

# English & Journalism Course Descriptions Spring 2012 Macomb Campus

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

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

Sections 3, 5, 6 - Jim Courter

**Aim:** English 100 is a writing course for developing the skills needed to write effectively at the university level. The primary focus of the course is on learning to write effective sentences, paragraphs, and essays.

**Teaching Method:** Workshop, group work, peer editing, and individual conferences

**Tentative Reading List:** *A Pocket Style Manual* by Diana Hacker

**Prerequisite:** Writing entrance exam placement

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

Sections: 8, 16, 31 - Diana Allen

**Aim:** This course is designed to demonstrate the varied genre, styles of writing, which you will do at the university level.

**Teaching Method:** In class, you will practice the writing process through brainstorming, listing, mapping, pre-writing, and revising. In revision, you'll use teacher and peer response. Occasionally, you will work collaboratively in small groups.

**Assignments:** Although they may vary from semester to semester, there are usually five major outside essays, as well as in-class writing. You will also complete journal entries.

**Tentative Reading List:** This semester, you will use the *St. Martin's Guide to Writing*, short ninth edition. In addition, you will use *A Pocket Style Manual*, fifth edition.

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

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

Sections 26, 36, 38 – 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**

Sections: 028, 032 – Kelly Budruweit

**Aim:** Introduction to college writing, with an emphasis on the writing process, reflective writing, and critical thinking. All sections taught with word processors.

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

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

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

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

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

Sections: 005, 013 – Maria DeRose

**Aim:** Introduction to college writing, with an emphasis on the writing process, reflective writing, and critical thinking. The themes of these sections are identity, stereotypes, and media / popular culture. All sections taught with word processors.

**Teaching Method:** The class will combine lecture, small group and whole class discussion, writing / inventing activities 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 additional articles

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

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

Sections: 002, 010, and 024 - Bill Knox

**Aim:** The course will provide practice in processes and products of personal and academic writing, organized around the campus theme of "Science & Technology: Discover, Innovate, Create." Writing instruction will focus on the skills of invention, drafting, revising, and proofreading. Readings will critically examine the role of science and technology in human progress.

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

**Assignments:** Six primary source-personal experience essays, one researched project, and a course portfolio.

**Tentative Reading List:** DeLillo's *Cosmopolis*, Hacker's *A Pocket Style Manual*, Rand's *Anthem*, and Wasik's *And Then There's This*.

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

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

Sections: 001, 009 – Cass Litle

**Aim:** This introduction to college writing course will emphasize the writing process, reflective writing, and critical thinking through the theme of miscommunication. The world around us is full of miscommunications that take place in writing, reading, and interaction with one another. By focusing on miscommunication, this course looks to improve our awareness of how we communicate in various settings, so we can begin to understand how and why communication breaks down. All sections taught with word processors.

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

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

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

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

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

Sections: 007, 015 – Brenda Porter

**Aim:** Introduction to college writing, with an emphasis on the writing process, reflective writing, and critical thinking. All sections taught with word processors. In this course, we will explore the connections between writing and place. Students will learn to write about their own places of origin with regard to local heritage, history, geography, nature, and culture. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting.

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

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

**Tentative Reading List:** *Writing Places*, 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**

Sections: 006, 014 – Kevin Rach

**Aim:** Introduction to college writing, with an emphasis on the writing process. Coursework will examine controversial issues through reflective writing, and critical thinking. All sections taught with word processors.

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

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

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

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

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

Sections: IC 1 (Online) and 34 – 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, as well as writing that will need to occur outside the classroom. For the Online version, there will still be group work that will require sharing your writing with other members of the class through the Western Online Discussion Boards.

**Assignments:** There will be major papers: descriptive, review, commentary, and argument. There will also be an essay exam. You may also complete weekly journals. All major papers will be peer-reviewed prior to turning in the final draft.

**Reading List:** *The Curious Writer, 3<sup>rd</sup> edition*, by Bruce Ballenger; *A Pocket Style Manual, 5<sup>th</sup> edition*, by Diana Hacker (with purple seal stating updates on front cover)

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

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

Sections: 004, 018, 022 – Jennie Trias

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

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

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

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

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

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

Sections: 012 and 020 – Melissa Wangall

**Aim:** Together we will explore the process of writing, both personal and academic, within the context of a world driven by situation. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting. Readings will focus on issues, personal and external, that affect the way we live in and see the world, with an emphasis on an apocalyptic theme.

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

**Assignments:** Four major papers: response, analysis, revision, and research; one in-class essay on a topic to be determined by the class.

**Tentative Reading List:** *They Say/I Say: The Moves That Matter in Academic Writing*; Diana Hacker's *A Pocket Style Manual*; selections from current online sources.

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

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

Sections: 003, 011, 023 – Christy Wherley

**Aim:** Most students enter their Composition I course with anxiety. While we will be working hard in this class, the work you do will lead to the academic style of writing which you will need. You will build upon your already established skills by developing critical thinking and reading skills; by obtaining drafting, revising, and editing strategies; and by learning various types of academic writing. Keep in mind: We are here to inform and learn from each other.

