

# English & Journalism Course Descriptions Fall 2015

## Macomb Campus

### Undergraduate Courses

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

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

Sections 4, 10, 27, 34 – Brenda Porter

**Aim:** We will begin with a focus on sentences and paragraphs and will move to short, multi-paragraph essays. The composition of a personal narrative essay will be the final project. Students will learn about the writing process and will utilize techniques for invention (discovering ideas to write about), drafting, revision, editing, and proofreading.

**Teaching Method:** Class discussions, group activities, mini-lectures, workshops, conferences

**Assignments:** Daily in-class writing; six formal writing assignments.

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

**Prerequisite:** Placement into ENG 100

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

Sections 5, 12, 22 – 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 writing assignments will tentatively include a description, a narrative collage, an expository essay, a summary and response to reading, and a reflection/analysis. Daily assignments in class will be another important component of the final grade.

**Tentative Reading List:** Diana Hacker's *A Pocket Style Manual*. Other readings to be announced.

**Prerequisite:** Placement into ENG 100

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

Sections 18, 31 – Bonnie Sonnek

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

**Teaching Method:** Students will actively engage in small and large group discussions centered on reading, drafting, and peer evaluation. I will schedule student conferences to discuss work-in-progress with the goal of

helping each writer address his/her individual writing practices.

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

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

**Prerequisite:** Placement into ENG 100

## **ENG 100 Introduction to Writing**

Sections 90, 91 – Bill Knox (laptop required)

**Aim:** The course will provide instruction in the basics of clear, accurate, and effective paragraphs and essays. Practice will be concentrated in creating personal, transformational, and academic writing organized around the theme of personal and cultural perceptions, uses, and future of food. Writing instruction will focus on invention, drafting, revising, editing, and proofreading as well as readability. Readings from *In Defense of Food* will provide models for content, structure, critical thinking, creativity, and correctness.

**Teaching Method:** The class will combine lecture; discussion of students' reading and experience with the course theme, the processes and products of their writing; and daily laptop writing workshops.

**Assignments:** Six personal, experience- and reading-based essays, weekly short writings, and a course portfolio.

**Tentative Reading List:** Pollan's *In Defense of Food* and Hacker's *A Pocket Style Manual*, 7<sup>th</sup> ed.

**Prerequisite:** Placement into ENG 100

## **ENG 280 College Composition II**

Sections 10, 21, 37, 41 – Carol Bollin

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

Analyzation, argumentation, and research are used to develop these skills. Students draw research ideas from the novel *Hill Country* and apply those to fields of their interest. Class handouts and newspapers are also used for argumentation and analysis.

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

**Assignments:** Three major papers and various journals

**Tentative Reading List:**

*Writing Research Papers: A Complete Guide* by James D. Lester and James D. Lester, Jr. (13th edition);

*Western Voices* by Leland essay contest winners

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

## **ENG 280 College Composition II**

Sections 16 and 38 – Alisha White

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

**Teaching Method:** Class will be a mixture of discussion, group activities, writing workshops, and interactive mini-lectures. Visual methods of inquiry will be a major focus.

**Assignments:** Students will write summaries and responses to assigned readings as well as other short writing assignments and in-class activities. Four major papers: visual analysis, auto ethnography, discourse narrative, and library research. In-class and online writing, quizzes, and class participation will also figure into the final grade. In addition, students will compile a portfolio reflecting on their work throughout the semester.

**Tentative Reading List:** Students are required to purchase *Seeing & Writing 4* by McQuade & McQuade and *A Pocket Style Manual* by Hacker & Sommers. Other readings from the library will be assigned.

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

# English Literature & Language

## ENG 200 Introduction to Poetry

Section 1 – Merrill Cole

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

Although Marianne Moore recognizes that many people “dislike” poetry, she insists that “one discovers in / it after all, a place for the genuine.” William Carlos Williams concurs:

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

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

### **Tentative Reading List:**

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

Hughes, Langston. *The Weary Blues*. ISBN: 0385352972

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

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

**Prerequisite:** None

## ENG 201 Introduction to Fiction

Sections 1, 2 – Shazia Rahman

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

**Teaching Method:** Our class will function primarily on the basis of discussion rather than lectures. While I may at times lecture, this is not a lecture class. This means that it will be very important for you to come to class prepared by having read the material carefully.

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

**Assignments/Breakdown of grades:**

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

**Prerequisite:** None

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

Section 3 – Roberta Di Carmine

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

**Teaching Method:** Film screenings, lecture, and discussion

**Requirements:** attendance at film screenings and discussions/lectures, four film essays, quizzes and in-class activities, a mid-term and a final exam

**Prerequisite:** None; not open to students with credit for BC 290

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

Section 1 – Merrill Cole

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

**Assignments:** Include two-page response papers, creative assignments, a five-page midterm essay, and an eight-page final research essay.

### **Tentative Reading List:**

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

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

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

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

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

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

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

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

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

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

**Prerequisite:** ENG 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 303 Forms of New Media Literature**

Section 1 – Christopher Morrow

### **Topic: Comics, Digital Literature and Games**

**Aim:** Technology – from the printing press to the e-book reader -- has always had a profound impact not only on what we read but also on the ways in which we read it. While the book will definitely survive the digital age, it has and will continue to evolve and present us as writers, readers, and critics of literature with new ways of reading and writing texts. This course focuses on “new” forms of literature which move beyond the

traditional medium of the book, including graphic novels, digital poetry, hypertext novels, and even board and video games. In addition to exploring the key concepts, forms, and elements of these forms, we will read, analyze and interpret these texts and consider how these texts influence our reading of more traditional forms of literature. Finally, we will examine how these New Media literatures take advantage of new technologies to change fundamentally the creation, consumption, reception, and interpretation of literature and what we consider literary.

