norton Anthology of Short Fiction*. Shorter Seventh Edition. ISBN: 0393926125

Shaefer, Candace and Rick Diamond. *The Creative Writing Guide*. ISBN: 0321011236

There will also be poems & other materials to download on my web site.

**Prerequisite:** None

## **ENG 337 Contemporary American Literature**

Section Q1 – Everett Hamner

**Topic:** Technology & Ecology

**Aim:** This relatively heavy reading course examines four pairs of major American novels, short stories, and nonfiction works in an effort to understand as deeply as possible the complex intersection of contemporary technology and ecology in the early stages of the twenty-first century. Featuring multiple MacArthur grant recipients and National Book Award winners, our semester's menu includes two masterpieces each from the 1970s, 80s, 90s, and 2000s, with significant diversity according to race and gender of the authors as well as genre and audience of the texts. Taken as a whole, our reading will raise an immense array of urgent questions about the blessings and curses of new sources of energy, the relationship between human communities and natural resources, and the long-term sustainability of ongoing private and public decisions.

**Teaching Method:** Discussion

**Assignments:** Regular, brief responses to readings and lectures; Routine reading comprehension quizzes; Public engagement project and presentation; Final paper and presentation

**Tentative Reading List:**

Leslie Marmon Silko, *Ceremony*

Annie Dillard, *Holy the Firm*

Walker Percy, *Lost in the Cosmos*

Don DeLillo, *White Noise*

Octavia Butler, *Parable of the Sower*

Andrea Barrett, "Ship Fever"

Cormac McCarthy, *The Road*

James Howard Kunstler, *World Made by Hand*

**Prerequisite:** Eng 299 with a grade of C or better, or permission of instructor

## **ENG 356 Literature of the Bible**

Section Q1 – Everett Hamner

**Topic:** Ancient Texts and Modern Debates

**Aim:** Whether Jewish, Catholic, Protestant, agnostic, atheistic, or otherwise, most Americans today would be hard pressed to match the biblical knowledge of our ancestors. This trend has been explained by various secularization theories, which assume that as societies modernize, religious expression declines. What such claims often mask, however, is the great extent to which the Hebrew and Greek scriptures continue to drive our discussions not only about religion,

but also about politics, ethics, science, race, gender, popular culture, and literature. Through reading selections from the Bible, examining interpretations from ethnically, sexually, and theologically diverse sources, and juxtaposing biblical texts with recent cinema, this course offers an opportunity to better grasp that contemporary impact. By conversing honestly and respectfully, we will better appreciate how these ancient texts and their interpretation have shaped so many modern debates.

**Teaching Method:** Discussion

**Assignments:** Regular, brief responses to readings and lectures; Routine reading comprehension quizzes; Interview project; Final paper and presentation

**Tentative Reading List:**

Selections from a contemporary translation of the Bible (the NRSV is recommended)

Marcus Borg, *Reading the Bible Again for the First Time*

Marilynne Robinson, *Gilead*

Online audio/video lectures (transcripts will also be available)

**Prerequisite:** None, but ENG 280 or equivalent strongly recommended

## **ENG 368 Studies in Literary Theory**

Section Q1 – Dan Malachuk

**Aim:** From Plato forward, critical theory ponders a few key questions about literature, mainly its relation to truth, goodness, and beauty. Catalog description: “Studies in selected works of literary theory. This course may focus on specific themes or topics such as structuralism, hermeneutics, deconstruction, queer theory, or disability studies.”

**Teaching Method:** Lecture, discussion

**Assignments:** Papers

**Tentative Reading List:** Plato, Aristotle, Longinus, *Classical Literary Criticism* 0140446516; Habib, *Literary Criticism from Plato to the Present: An Introduction* 1405160357; Scarry, *On Beauty and Being Just* 0691089590; Shelley, *Frankenstein* 031219126X. Total cost: \$79 (list), much less purchased used/online

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

## **ENG 476 Senior Seminar**

Section Q1 – Dan Malachuk

**Aim:** How do we realize a more perfect union? Cultivate moral sentiments, clarify philosophical principles, physically end injustice? We’ll look at answers offered in 1850s American fiction.

Catalog description: “Intensive exploration of a major issue, era, author or text, culminating in the writing of a substantial scholarly essay. Writing Instruction in the Discipline (WID) course.”

**Teaching Method:** Lecture, discussion

**Assignments:** Papers

**Tentative Reading List:** Hawthorne, *The Scarlet Letter* 0393979539; Stowe, *Uncle Tom’s Cabin* 0393963039; Delany, *Blake, or the Huts of America* 080706419X; Douglass & Melville, *Two Slave Rebellions at Sea: The Heroic Slave and Benito Cereno* 978-1-881089-45-2. Total cost: \$88 (list), much less purchased used/online

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

## **ENG 530 Forms**

Section Q1 – Christopher Morrow

**Topic:** Early Modern English Drama

**Aim:** This seminar will offer graduate students a broad examination of early modern English drama, with a primary emphasis on late 16<sup>th</sup> and 17<sup>th</sup> century plays. While including Shakespeare, this seminar will move beyond the boundaries of the Bard to focus on the wider tradition of drama in the period. We will situate these plays within their historical, cultural, theatrical and material contexts and examine them through the lens of contemporary criticism and theory. This seminar, in particular, will examine the relationship between early modern English drama and women. While the early 17<sup>th</sup> century theater is (in)famous for the use of boy actors, women were still involved in the theater in a variety of ways, including translating drama and even, in one case, writing a full-length play. Furthermore, women's participation, as both actresses and playwrights, significantly increased in the latter half of the 17<sup>th</sup> century. In addition to focusing on this direct participation, we will also draw on feminist theory and criticism to explore how early modern English drama conceptually engaged with issues of gender, subjectivity, agency, and the "nature" of women.

**Prerequisite:** Graduate Standing

## **ENG 536 Critical and Theoretical Movements in Literary Studies**

Section Q1 – Merrill Cole

**Topic:** Queerness & Normativity

**Aim:** Queerness & Normativity interrogates the normal through a variety of related topics, including sexual practices, gendered embodiment, marriage, popular culture, and patriotism. The seminar examines globalization from a queer perspective and carefully studies the imbrication of race and class in questions of sexuality and gender. Queerness & Normativity introduces the discourse of queer theory and queer studies, asking students to apply theoretical concepts to specific sites of investigation in wide variety of media, including contemporary literature, visual art, film, television, and new media.

**Tentative Reading List:**

Anzaldúa, Gloria. *Borderlands/La Frontera*. ISBN: 1879960850

Butler, Judith, *Bodies that Matter*. ISBN: 041561015X

Dean, Tim. *Beyond Sexuality*. ISBN: 0226139352

Delany, Samuel. *Times Square Red, Times Square Blue*. ISBN 0814719201

Edelman, Lee. *No Future*. ISBN: 0822333694

Foucault, Michel. *The History of Sexuality, Vol. 1*. ISBN: 0679724699

Freud, Sigmund. *Three Essays on the Theory of Sexuality*. ISBN: 0465097081

Halberstam, Judith. *The Queer Art of Failure*. ISBN: 0822350459

Puar, Jasbir. *Terrorist Assemblages*. ISBN: 082234114X

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. ISBN: 0520254066

Warren, Michael. *The Trouble with Normal*. ISBN: 0674004418

Wojnarowicz, David. *Close to the Knives: A Memoir of Disintegration*. ISBN: 0679732276

There will also be materials to download from WesternOnline and on my website.

**Prerequisite:** Graduate standing