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

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

**Tentative Reading List:** *They Say/I Say: The Moves That Matter in Academic Writing*; Hacker's *A Pocket Style Manual*

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

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

Sections: 017, 021 – Kirstin Williams

**Aim:** For this introductory writing course, we will focus on the integration of critical reading, thinking, and writing about contemporary social issues. We will stress the process of writing by choosing and developing creative and thoughtful topics, drafting, editing and revising, proofreading and formatting papers. Readings will focus on contemporary social issues, personal and external, that affect the way we live in and see the world. In the end, students will be critical thinkers, stronger and more confident writers, effective researchers, and well-rounded individuals.

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

**Assignments:** Four major papers: response, analysis, revision, and research; one in-class essay.

**Tentative Reading List:** Richard Bullock and Maureen Daly Goggin's *The Norton Field Guide to Writing*; Diana Hacker's *A Pocket Style Manual*; and selections from current online sources.

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

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

Sections 25, 35, 37 – Rebecca Wort

**Aim:** The goal of the course is to prepare students for writing at the academic level through extensive writings and readings. By the end of the course, students should be prepared to enter English 280 satisfactorily and be able to critically analyze readings, organize and argue their ideas effectively, and find and provide research to support their ideas and thoughts within the context of their writing.

**Teaching Method:** Group work, discussion of material, lectures, hands-on work in the computer lab, and individual conferences.

**Assignments:** Assigned readings and responses to those readings, five major essays, and one in-class essay.

**Tentative Reading List:** Alice Robertson's *Writing From Private Places to Public Spaces*, 2<sup>nd</sup> ed., and Diana Hacker's *A Pocket Style Manual*, 5th ed. (with MLA 2009 update).

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

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

Sections 19, 29, 33 – Kathie Zemke

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

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

**Assignments:** 5 Major Papers: Goals, Response to Article, Solution to a Problem, Personal Essay, Myself As a Writer (over the course of the term). Daily assignments associated with the major papers, Weekly *Pocket Style Manual* assignments.

**Tentative Reading List:** *The Curious Writer* by Bruce Ballenger, 3rd brief edition  
*A Pocket Style Manual* by Diana Hacker, 5th edition with MLA and APA updates

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

## **ENG 280: College Composition II**

Sections 10 and 20 - Barbara Ashwood-Gegas

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

**Aim:** English 280 is an intermediate level composition course that extends and develops skills in close reading, critical thinking, and academic writing. Students will engage, analyze, discuss, and respond to a variety of texts.

In this section of 280, we will be looking at US Culture through creative nonfiction. We will analyze how writers portray their experiences through memoirs, literary journalism, and personal essays. Though this course is centered upon academic writing (you will complete an analytical paper, annotated bibliography, and research paper), you will have the opportunity to write your own creative nonfiction piece.

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

### **Assignments:**

- Assignment 1: Analytical Essay (4-5 pages) --20%
- Assignment 2: Creative Nonfiction Essay: (4-5 pages) --20%
- Assignment 3: Annotated Bibliography/Research Project Proposal --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

## **ENG 280: College Composition II**

Sections 2, 18 - Bev Braniff

**Aim:** The American West has achieved iconic status in our culture and has shaped our nation politically, socially, and culturally. The image of the West, which has changed over time, still helps us define what America is. In its most general terms, the west represents two American values, often in conflict: the value of shared efforts to build communities and the value of rugged individual efforts to construct a life for oneself outside of the community. Students will view film and read short stories and literary excerpts to discover the themes that define the west from its earliest appearance in our culture to the present day.

**Teaching Method:** This class will meet in the computer classroom as well as the traditional classroom setting. The method of instruction will be largely workshop oriented, with students working individually as well as with classmates and the instructor to exchange ideas, expand research options, and develop papers.

**Assignments:** Two sourced papers will be required exploring the theme, and a ten page, multi-sourced research paper will be required on a contemporary issue especially important to that region, issues such as land and water rights, environmental issues, and immigration issues.

**Reading List:** To be announced.

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

## **ENG 280: College Composition II**

Sections 7, 30 - Rick Clemons

**Topic:** Popular Culture

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

**Teaching Method:** My courses are taught in a computer lab once a week, and the computers will be used for writing and research. Individual class sessions may include reading and writing, as well as lectures and group work.

**Assignments:** Three major papers make up a majority of the course grade, but quizzes, homework, in-class work, participation points, and a final exam also will play a part in the final grade.

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

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

## **ENG 280: College Composition II**

Section 3, 8, 23 – Dee Hutinger

**Aim:** In this course you will continue to develop your research skills, your ability to read and critique analytically, your understanding of the role and use of language and style in argumentation and its application to your own writing. You will also further refine your skills at applying the appropriate logical, ethical, and emotional appeals needed to effectively meet your rhetorical goals with a particular audience. Group skills such as discovery, planning and coordination of projects are also further developed in this course.

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

**Tentative Reading List:** Diana Hacker's *A Pocket Style Manual*

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

## **ENG 280: College Composition II**

Section 4, 12, 27 – Jerry Hansen

**Aim:** A second course in college writing, to be taken during sophomore year. Emphasis on the interaction between writer and reader. The course research focus will be the JFK assassination.