**Assignments:** Discussion; Analytical Essays; Exams

**Tentative Reading List:**

Art Spiegelman, *Maus*

Frank Miller, *Batman: The Dark Knight Returns*

Anthony Del Col and Conor McCreery, *Kill Shakespeare*

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

Steve Tomasula, *TOC*

Andy Campbell, *Nightingale's Playground*

Electronic Literature Collection

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

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

Section 1 – Chris Iwanicki

**Aim:** This class will examine key modernist British literary works in relationship to the social, political, and aesthetic conditions that influenced the formation of British literature in the 20th century. We will keep in mind that the description “20th Century” is essentially an omnibus term that attempts to describe various, and sometimes disparate, tendencies in the arts that were prominent in the 20th century, especially during the first half of that century. While our central focus will be on the British novel, we will occasionally juxtapose our focus on the novel to also look at selected dramatic, poetic, and theoretical works. Toward this end, we will explore issues pertaining to (1) narrative technique and innovation; (2) the use of “difficult” or “obscure” language as a stylistic practice; (3) the relationships among 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 that inflects the approaches of both writers and literary critics, as it also influences the practices, values, and goals of visual and musical artists. In addition, we will consider how the notion of “the city”—of the “metropolis”—expresses itself not just as a phenomenon of urban growth accompanied by technological innovations and interventions upon daily life during the early 20th century, but also as a trope that inspires new forms of artistic expression and new understandings of human consciousness. Such questions about the nature of “modernity” and of human subjectivity will, in turn, help us to explore the conditions, challenges, and paradoxes of “modernism” as (1) an aesthetic movement and (2) as a piece of ideology. In so doing, we will keep in mind Virginia Woolf’s observation in her 1924 essay, “Mr. Bennett and Mrs. Brown,” that “On or about December 1910, human character changed.” What does Woolf mean by this provocative claim, and how do artistic works produced especially in the early decades of the 20th century reveal the implications of this claim? What impact does Igor Stravinsky’s ballet, “The Rite of Spring,” have on the arts when it premieres in Paris in 1913? What impact does the first exhibition of post-impressionist art make when it premieres in London in 1910, only to be followed two years later in London by yet another key exhibition of post-impressionist art? How does the rise of Freud’s work influence modernism? How does World War I (1914-18) influence modernism? Finally, how does the growing nefariousness of Nazism and fascism in Europe during the years leading up to World War II affect modernism in Britain as an aesthetic and sociopolitical phenomenon?

**Teaching Method:** Lecture and discussion

**Assignments:** Approximately 4 papers averaging 6-10 pages each

**Tentative Reading List:**

James Joyce, *A Portrait of the Artist as a Young Man*

Virginia Woolf, *Mrs. Dalloway*

Virginia Woolf, *To The Lighthouse*

T.S. Eliot, *The Waste Land and Other Poems*

D.H. Lawrence, *Women in Love*

E.M. Forster, *Howards End*

E.M. Forster, *Maurice*

Additional selected critical/theoretical readings TBA

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

## **ENG/AAS 346 African American Fiction**

Section 1 – Jose Fernandez

**Aim:** The goal of this course is to read and explore representative African American texts with a particular emphasis on novels, short stories, and essays. Through a close reading of African American fiction and nonfiction, we will examine the construction and emergence of African American thought and aesthetic expression from the Reconstruction Era to the present. We will pay particular attention to the emergence of different thematic, ideological, and social perspectives reflected in African American works after the gradual collapse of Jim Crow segregation and the emergence of the Civil Rights Movement of the 1960s and 1970s.

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

**Assignments:** A set of weekly reading responses, a class presentation and leading class discussion, and two papers (4-5 pages). Class attendance and active participation during class discussions will also count toward students' final grade.

**Tentative Reading List:** Charles Chesnutt's *The Marrow of Tradition*, Zora Neale Hurston's *Jonah's Gourd Vine*, Ralph Ellison's *Flying Home and Other Stories*, Toni Morrison's *Song of Solomon*, Octavia Butler's *Kindred*, Edward P. Jones's *Lost in the City*, and other short stories and essays to be announced.

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

## **ENG 359 LGBT Topics in Literature**

Section 1 – Merrill Cole

**Topic: The Queer American Novel**

**Aim:** This multicultural seminar centers on ten American novels of the past 100 years that explore sexuality and gender outside American cultural norms. These novels also queer American understandings of race and class, putting into question what the borders of the nation might be and how the American story should be told. In addition to the fiction, there will be queer studies readings posted on WesternOnline.

**Tentative Reading List:**

Allen, Paula Gunn. *The Woman Who Owned the Shadows*. ISBN: 1879960184

Baldwin, James. *Giovanni's Room*. ISBN: 0345806565

Barnes, Djuna. *Nightwood*. ISBN: 0811216713

Burroughs, William S. *Naked Lunch*. ISBN: 0802122078

Capote, Truman. *Other Voices, Other Rooms*. ISBN: 0679745645

Feinberg, Leslie. *Stone Butch Blues*. ISBN: 1555838537

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

Rechy, John. *City of Night*. ISBN: 0802121535

Schulman, Sarah. *Girls, Visions, and Everything*. ISBN: 1580050220

Walker, Alice. *The Color Purple*. ISBN: 0156028352

**Prerequisite:** ENG 180; any 200-level ENG course strongly recommended

## **ENG 366 Reading Instruction in Secondary Schools**

Section 1 – Alisha White

**Aim:** This course addresses instructional reading strategies for secondary content area classrooms. It focuses on reading and literacy instruction, design and selection of content-specific reading materials, creating course content to meet learner needs, and formal and informal reading assessment. In this course, candidates will

explore methods for integrating reading instruction into their secondary classroom content areas. We will discuss methods for selecting appropriate texts for students and planning reading instruction and assessment. We will address strategies for teaching vocabulary, comprehension, fluency, interpretation, and study skills.

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

**Assignments:** Students will design, select, and evaluate materials specific to their content areas and the reading needs of students in specific social and cultural contexts, including creation of reading strategy lesson plans. Students will also discuss roles of language and literacy, oral and written communication, and technology for the teaching of reading and literacy at the secondary level.

**Tentative Reading List:**

Required Texts

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

Vacca, R., Vacca, J., & Mraz, M. (2014). *Content Area Reading: Literacy and Learning Across the Curriculum* 11<sup>th</sup> edition. Saddle River, NJ: Pearson.

**Prerequisite:** EIS 202, EIS 301 and SPED 210

## **ENG 380 Introduction to Professional Writing**

Section 1 – Bill Knox

**Aim:** The course will focus on the roles disciplinary structures play in reading and writing. Topics will include rhetorical genre theory, writing research, audience analysis, and the craft of writing.

**Teaching Method:** The class will combine lecture; considerable (and considered) discussion of assigned reading; analytical writing addressing concepts and example texts; and intersections with students' reading and writing experience.

**Assignments:** Four analytical essays, a professional writing project, and a course portfolio.

**Tentative Reading List:** People's *Professional Writing and Rhetoric: Readings from the Field*

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

## **ENG 381 Technical Communication**

Section 1 – Christopher Morrow

**Topic: From Board Games to the Board Room**

**Aim:** The phrase, "technical communication," may conjure up images of either confusing complexity or dry boredom. In reality, technical communication is neither of these and, in fact, exists all around you – including the format of this course description packed in amongst others on this corkboard. In this course, students will explore and practice the principles of developing informative, reader-centered technical communication through board games. Through this shared accessible context, we will write, test, and revise common genres and styles of technical communication, with emphasis on document design, collaboration, effective graphics and presenting to both specialist and non-specialist audiences. Technical communication is also a highly marketable skill in the increasingly demanding job market. These practical skills, gained through technical communication in board games, will give you an advantage landing a job after college. Plus, we will get to play games.

**Teaching Method:** Lecture, Discussion, Demonstration, "Hands-on" in-class work

**Assignments:** Usability Report; Instruction Manual; Reports; Proposals

**Prerequisite:** ENG 380, or ENG 180, 280 and permission of instructor

## **ENG 387 Writing Workshop: Nonfiction**

Section 1 – Barbara Ashwood

**Aim:** This class will focus on various types of creative nonfiction, such as memoir, personal essays, and literary journalism. We will discuss and analyze a variety of creative nonfiction texts, but the majority of your time in

this course will be spent workshoping your classmates' original works. You will need to be prepared to not only compose and edit your own pieces, but also provide thoughtful and detailed criticism of all texts.

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

**Prerequisite:** ENG 180 and 280

## **ENG 388 Writing for the Web**

Section 1 – Jason Braun

**Aim:** The main goal of this course is to provide students with theory and practice in writing for the web: brief, modular, visually oriented, and accessible.

**Teaching Method:** This class is structured around class discussion of assigned readings, writing prompts, and peer reviews.

**Assignments:** Students will craft a web-ready a collection of writing on a theme of their choosing as a blog, game, app, web resource, podcast, or the like. Students will also write an academic essay analyzing a particular aspect of writing for the web. Class attendance, active participation, and writing exercises will also count toward students' final grades.

**Tentative Reading List:** Ryan Holiday's *Trust Me, I'm Lying*. Other readings to be announced.

**Prerequisite:** ENG 380 or consent of instructor

## **ENG/BC 390 Film History**

Section 1 – Roberta Di Carmine

**Aim:** This course is designed to cover an international history of cinema from its origin to contemporary movies. Students will explore films in relation to US and world cultures to enhance their appreciation of film history and its link to contemporary society.

**Teaching Method:** Film screenings, discussions, lectures

**Assignments:** Group presentations, four short film papers, a final research paper and in-class activities/quizzes

**Prerequisite:** ENG/BC 290 or ENG 299, or consent of instructor

## **ENG 392 National Cinemas**

Section 1 – Roberta Di Carmine

**Aim:** National Cinemas is a comprehensive introduction to international films from European and the Middle-Eastern cinemas to contemporary films from Africa, East and South Asia. We will look at portrayals of national and cultural identity as well as study major cinematic developments of national film cultures

**Teaching Method:** Film screenings, discussions, lectures

**Assignments:** Two sets of film diaries, in-class activities, group presentations and a final research paper

**Prerequisite:** ENG/BC 290 or ENG 299, or consent of instructor

## **ENG 433 Literature for Young Adults**

Section 1 – Alisha White

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

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

**Assignments:** Response Journals, YA Awards Paper, Digital YA Novel Project, Research Project, Literary Analysis Project



### **Tentative Reading List:**

*Critical Approaches to Young Adult Literature*, Latrobe & Drury (2009)

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

*Polly and the Pirates*, Ted Naifeh

*Fighting Ruben Wolfe*, Markus Zusak

*Yaqui Delgado Wants to Kick Your Ass*, Meg Medina

*Maggot Moon*, Sally Gardner

*She Is Not Invisible*, Marcus Sedgwick

*Huntress*, Malinda Lo

Plus \*6 additional YA books of your choice from approved reading lists.