**Teaching Method:** Discussion/Group and whole class participation

**Tentative Reading List:** TBA

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

## **ENG 280: College Composition II**

Section 26 – Barbara Harroun

**Topic:** Investigating the American Dream

**Aim:** This course will build on the foundation of English 180. Students will further develop critical thinking skills, work on being an active reader, an involved researcher, and a practiced writer capable of an artful argument. Students will also use rhetorical strategies to write effectively to a specific audience for a specific purpose.

**Teaching Method:** This class requires active participation in order to foster your development as a writer and as a member of a writing community. Students will participate in lively discussion, debate, small and large group work, individual presentations, process work and drafting, peer review work, quizzes and responses to readings. This is not a lecture-based class, although students can expect small lectures on components of the arguments. Students must be prepared to read, write, and discuss the assigned material.

**Assignments:** Three major papers (5 pages; 7 pages; 10 pages) and a shorter, final essay (3 pages) make up the major assignments. Smaller assignments, aimed at launching and organizing your writing toward the major assignments also count towards your grade.

**Tentative Reading List:** *Of Mice and Men* by John Steinbeck, *The Great Gatsby* by F. Scott Fitzgerald, *White Noise* by Don DeLillo (subject to change). Text Book or course packet to be determined.

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

## **ENG 280: College Composition II**

Section 25 – Magdelyn Helwig

**Topic:** Crime and the Criminal Justice System

**Aim:** Our thematic focus will be on crime, and the majority of the reading and writing assignments this semester will be about crime and the criminal justice system. In many ways, writing is a process of discovery, of uncovering the unknown, of grappling with the seemingly incomprehensible, so we will study crime writing not just for what it has to say about controversial issues, from human nature to the nature of the justice system, but also for what it can teach us about the way we seek knowledge and the benefits of recording that search in language. The skills of analysis, persuasion, and research that you will learn in this course will prepare you for writing in upper-level college courses.

**Teaching Method:** Class will be a mixture of discussion, group activities, writing workshops, peer reviews, and interactive mini-lectures. Half of our class will take place in the computer lab.

**Assignments:** Four major papers: analysis, persuasion, annotated bibliography, and research. In-class and online writing, quizzes, and class participation will also figure into the final grade.

**Tentative Reading List:** Truman Capote's *In Cold Blood*, Jeanne Fahnestock's *A Rhetoric of Argument*, and Diana Hacker's *A Pocket Style Manual*

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



## **ENG 280: College Composition II**

Sections 1, 11, IC1 – Kathleen O'Donnell-Brown

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

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

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

**Tentative Reading List:** Students are required to purchase one book: *From Critical Thinking to Argument* – 2nd Edition – Barnett and Bedau. (Book is under \$20.) Other readings from the library will be assigned. A handbook may be required for IC1.

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

## **ENG 280: College Composition II**

Section 31, 33, 35 – Ed Parkinson

**Aim:** A second course in college writing, to be taken during sophomore year. Emphasis on the interaction between writer and reader. The course research focus will be the paranormal.

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

**Tentative Reading List:** TBA

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

## **ENG 280: College Composition II**

Sections 05, 14, 22 – Jacque Wilson-Jordan

**Topic:** American Contemporary Culture in Advertisements, Stories and Songs

**Aim:** In this course, we will look at how advertisements, short stories, and songs reflect the values and controversies of modern American culture and what these cultural texts can teach us about ourselves as a society. Questions we might pose, include: how do advertisements portray gender, race, and social class? What images sell products and why, and how might we as consumers be affected by these images? We will read a selection of contemporary short fiction that is tied in various ways to actual events, past and present, asking, how does fiction draw from “real life” to raise questions about the nature of experience? What can fiction teach us about human values and conflicts? Lastly, we will study examples of song lyrics that make social or political statements with a view toward understanding how music raises our awareness and shapes our vision of our world.

**Teaching Method:** We will meet part time in the regular classroom and part time in a computer lab. We will combine open discussions, both small and large group, with “hands-on” work in the computer lab.

**Assignments:** Students will write a series of short essays (3-5 pages); one of these can “fold into” a longer (7-10 page) research paper. The course will also include informal presentations, quizzes and other daily assignments.

**Tentative Reading List:** to be announced

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

# *Undergraduate English Literature & Language*

## **ENG 195: Introduction to Literature**

Section 2 – Shazia Rahman

**Aim:** The purpose of this course is to help you develop your interpretive skills as you read a number of literary works from the genres of fiction, poetry, and drama. As we read these works together we will continually ask ourselves: what is the value of literature? What can we learn from reading it? What conversations does our discipline have about the value of literature? Throughout the course you will develop your own ability to read, think, and write about literature and the larger questions of our field.

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

**Tentative Reading List:** Meyer, Michael. *The Bedford Introduction to Literature*

### **Assignments:**

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:** ENG 180

## **ENG 195Y: Introduction to Literature (First Year Experience)**

Section 4 - David Banash

**Aim:** Humans delight in stories, and we tell them constantly in our everyday lives. Stories entertain, disturb, and change us, and sometimes they change the whole world. Just as we delight in the surprising logic of stories, we also revel in the sounds and pure possibilities of language, a word's sheer emotional force or the sudden insight of a new metaphor—we feel this ourselves as we speak in slang, but something of that same magic is at the heart of poetry. What most of us think of as literature is really the delight of story and the force of poetry, intensified, polished, and made powerful in the hands of gifted writers. In this course, we will immerse ourselves in the pleasures of literature, and we will come to understand how it can do more than just delight; we will see how it affects the way we think and feel about ourselves and others in the world. We will begin this course with some of the oldest stories we know as humans—stories that predate written languages. Many of you will recognize these myths and fairy tales, and I suspect at least some of you will be surprised by just how powerful and relevant these tales remain. Fairy tales use the fantastic (talking beasts and magic transformations—the very freedom of fiction) to help us understand many of our most fraught but ordinary experiences. We will try to understand why this is. Then, we will turn our attention to stories and poems from our contemporary world, giving ourselves over to new writers wrestling with the realities and possibilities of our own moment.