**Prerequisite:** None

### **ENG/EDUC 439(G) English Methods**

Section 1 – Bonnie Sonnek

**Aim:** This course is designed to prepare candidates for completing the EdTPA during student teaching. Your copy of the EdTPA will be on Western Online, so please bring that to class the first week. As we examine and practice activities for the student teaching requirement, we will also be developing classroom theories and practices and joining the two. 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. You will practice what you have learned in the English Education courses.

**Teaching Method:** Large- and small-group discussion, unit planning groups, oral presentations, videotaping

**Assignments:** Writing, presenting written activities for the EdTPA

**Tentative Reading List:** TBA

**Prerequisite:** ENG 384, ENG 466, ENG 499 and EIS 301

### **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, 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 associate 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 question about Poe's place in the literary canon.

**Assignments:** Reading Quizzes, Individual Presentations, Short Papers, Final Seminar Paper

**Teaching Methods:** Open and Guided Discussion

**Reading List:** Edgar Allan Poe, *The Selected Writings of Edgar Allan Poe*; Nathaniel Hawthorne, *The House of the Seven Gables*; and others.

**Prerequisites:** ENG 280, ENG 299 (with a grade of C or better), and senior standing

### **ENG 489(G) Grant and Proposal Writing**

Sections 200, TQ1 – Neil Baird

**Aim:** I'm very excited to be teaching this course! Grant writing is becoming more and more important as more and more funding takes a competitive approach. The old model—"Here's your money"—is being replaced with "Show me you deserve some money." That's where grants come in. You'll see several expressions of this shift in many of our readings. This semester, I hope that all of us will gain skills, experience, and knowledge we can use in future grant-writing endeavors. Like all writing, grant writing differs widely between disciplines and contexts—the process, rhetoric, genre, and content of a National Science Foundation (NSF) small business innovation grant is very different than a community education grant written for the Illinois Humanities Council (IHC). We'll discuss not only the elements of grant writing which are more universal than others, but those particular to the grants we've written and want to write.

*Course Objectives:*

1. Demonstrate knowledge of typical grant submission writing processes.
2. Learn principles of grant and proposal writing which transcend disciplinary structures.
3. Learn to read requests for proposals and prepare checklists and planning documents based upon them.
4. Draft a grant proposal which answers a self-selected request for proposals.
5. Consider the position of grant and proposal writing in professional writing, a sub-discipline of writing studies.

You can expect to research, prepare for, write, and manage a grant proposal targeting a grant program you select. Past students who have submitted their grants upon completion of the course have been very successful, receiving travel funding for archival research and funding to improve small business and nonprofit organizations.

**Tentative Reading List:**

Karsh, E. & Fox, A. S. (2009). *The Only Grant-writing Book You'll Ever Need: Top Grant Writers and Grant Givers Share Their Secrets*, 3rd ed. New York: Basic Books. ISBN 978-0465018697

O'Neal-McElrath, T. (2013). *Winning Grants Step By Step*, 4th ed. Hoboken, NJ: Wiley/Blackwell. ISBN 978-1118378342

**Prerequisite:** (undergraduate) ENG 380 or permission of instructor; (graduate) Graduate standing

## **ENG 499 Teaching New Media in Secondary Schools**

Section 1 – Rebekah Buchanan

**Aim:** This is an advanced methods course focused on integrating technology and new media into secondary English Language Arts classrooms. With new state (Illinois State Board of Education), National (Common Core) and professional (National Council of Teachers of English) technology requirements, it is imperative that new teachers are able to engage students in a variety of new media projects in their classrooms. This course is designed to address issues of digital and media literacy, engage students in digital literacies, and allow students to design project-based, technology driven assignments for secondary classrooms. This course is designed to help future secondary ELA teachers better meet the new media needs of their students by engaging students in media literacy projects and professional scholarship around the topic.

**Prerequisite:** ENG 384 and 466

## **Journalism**

### **JOUR 231 Reporting for Mass Media I**

Section 21 – Rich Moreno

**Aim:** This class is a laboratory in news gathering, news writing and news judgment. Students will explore the basics of news reporting and writing.

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

**Assignments:** Quizzes based on readings, writing assignments, writing exercises

**Tentative Reading List:** *Inside Reporting*, third edition by Tim Harrower

**Prerequisite:** None

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

Section 21 – 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 lectures, but we will be heavy on actual practice. Students will go out into the field to gather stories. Students will conduct interviews, do observation and research. At this level you are assigned stories. This is why the JOUR 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 that they have that they may not be addressing.

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

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

**Prerequisite:** JOUR 231

## **JOUR 305 Reviewing and Criticism**

Section 21 – Pearlie Strother-Adams

**Aim:** Students will write reviews for various media as well as fine arts. This is an exciting course where students learn to write for the creative, yet competitive world of media and art review and criticism. Students should expect to cover everything from writing movie, television, radio and book reviews and criticisms to writing reviews and criticisms of art, such as paintings and sculpture and architecture, from Gothic to Roman and Middle Eastern and African designs. The goal is to have students train and prepare to write reviews and criticisms for various media as they form a greater appreciation for the various art and media forms and see the importance of sharing their informed impressions, observations and interpretations with their reading public.