**Teaching Method:** Discussion

**Assignments:** Reading quizzes and short writing assignments.

**Tentative Reading List:**

- *The Arabian Nights*, Translated by Husain Haddawy
- Douglas Coupland, *Generation X: Tales for an Accelerated Culture*
- Jack Gilbert, *The Great Fires: Poems 1982-1992*
- Franz Kafka, *The Metamorphosis and Other Stories*
- Jamaica Kincaid, *Lucy*
- Martin McDonagh, *The Pillowman*
- Sharon Olds, *Satan Says*

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

**ENG 201: Introduction to Fiction**

Section 1 – Tim Helwig

**Topic:** American Gothic Fiction

**Aim:** It is no coincidence that the earliest American novels rely heavily on the Gothic romance, with its emphasis on terror, horror, and dread. From Nathaniel Hawthorne's dark imaginings of the Revolutionary period to Edgar Allan Poe's fantastic tale of an ill-fated voyage to the South Pole to Herman Melville's story of a slave mutiny at sea to Harriet Wilson's harrowing account of an African-American woman's experience in the antebellum north, we will study how early American authors employed the Gothic romance to explore the strengths and weaknesses, the hopes and anxieties, of the young American republic. From there we will consider how late 19<sup>th</sup>-century American texts, such as Henry James's world-renowned ghost story *The Turn of the Screw*, adapted the Gothic to psychological explorations of madness, repression, and human subjectivity; we will study the unique form of the Southern Gothic in stories by William Faulkner and Flannery O'Connor; and finally we will come full circle and examine how contemporary novels like Paul Auster's *In the Country of Last Things* use the Gothic to imagine life in a terrifying post-industrial society. By the end of the semester, you will have not only a clear understanding of the formal elements of fiction but also of the important role the Gothic plays in the foundations of our nation's literature.

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

**Teaching Method:** Lectures and Guided Discussion.

**Reading List:**

- Edgar Allan Poe's *The Narrative of Arthur Gordon Pym and Other Tales*
- Herman Melville's *Benito Cereno*
- Harriet E. Wilson's *Our Nig* Henry James's *The Turn of the Screw*
- William Faulkner's *As I Lay Dying*
- Shirley Jackson's *The Haunting of Hill House*
- Paul Auster's *In the Country of Last Things*
- and short stories to be determined

**Prerequisite:** None

**ENG 201: Introduction to Fiction**

Section 2 - Alice Robertson

**Topic:** Dracula and His Descendants: Our Vampires, Ourselves

**Aim:** Welcome to Introduction to Fiction in general and DRACULA AND HIS DESCENDANTS in particular. The purpose of this course is to introduce you to the genre of fiction through the critical reading and collaborative discussion of Vampire fiction from its beginnings in British Literature in the 19th Century to its current state in the 21st century.

**Teaching Method:** Our texts will include 2 novels, 1 short novella (74 pgs.), and a selection of short stories. We will examine these texts from a number of theoretical angles, including the historical, cultural and literary criticism approaches and reinforce that examination with a series of vampire films

and film clips that range from the first silent vampire film, *Nosferatu*, to the incredibly popular tv spoof, *Buffy the Vampire Slayer* to the current sensation, the *Twilight* series. Our study will focus on the relation of Vampire stories and characters to the age that produces them (what does Dracula tell us about Victorian England? or what does King's *Salem's Lot* say about America in the latter half of the 20th century?) as well as the timelessness of the prevailing myth itself (Why does practically every culture on earth have some kind of Vampire myth in its history?).

In other words, we will read the narrative as story, try to place it in a cultural context, and discover if its themes have any lasting ramifications for us in 2011. Along the way, I also hope we have a little fun discussing these texts and viewing some of their cinematic parallels.

**Tentative Reading List:**

- Bram Stoker, *Dracula*
- Sheridan Le Fanu, *Carmilla*
- Leonard Wolf, ed., *Blood Thirst*
- Stephen King, '*Salem's Lot*
- Anne Rice, *Interview with the Vampire*

**Prerequisite:** None

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

Sections 01, 02 – 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 Greek dramatists as well as modern retellings and adaptations.