**Teaching Method:** This class will employ some lecture and discussion as well as hands on activities. Field trips are also an active teaching tool. Expect to visit various campus and town facilities, such as the campus art gallery. The focus will be on the fascinating collection of local art/ media within the town of Macomb and on the Western Illinois University campus. Among the required reviews is one "in the theater review." Students should prepare to see one assigned film at the local Macomb theater.

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

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

## **JOUR 332 Sports Writing**

Section 21 – Rich Moreno

**Aim:** The purpose of this course is to provide instruction and writing practice designed to show how to cover sports in game stories, features and related journalistic content.

**Teaching Method:** Class lecture and in-class exercises, coaching and assignments outside of class, class participation and student discussion.

**Assignments:** Students should complete reading of assigned chapters from the text before coming to class so they can actively participate in class discussions. Class participation will be counted in determining the course grade. Additional reading materials may be assigned from time to time. Writing assignments will include game

stories, advances and follow-ups, profiles, features, packages and other nonfiction writing common to most media newsrooms' sports desks, plus occasional in-class exercises and two tests.

**Tentative Reading List:** *The Essentials of Sports Reporting and Writing*, by Scott Reinardy and Wyne Wanta is required.

**Prerequisite:** JOUR121, 231 and 232 or consent of instructor

## **JOUR 335 Photojournalism**

Section 21 – Lisa Kernek

**Aim:** This course teaches the skillful use of a digital camera and the elements of good composition and technical quality in a photograph. A candid, documentary style of photojournalism is emphasized.

**Teaching Method:** Lab and lecture.

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

**Tentative Reading List:** *The Ultimate Field Guide to Photography* by National Geographic

Cameras are provided at no charge.

Other supply costs: Black mounting boards, printing fees (less than \$1 per print).

**Prerequisite:** JOUR 231 or consent of instructor

## **JOUR 412(G) 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(G) Mass Communication Research Methods**

Section 21 – Yong Tang

**Aim:** Mass Communication Research Methods is a three credit hour course that aims to introduce students to both qualitative and quantitative research methodologies in mass communications. Such methodologies will be examined: Content analysis, survey, experiment, participant observation and qualitative interviewing. Ethics of communication research and basic concepts in science will also be discussed.

**Teaching Method:** In-class student presentations, interactive lectures, reading and critiquing sample research proposals, step by step instructions on writing a research proposal.

**Assignments:** Students will read and present assigned chapters of the textbook. Three multiple-choice tests will be given to examine students' understanding of textbook materials. Students will also be required to read and analyze scholarly articles that employ both qualitative and quantitative research methods. The final project will be a formal research proposal (no less than 10 pages plus the bibliography). Students are expected to present their research findings to class by the end of the semester.

**Tentative Reading List:** Leslie A. Baxter and Earl Babbie, *The Basics of Communication Research* (Thompson/ Wadsworth, 2004) (required). Fred Pyczak, *Evaluating Research in Academic Journals: A Practical Guide to Realistic Evaluation* (Pyczak, 2005) (optional). Diana Hacker and Nancy Sommers, *A Pocket Style Manual* (sixth edition) (optional).

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

## **JOUR 417(G) Law of Mass Communications**

Section 21 – Yong Tang

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

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

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

**Tentative Reading List:** Don Pember and Clay Calvert, *Mass Media Law* (current editions, McGraw Hill) (required). John Zelezny, *Cases in Communications Law* (6th edition, 2010) (optional). Amber Nieto and John Schmitt, *A Student's Guide to Mass Communication Law* (2004) (optional). Mark Pearson, *Blogging and Tweeting without Getting Sued: A Global Guide to the Law for Anyone Writing Online* (2012, Allen Unwin) (optional) (placed on course reserves).

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

## **General Honors**

### **GH 101 Pakistani Lit**

Section 6 – Shazia Rahman

**Aim:** This course will allow students to satisfy their ENG 180 or ENG 280 writing requirement. In this course, we will study the nation of Pakistan by considering a number of Pakistani stories, both historical and fictional. Since the story of the nation is not always the story of women, we will begin by reading Pakistani women's fiction in English alongside Pakistani national history. While the national histories will inform us of major political events such as Partition, Civil War, and ethnic violence, the women's fiction will provide a more personal look at these same events. As we read through, think about and analyze these stories, we will ask, how and why do these stories overlap? In what ways are these narratives different from each other and why? To what extent are histories fictions and fictions histories? What are the purposes of presenting stories from a nationalist perspective or from a feminist perspective? What is gained and what is lost in the telling of such stories? Throughout this course, you will learn the ways in which Pakistan, India and Bangladesh are interconnected. You will also understand that the consequences of U.S. foreign policy in Pakistan have led to diverse responses from Pakistanis. In addition, you will be able to trace the impact of Islamist political parties on the lives of ethnic and religious minorities and women.