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

**Tentative Reading List:**

- Aristophanes, *Lysistrata*
- Euripedes, *Medea*
- William Shakespeare, *Macbeth*
- William Shakespeare, *The Taming of the Shrew*
- William Shakespeare, *Othello*
- Welcome Msomi, *uMabatha*
- Djanet Sears, *Harlem Duet*
- Paula Vogel, *Desdemona*

**Prerequisite:** None

## **ENG 206: Issues in U.S. Literature**

Section 01- Jose Fernandez

**Topic:** Multi-Ethnic American Literature

**Aim:** The purpose of this course is to explore and learn about the increasing ethnic diversity within American literature. We will read and discuss important works of fiction written by ethnic authors from the Civil War to the present focusing primarily on how these authors have explored what it means to be an "American." Today, it is often taken for granted that we live in a multi-ethnic society where all minority groups are granted equal rights; however, this has not always been the case throughout American history. Prior to the Civil War, the term "American" was reserved to White Anglo-Saxon

Protestants (WASPs). During the last 150 years, African Americans, Native Americans, Asian Americans, Jewish Americans, and Hispanics, among others, have struggled to be recognized also as Americans. We will focus on the role that race, ethnicity, and politics has played in shaping the works of authors such as Charles Chesnutt, Abraham Cahan, and Julia Alvarez. Through the fiction and nonfiction by some of the most representative minority writers, we will study how America has been transformed from a predominantly WASPs culture into a diverse and pluralistic society.

**Teaching Method:** Discussion of short stories, novellas, novels, and supplemental material.

**Assignments:** Reading responses, two papers, mid-term and final exam.

**Tentative Reading List:**

- *Imagining America: Stories from the Promised Land* edited by Wesley Brown and Amy Ling (ISBN 0892552778)
- *Narrative of the Life of Frederick Douglass* by Frederick Douglass (ISBN 0486284999)
- *Yekl and the Imported Bridegroom and Other Stories of Yiddish New York* by Abraham Cahan (ISBN 0486224279)
- *The Marrow of Tradition* by Charles W. Chesnutt (ISBN 0486431630)
- *How the Garcia Girls Lost Their Accents* by Julia Alvarez (ISBN 156512975X)
- *The Namesake* by Jhumpa Lahiri (ISBN 0618485228)

**Prerequisite:** None

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

Section 1 – 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.

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.

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:**

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

- *The Norton Anthology of Short Fiction*. Shorter Seventh Edition. ISBN: 0393926125
- Schaefer, Candace and Rick Diamond. *The Creative Writing Guide*. ISBN: 0321011236

**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. English 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. English 285 gives students a sense of contemporary poetry and fiction while providing a workshop setting and a writing community. **Teaching Method:** This class focuses on workshopping original student work, and it is very different from a lecture-based class. It requires student participation and discussion. It also requires a level of maturity in being able to divorce yourself from your own work, and to listen to others dissect it in terms of craft. I will present in mini-lecture form on aspects of craft, but class also includes collaborative learning, individual presentations on the stories and poems read and a great deal of writing. Be prepared to revise your work, and approach both poetry and fiction as art.

**Assignments: Journal (10%):** In and out of class writing, including responses to poems and stories assigned; **10 poems (20%); Poetry Discussion Leader (5%)** of one poet, and trio of poems found in *TVBOCAP*. **Revised Poetry Portfolio (10%)** 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%)** 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 2010*, Edited by Richard Russo

**Prerequisite:** None

## **ENG 290: Introduction to Film (Cross-listed with BC 290)**

Section 1 - David Banash

**Aim:** While not all of us regularly go to the multiplex to see the newest releases, we are nonetheless surrounded with films in profound and intimate ways. We watch films on television with our family, or we rent films with our friends. Some of us grew up with animated films on VHS cassettes as our most constant companions, and sometimes we still become obsessed with a film, buying it on DVD and then watching it again and again by ourselves. Yet even if we aren't watching films, we might say the films are watching us. The stars are asking us to pay attention to them, giving interviews for their newest projects. Billboards demand our attention, and newscasters tell us just how much each of the big Hollywood releases cost and how much each made. We fall in love with the stars, or we love to hate them. Their style and dialogue infect our speech. Even if you never saw *The Terminator* or *Casablanca* you could probably name the stars and recite the most famous lines. Some have argued that Hollywood films are America's most important and most successful export, and as a culture we devote an inordinate amount of money and attention to them.

However, while film is particularly important in our culture, most of us lack a precise language to describe the films we watch, nor do we often have the concepts and skills to make concrete and persuasive analyses of the films that are most important to us. The goal of this course is to help us develop just these abilities. Over the course of the semester we will approach films as formal systems. We will learn how to name their basic elements, and we will discuss how those elements work together to create larger meanings. We will study the technological means and narrative elements and rules of films, and we will explore the contexts that gave rise to them. As we do so, we will also work to become better readers and writers—learning how to develop an analysis and communicate it effectively in writing. Though this is a film course, it is just as much a course in writing, and we will devote fully one-third of our course time to becoming clear, effective, and persuasive writers through a rigorously revised series of papers.

The world of film is vast, and despite its short history of a mere 115 years or so (if that seems like a long time, imagine an art like painting, which has a documented history stretching back well over 30,000 years). Even as a new art, whole film styles, genres, and techniques have already been forgotten by all but a handful of scholars, and new cultures across the globe are constantly developing new innovations. To develop a firm foundation for understanding the basics of film form, this course will concentrate on the classical Hollywood tradition of filmmaking, which still dominates the production of contemporary American films. However, while this will help us build a foundation for thinking about film, we must remember that Hollywood is not even the largest producer of films in today's world—for instance, both China and India have vast productions, audiences, and very different film forms. Yet the vocabulary we develop in this course will help prepare us to encounter a much larger world of film, and we will venture beyond Hollywood in a few instances.