**Teaching Method:** Our 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.

**Tentative Reading List:**

*The Struggle for Pakistan: A Muslim Homeland and Global Politics* by Ayesha Jalal

*Cracking India* by Bapsi Sidhwa

*Noor* by Sorayya Khan

*Hoops of Fire: Fifty Years of Fiction by Pakistani Women* edited by Aamer Hussein

*Trespassing* by Uzma Aslam Khan

*Burnt Shadows* by Kamila Shamsie

*Ramchand Pakistani* directed by Mehreen Jabbar

Various materials from the library and WesternOnline

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

## **GH 101 The Beauty Myth**

Section 27 – Barbara Ashwood

**Aim:** Flip through Vogue or Cosmopolitan or Glamour. Peruse Maxim or Men’s Health or GQ. Watch TV for an hour. How many images of beauty do you see? Many of us recognize that the portrayal of beauty in the media is often unrealistic and unobtainable, yet these standards continue to permeate our culture. This course encourages you to consider why. To help answer that question, we will study Naomi Wolf’s book *The Beauty Myth* that explores conceptions of beauty and their effects on people, particularly women, in Western society. We will analyze the beauty myth that Wolf writes about and also read and discuss some contemporary responses to her argument. Can a person use cosmetics and care about fashion without being a victim to the beauty myth? Are there any problems with Wolf’s reasoning and methodology? How are men affected by this myth? These are just a few of the questions that we will pursue throughout the course.

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

## **GH 101 – “The American Dream”: The Myths and Realities of Social Class**

Sections 91 and 92 – Timothy Helwig

**Aim:** First, the American Dream is built upon the enduring mythologies that America is largely a middle-class society; that America is a land of limitless opportunity; and that America is a nation of self-made men and women. And yet when it comes to analyzing and understanding American identity, class status is often minimized, discredited, or ignored. This honors course insists on the importance of class in the shaping of American culture and considers the ways “class matters” in our everyday lives. By studying how class difference has been represented by select American authors like F. Scott Fitzgerald, H.P. Lovecraft, and Edgar Allan Poe, as well as in contemporary essays and popular television shows, we will consider the prominent role class has played in the development of American society and the construction of American identity.

Second, GH 101 is a writing course based on the assumption that writing is a skill and that any skill can be improved through guided practice. GH 101 is designed to give you that guidance and practice so that you can improve the ability you already have and become a better, more confident writer. GH 101 will help you prepare for the kinds of writing you will be asked to do throughout your college career: the identification, construction, and investigation of an issue, crafted with the best possible means of support and expression, given your audience and purpose. In addition, you will learn skills for conducting productive research and incorporating secondary sources effectively into your argumentative prose.

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

**Teaching Methods:** Guided Discussion and Individual Conferences.

**Tentative Reading List:** Authors will include: Barbara Ehrenreich, F. Scott Fitzgerald, H.P. Lovecraft, Toni Morrison, Edgar Allan Poe, Gary Soto, Anzia Yezierska, and others.

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

## **GH 101 King Arthur**

Sections 96, 97 – Margaret Sinex

**Aim:** This Freshman Humanities course will examine the development of the Arthurian tradition beginning with Mary Stewart's *The Hollow Hills* a novel that tells the tale of Arthur's conception, birth and upbringing from the point of view of Merlin the enchanter. Stewart sets these events in the chaotic, violent aftermath of the Roman withdrawal from Britain and offers us a jumping off place to explore the origins of central characters. We will investigate Merlin's roots in early medieval Welsh texts. We will also examine the transformation of Morgan Fe Fay from a powerful, benign, healing figure associated with goddesses early on to one of the King's most dangerous enemies by the end of the medieval period. And we will trace King Arthur's development over the centuries as he gradually emerges into a fully realized character in the works of major writers such as Thomas Malory and the poet Tennyson. In addition we will consider the question when did famous objects such as the Sword in the Stone, the Round Table and the Holy Grail first enter the Arthurian stories?

**Teaching Method:** This course combines group discussions and lecture.

### **Tentative Reading List:**

Alfred, Lord Tennyson. *Idylls of the King*. Ed. J. M. Gray. New York: Penguin, 1996. ISBN 0140422536.

Hacker, Diana, *A Pocket Manual of Style*. 6<sup>th</sup> ed. New York: St. Martin's Press, 2012. ISBN 0312542542

Lacy, Norris J., and James J. Wilhelm, eds. *The Romance of Arthur: An Anthology of Medieval Texts in Translation*. 3<sup>rd</sup> ed. London and New York: Routledge, 2013. ISBN 0415782899.

Stewart, Mary. *The Hollow Hills*. New York: EOS, 2003. ISBN 0060548266.

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

## **GH 301 Tolkien – Selected Works**

Section 83 – Margaret Sinex

**Aim:** GH 301 offers students the chance to explore *The Lord of the Rings* in the context of Tolkien's larger mythological project represented here by *The Silmarillion* and by selections of his early verse. We will consider his "Mythology for England" in light of his theory of sub-creation with attention to the large issues his mythology engages such as: the nature of free will, mortality, evil, courage, and hope in a world without the benefit of divine revelation. The class will introduce students to examples of key Finnish, Welsh and Norse texts that inspired Tolkien to create Middle-earth, its inhabitants and their languages. Often credited with creating the genre of the modern fantasy novel, we will look at his choice of fantasy as a response to his own combat experience in World War I.

**Teaching Method:** Lecture and discussion

**Assignments:** Will include one term paper and one seminar presentation in addition to other requirements

### **Tentative Reading List:**

*The Fellowship of the Ring*. Mariner Books, 2005.

*The Two Towers*. Mariner Books, 2005.

*The Return of the King*. Mariner Books, 2005.

*The Silmarillion*. 2<sup>nd</sup> ed. Ed. Christopher Tolkien. Mariner Books, 2001.

Fonstad, Karen Wynn. *The Atlas of Middle-earth*. Rev. ed. Boston and New York: Houghton Mifflin, 1991.

(Recommended)

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

## **Liberal Arts & Sciences**

### **A&S 195 Introduction to Liberal Arts & Sciences**

Sections 1, Q1 – Jose Fernandez

**Topic:** Science, Technology, and Utopian/Dystopian Literature

**Aim:** This course will introduce students to some of the disciplines that compose the liberal arts and sciences such as history, philosophy, literature, sociology, biology and religious studies. In the spirit of interdisciplinary studies, this course will explore the rise of science and technology from the second part of the 19<sup>th</sup> century to the present and its influence and representation in other fields such as literature and the social sciences.

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

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

**Tentative Reading List:** Kevin Kelly's *What Technology Wants*, Aldous Huxley's *Brave New World*, George Orwell's *1984*, and other book chapters and essays to be announced.

**Prerequisite:** None

## Graduate Courses

### English

#### ENG 489(G) Grant and Proposal Writing

Sections 200, TQ1 – Neil Baird

**Aim:** I'm very excited to be teaching this course! Grant writing is becoming more and more important as more and more funding takes a competitive approach. The old model—"Here's your money"—is being replaced with "Show me you deserve some money." That's where grants come in. You'll see several expressions of this shift in many of our readings. This semester, I hope that all of us will gain skills, experience, and knowledge we can use in future grant-writing endeavors. Like all writing, grant writing differs widely between disciplines and contexts—the process, rhetoric, genre, and content of a National Science Foundation (NSF) small business innovation grant is very different than a community education grant written for the Illinois Humanities Council (IHC). We'll discuss not only the elements of grant writing which are more universal than others, but those particular to the grants we've written and want to write.

*Course Objectives:*

1. Demonstrate knowledge of typical grant submission writing processes.
2. Learn principles of grant and proposal writing which transcend disciplinary structures.
3. Learn to read requests for proposals and prepare checklists and planning documents based upon them.
4. Draft a grant proposal which answers a self-selected request for proposals.
5. Consider the position of grant and proposal writing in professional writing, a sub-discipline of writing studies.

You can expect to research, prepare for, write, and manage a grant proposal targeting a grant program you select. Past students who have submitted their grants upon completion of the course have been very successful, receiving travel funding for archival research and funding to improve small business and nonprofit organizations.

**Tentative Reading List:**

Karsh, E. & Fox, A. S. (2009). *The Only Grant-writing Book You'll Ever Need: Top Grant Writers and Grant Givers Share Their Secrets*, 3rd ed. New York: Basic Books. ISBN 978-0465018697

O'Neal-McElrath, T. (2013). *Winning Grants Step By Step*, 4th ed. Hoboken, NJ: Wiley/Blackwell. ISBN 978-1118378342

**Prerequisite:** (undergraduate) ENG 380 or permission of instructor; (graduate) Graduate standing



## **ENG 574 New Media Literature**

Sections 200, TQ1 – Christopher Morrow

**Aim:** Technological innovation has repeatedly changed the way we produce and consume literature – whether it is the emergent widespread use of the printing press in 16<sup>th</sup> century or digital production and the Internet in the late 20<sup>th</sup> century. While useful, all of these technologies are also met with some anxiety. In the late 1890s, the invention of the audio recorder led some pundits to proclaim the death of the written word and even the book itself. Despite even more recent doomsday predictions, the book, as well as literature, continues to survive as well as adapt to and exploit these new forms. “Literature” is no longer confined to or by the front and back boards of the codex. It appears in graphic novels; in electronic, digital, and web forms; and even as board and video games. In this course, we will focus on some of these new forms and explore how New Media is shaping the creation, consumption, reception, and interpretation of literature and what we consider literary.

To that end, this course will explore a variety of theories, genres, and methodologies pertaining to the study of New Media Literature. We will consider how New Media technologies define and redefine our concepts of books, reading, and literature. In addition to these new forms of literature, we will examine how digital humanities offers new ways of examining old forms and forever changing the way we study literature.

**Prerequisite:** Graduate standing

## **Quad Cities Campus**

### **Undergraduate Courses**

#### **English**

#### **ENG 200 Introduction to Poetry**

Section Q1 – Dan Malachuk

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

**Teaching Method:** Lecture, discussion

**Tentative Reading List:** *Penguin Book of English Verse* 0140424547; *Rules for the Dance* 039585086X.

**Prerequisite:** None

#### **ENG 201 Introduction to Fiction**

Section Q1 – Everett Hamner

**Aim:** Reading and discussion of prose fiction from around the world and spanning more than a century, introducing students to questions of social justice and methods of interpretation.

**Teaching Method:** Discussion

**Assignments:** Regular written responses to readings and lectures; Routine reading comprehension quizzes; Three papers

**Tentative Reading List:** TBA

**Prerequisite:** None

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

Section Q1 – Everett Hamner

**Aim:** This course is required for the English major and minor and also serves as a BLAS program “methods” course. It introduces students to the basic forms and conventions of critical writing about literature, film, and

other media. It also considers a wide range of strategies for interpreting both popular and literary texts, and it surveys an equally broad range of theoretical issues in literary studies. The idea is that any student who successfully completes this course should be well-prepared for upper-level English courses that engage more specific textual terrain.