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

### **Assignments and Grading:**

50% Paper Series

30% Examination Series

20% Reading Quizzes

**Prerequisite:** None

## **ENG 290: Introduction to Film (Cross-listed with BC 290)**

Section 2 - 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, three papers, 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 & 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 regular two-page response papers, a five-page midterm essay, and an eight-page final research essay.

**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.

**Tentative Reading List:**

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.

- 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*. 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*. ISBN: 0802132758
- Walt Whitman, *Leaves of Grass*. Second Norton Critical Edition. ISBN: 0393974960
- Alice Walker, *The Color Purple*. ISBN: 0156031825



## ENG 299: Critical Methods of Reading and Writing

Section 2 - David Banash

**Aim:** “Would you rather be a lover, or a creator, of funhouses?” John Barth uses this metaphor to imagine the differences between reading a story and writing one. After all, with its scares and amusements, the funhouse is designed to thrill and arouse those who pass through it. Lovers of funhouses don’t think about how they are designed and constructed to produce those excitements—if they did so, wouldn’t the funhouse have failed them? But on the other hand, might lovers of funhouses show their affection by thinking, “How was that made?” The formal study of literature poses much the same paradox. As readers of a story or a poem, much of our pleasure is produced unconsciously, and we often read as if in a dream or some pleasurable trance produced by the text. But the study of literature demands that we wake from our dreams and examine the mechanics that make the literary experience possible. To use Barth’s terminology, we must both love our literature, and understand its hidden mechanics.

Some readers would prefer only to dream, and for them the formal study of literature is acutely painful—and probably inadvisable. Some readers become intoxicated with powers of criticism and never really return to their dreams. These technicians delight in argument and explanation, schema and paradigm, finding unexpected pleasures investigating how literature works. But the best readers are those who become something like lucid dreamers, able to indulge in the pleasures of reading, of loving literature, but also able to speak as critics, calling upon more sophisticated explanations for the dreams of literature and their effects on readers and others in the world.

ENG 299 begins with the assumption that students of literature are distinguished from ordinary readers by a profound self-consciousness. To wake ourselves from our dreams, we will develop a critical vocabulary that allows us to precisely describe how people read, write, and interpret works of literature. We will immerse ourselves in the theory of literature, develop a conscious grasp of form, and learn to use a rhetorical vocabulary to describe tropes and figures, forms and genres. Throughout the semester we will read and write critically, creatively, and above all intensely. The overarching goal of this course is to transform your experiences of reading and writing, perhaps forever.

As we become readers and critics, we will take pleasure in our own writing, as well as that of others. While learning the foundational skill of English studies—close reading and effective interpretation—we will also develop the clear and graceful prose expected of English majors. Our attention will move from words, to sentences, to paragraphs, to essays, as we practice the craft of revision every week. We will do all of this together, working through our discoveries, questions, and frustrations in stimulating class discussions.

### Tentative Reading List:

- ENG 299 Course Pack, available only at Quick Printers, 1120 E. Jackson. Ph. 309-833-5250
- Angela Carter, *The Bloody Chamber*, Penguin Books (0-14-017821-X)
- Aimé Césaire, *A Tempest*, TCG Translations (1-55936-210-3)
- Joseph Conrad, *Heart of Darkness*, Norton Critical Editions, 4th ed. (0-393-95552-4)
- Jonathan Culler, *Literary Theory: A Very Short Introduction*, Oxford (0-19-285383-X)
- Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*, MLA, 6th ed. (0-87352-986-3) Lyn Hejinian, *My Life*, Green Integer (1931243336)
- William Shakespeare, *The Sonnets*. Putnam/Penguin Signet (0-140-71453-7)
- William Shakespeare, *The Tempest*, Ed. Gerald Graff, (0312197667)
- Gertrude Stein, *Tender Buttons*, Dover Thrift (0-486-29897-3)
- Joseph Williams, *Style: The Basics of Clarity and Grace*, Pearson, 2nd ed. (0-321-33085-4)

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

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

**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 02, 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, poems, and novels. We will also extend the conversation beyond what might be true about U.S. women writers to what women writers from around the world have to say about the cultures in which they live. In short, we will examine this literature in order to consider what women writers think about life, reality, and the roles of women from around the world.

**Teaching Method:** 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 informal writing/blogging
- 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:** ENG 280 highly recommended

## **ENG 302: Popular Forms of Literature: The Roots of Modern Horror**

Section 01 – Margaret Sinex

**Aim:** In this course we will consider assertions like the following by theorist Noël Carroll: horror literature's popularity is cyclical in nature and flourishes in periods of acute social stress. Carroll identifies horror as "a reigning popular genre" of *this* century, and argues that the genre's great strength is providing audiences with a "symbolic repertoire" to express these stresses and anxieties. Others suggest that horror literature is first and foremost about the body. Does horror fascinate us because it presents a "repressed knowledge of bodily deterioration"? Jack Morgan would agree proposing in *The Biology of Horror* that the genre's special power is its ability to reveal us (to ourselves) as living, organic beings and therefore as terribly vulnerable ones. Ann Douglas contends that the symbolic repertoire of our contemporary works was established in the late sixties and seventies (Levin's *Rosemary's Baby*, Blatty's *The Exorcist*). And yet certain figures (vampires, werewolves) have influential predecessors. For vampires we will pair Anne Rice's *Interview with a Vampire* with one or more of the following: King's *Salem's Lot*, Stoker's *Dracula*, Le Fanu's "Carmilla", and Coleridge's "Christabel." We will also consider the reflections of several horror writers on the genre (H. P. Lovecraft, Stephen King.)

**Teaching Method:** Lecture, discussion.

**Assignments:** 2 Tests, 2 papers, several response papers (1 page each)

**Tentative Reading List:**

- *Rosemary's Baby* (Ira Levin)
- *The Exorcist* (William Blatty)
- *Interview with a Vampire* (Anne Rice)
- *'Salem's Lot* (Stephen King)
- *Danse Macabre* (Stephen King)
- *The Shadow over Innsmouth* (H. P. Lovecraft)
- *Supernatural Horror in Literature* (H. P. Lovecraft)
- *Dracula* (Bram Stoker)
- "Carmilla" (Sheridan Le Fanu)
- "Christabel" (Samuel Taylor Coleridge)
- *The Uncanny* (Sigmund Freud)

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

## **ENG 310: Forms of Drama**

Section 01 – Christopher Morrow

**Topic:** Women Behaving Badly in Early Modern English Drama

**Aim:** This course will focus on the form of early modern English drama (1590-1642) including but not limited to William Shakespeare. While Shakespeare is the most famous playwright of this period, he is one of a rich and prolific tradition that is often overlooked by courses devoted to only Shakespeare's works. This course rectifies some of that oversight by exposing students to the broader tradition of early modern English drama.

Within this form, we will examine, discuss and write about plays written by men which construct female characters who violate conventional and patriarchal notions of women. Examined in the context of early modern English theater, literature, culture, and contemporary debates about gender, we will explore how these "unruly women" actively engage and disrupt notions of identity and behavior. These plays, which include the full range of dramatic genres, illustrate the uncertainty, negotiation, and anxiety surrounding questions of gender in the period.

**Assignments:** Essays, Discussion, Participation

**Tentative Reading List:**

- Anonymous, *Arden of Faversham*
- John Fletcher, *The Woman's Prize*
- Thomas Heywood, *Fair Maid of the West*
- Thomas Middleton and Thomas Dekker, *The Roaring Girl*
- William Shakespeare, *Macbeth*
- William Shakespeare, *The Taming of the Shrew*
- Kate Aughterson, ed. *Renaissance Woman: A Sourcebook*

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

## **ENG 311 Studies in Medieval British Literature: Romance**

Section 01 – Margaret Sinex

**Aim:** We can use the word romance quite legitimately to refer to the poetry of Chretien de Troyes in the late 1100s as well as to Danielle Steele's latest novels. In ENG 311 we will examine English romances at the close of the medieval period, texts that were read by wealthy merchant families as well as by aristocrats. As in our contemporary romances, these narratives also focus on romantic love and the family. They explore the increasing tension in English society between arranged marriages negotiated by two families and the romantic desires of individuals. Obstacles often take the form of threats to the cohesion of the nuclear family such as sexual violence (including incest) kidnapping, enforced exile, betrayal by trusted servants, false accusations, and mistaken identities. The (usually) happy endings see the protagonist maintaining or improving his/her social rank and title. The family's lands (or kingdom)

pass intact to the intended heirs. These English romances also served as guides to etiquette for merchant families eager to learn how to “act like” aristocrats and advance socially. Just as few literary critics would defend Steele’s *Family Ties: A Novel* and *Legacy: A Novel* as “high” literature, these medieval romances are not well regarded by many scholars. We do have good evidence, however, that they were very popular and spoke to the concerns of their audiences. They were what medieval people *wanted* to read.

**Teaching Method:** Lecture, discussion

**Assignments:** Two Tests, two papers, several short response papers (one page each)

**Tentative Reading List:**

- *Four Middle English Romances: Sir Isumbras, Octavian, Sir Eglamour of Artois, Sir Tryamour* Ed. Harriet Hudson
- *Sentimental and Humorous Romances: Floris and Blancheflour, Sir Degrevant*. Ed. Erik Kooper
- Selected romances and Sir Topas (a parody) Geoffrey Chaucer

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

## **ENG 335: Sex & Sexuality in American Poetry**

Section 1 – Merrill Cole

**Aim:** This course examines changes in erotic expression in the United States through the close study of its poetry, from the Puritans to the postmodern contemporary, with more intensive focus on what developed from Walt Whitman’s 1855 *Leaves of Grass* and the poems of Emily Dickinson. At issue is not only the elaboration or concealment of sexuality through metaphor and textual erotics, but also the emergence of new identities and new possibilities for human relation. We will study poems that reinforce conservative perspectives on sexual relations, alongside those that contest them, whether by voicing a woman’s desire, articulating a homoerotic possibility, or attempting to transgress all the norms of American culture. We will analyze important intersections of sexuality with other social justice concerns, including race, class, religion, nationality, age, and disability.

This course places poetry in historical context, attending to the wider public discourse to which it contributes and in which it attempts to intervene. We will treat sexuality as a serious realm of academic concern, as well as a provocative and stimulating line of critical inquiry.