**Teaching Method:** Discussion

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

**Tentative Reading List:**

Abbott, H. Porter. *The Cambridge Introduction to Narrative*, 2<sup>nd</sup> ed.

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

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

Eugenides, Jeffrey. *Middlesex*.

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

## **ENG 300 Short Story**

Section Q1 – Dan Malachuk

**Aim:** On the heels of the Enlightenment, short stories by Poe and others aggressively questioned religious authority with a weird supernaturalism. Women like Mary Shelley and Kate Chopin then used the form to challenge patriarchal assumptions. Turning to the twentieth century, the course explores more gothic stories questioning not only religious and male authority but such sacred cows as science, democracy, and morality.

**Teaching Method:** Lecture, discussion

**Tentative Reading List:** *Oxford Book of Gothic Tales* 0199561532, *Nineteenth-Century Stories by Women* 1551110008, costs much less used/online

**Prerequisite:** None

## **ENG 356 Forms of Biblical Literature**

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 various genres found within 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 across a variety of formal mutations. 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

## ENG 368 Studies in Literary Theory

Section Q1 – Dan Malachuk

**Aim:** This course explores three of literary theory's greatest "places." The first was ancient Athens where Plato, Aristotle, and others argued the arts (including literature) were essential to a good society. Theory's next place was "Bohemia," as mapped by artists in Paris (and elsewhere), a place where art mattered for art's sake. Finally, there's contemporary liberal academia, the place where the arts once again are championed as crucial to a good society.

**Teaching Method:** Lecture, discussion

**Assignments:** Papers

**Tentative Reading List:** Plato, Aristotle, Longinus, *Classical Literary Criticism* 0140446516; Scarry, *On Beauty and Being Just* 0691089590.

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

## ENG 489(G) Grant and Proposal Writing

Sections TQ1, 200 – Neil Baird

**Aim:** I'm very excited to be teaching this course! Grant writing is becoming more and more important as more and more funding takes a competitive approach. The old model—"Here's your money"—is being replaced with "Show me you deserve some money." That's where grants come in. You'll see several expressions of this shift in many of our readings. This semester, I hope that all of us will gain skills, experience, and knowledge we can use in future grant-writing endeavors. Like all writing, grant writing differs widely between disciplines and contexts—the process, rhetoric, genre, and content of a National Science Foundation (NSF) small business innovation grant is very different than a community education grant written for the Illinois Humanities Council (IHC). We'll discuss not only the elements of grant writing which are more universal than others, but those particular to the grants we've written and want to write.

*Course Objectives:*

1. Demonstrate knowledge of typical grant submission writing processes.
2. Learn principles of grant and proposal writing which transcend disciplinary structures.
3. Learn to read requests for proposals and prepare checklists and planning documents based upon them.
4. Draft a grant proposal which answers a self-selected request for proposals.
5. Consider the position of grant and proposal writing in professional writing, a sub-discipline of writing studies.

You can expect to research, prepare for, write, and manage a grant proposal targeting a grant program you select. Past students who have submitted their grants upon completion of the course have been very successful, receiving travel funding for archival research and funding to improve small business and nonprofit organizations.

**Tentative Reading List:**

Karsh, E. & Fox, A. S. (2009). *The Only Grant-writing Book You'll Ever Need: Top Grant Writers and Grant Givers Share Their Secrets*, 3rd ed. New York: Basic Books. ISBN 978-0465018697

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**Prerequisite:** (undergraduate) ENG 380 or permission of instructor; (graduate) Graduate standing

## Liberal Arts & Sciences

### A&S 195 Introduction to Liberal Arts & Sciences

Section Q1, 1 – Jose Fernandez

**Topic:** Science, Technology, and Utopian/Dystopian Literature

**Aim:** This course will introduce students to some of the disciplines that compose the liberal arts and sciences such as history, philosophy, literature, sociology, biology and religious studies. In the spirit of interdisciplinary studies, this course will explore the rise of science and technology from the second part of the 19<sup>th</sup> century to the present and its influence and representation in other fields such as literature and the social sciences.

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

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

**Tentative Reading List:** Kevin Kelly's *What Technology Wants*, Aldous Huxley's *Brave New World*, George Orwell's *1984*, and other book chapters and essays to be announced.

**Prerequisite:** None

## Graduate Courses

### ENG 489(G) Grant and Proposal Writing

Sections TQ1, 200 – Neil Baird

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*Course Objectives:*

6. Demonstrate knowledge of typical grant submission writing processes.
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**Prerequisite:** (undergraduate) ENG 380 or permission of instructor; (graduate) Graduate standing

### ENG 574 New Media Literature

Sections TQ1, 200 – Christopher Morrow

**Aim:** Technological innovation has repeatedly changed the way we produce and consume literature – whether it is the emergent widespread use of the printing press in 16<sup>th</sup> century or digital production and the Internet in the

late 20<sup>th</sup> century. While useful, all of these technologies are also met with some anxiety. In the late 1890s, the invention of the audio recorder led some pundits to proclaim the death of the written word and even the book itself. Despite even more recent doomsday predictions, the book, as well as literature, continues to survive as well as adapt to and exploit these new forms. "Literature" is no longer confined to or by the front and back boards of the codex. It appears in graphic novels; in electronic, digital, and web forms; and even as board and video games. In this course, we will focus on some of these new forms and explore how New Media is shaping the creation, consumption, reception, and interpretation of literature and what we consider literary.

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**Prerequisite:** Graduate standing