**Tentative Reading List:**

*There will also be a lot of material 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.*

- Ai, *Vice*. ISBN: 0393320189
- *The Complete Poems of Emily Dickinson*, ed. Thomas Johnson. ISBN: 0316184136
- *The Complete Poems of Hart Crane*, ed. Marc Simon. ISBN: 0871401789
- Allen Ginsburg, *Howl and Other Poems*. ISBN: 0872860175
- *The Selected Poems of Frank O’Hara*, ed. Mark Ford. ISBN: 0375711481
- *Sylvia Plath: The Collected Poems*, ed. Ted Hughes. ISBN: 0061558893
- Gertrude Stein, *Tender Buttons*. ISBN: 146623430X
- Walt Whitman, *Leaves of Grass: The First (1855) Edition*. ISBN: 0140421998

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

## **ENG 350: Postcolonial Literature**

Section 1 – Shazia Rahman

**Aim:** This course will provide you with an overview of the emergence of postcolonialism as a discipline within literary studies which studies literature that addresses the experiences of Empire or are produced by writers from countries with a history of colonialism or writers who have migrated from formerly colonized countries. We will closely examine the major areas of concern in this body of literature from a number of different perspectives including the perspective of the colonizer, the colonized, and the formerly colonized. We will also grapple with issues of nationalism, feminism and migration.

**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. This means that it will be very important for you to come to class prepared by having read the material carefully. You are the literary critics, and I will expect you to raise questions, make comments, agree and disagree with each other in a respectful manner. Our discussions will help you think more deeply about the texts and eventually write better literary critical papers.

**Tentative Reading List:**

- *Beginning Postcolonialism* by John McLeod
- *A Grain of Wheat* Ngugi Wa Thiongo
- *Jane Eyre* by Charlotte Bronte
- *Wide Sargasso Sea* by Jean Rhys
- *My Place* by Sally Morgan
- *Boy-Sandwich* by Beryl Gilroy
- *Midnight's Children* by Salman Rushdie

**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%
Class Participation	covering 15 weeks	20%
	Peer-editing	10%
	Discussion; presentations	10%

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

## **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, informal writing/blogging
- 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:** ENG 280 highly recommended

## **ENG 380: Writing in the Humanities & Social Sciences**

Section 1- Alice Robertson

**Subtitle:** Writing for Publication

**Aim:** The purpose of this course is to teach students in the professional writing minor, the English major and any other major in the Humanities and Social Sciences how to write for publication in their specific fields. The class will consist of a series of writing assignments: A rhetorical analysis of an article in their field, a collaborative report on a problem/issue in a particular field, a rhetorical analysis of an appropriate journal and an article written for publication in that journal.

**Teaching Method:** As a class, we will first read and rhetorically analyze a group of readings to give the students the tools they need to rhetorically analyze research articles, primary sources and journals. Second, the class will divide into groups and collaboratively research and write a report that mirrors their final assignment, thus giving the students a chance to master the research techniques, source evaluation of materials, and actual writing processes necessary for the final two individual papers. The last 6 weeks of the course will be devoted to each student analyzing a journal in his/her field, writing up that analysis, and then producing an article to be submitted for publication in the journal they analyzed. In other words, the class is all about writing on an advanced level, one that prepares the students to write professionally in their chosen field. We will accent improving writing through an emphasis on style and audience choices as well as focusing on primary and secondary research practices.

**Assignments:**

1. A rhetorical analysis of an article in the student's major field
2. A collaborative paper dealing with a problem/issue in a particular major field
3. A rhetorical analysis of a journal in the student's major field
4. An original article written by the student for that particular journal

**Tentative Reading List:**

- *Style: The Basics of Clarity and Grace*, Joe Williams
- *The Craft of Revision*, Donald Murray
- *A Pocket Style Manual*, Diana Hacker

**Prerequisite:** ENG 180 and 280

## **ENG 384: Composition for Teachers**

Section 1 – Rebekah Buchanan

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

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

**Tentative Reading List:**

- Kirby, Dan & Tom Liner (2003). *Inside Out: Strategies for Teaching Writing*. Portsmouth: Heinemann. (ISBN 0325005885)
- Ondaatje, Michael (2008). *The Collected Works of Billy the Kid*. (ISBN 9780679767862)

- Romano, Tom. (2000). *Blending Genre, Altering Style: Writing Multigenre Papers* Portsmouth: Boynton. (ISBN 978-0867094787)
- Smagorinsky, P., Johannessen, L. R., Kahn, E. A., & McCann, T. M. (2010). *The Dynamics of Writing Instruction: A Structured Process Approach for Middle and High School*. Portsmouth, NH: Heinemann. (ISBN 978-0-325-01193-6).
- Various Articles found online (please download, print, and bring to class).

**Prerequisite:** ENG 280

## **ENG 386: Writing Workshop: Fiction**

Section 1 - Barbara Harroun

**Aim:** will give you a sense of contemporary short fiction while providing a workshop setting and writing community for your own short fiction. 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 short fiction.
- have an understanding of and apply the elements that are necessary in crafting artful, literary fiction.
- have the ability to read, comment on, and present at length on others' writing *as a writer*.
- 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:** Four stories (60%); Writing Exercises (5%); Craft Annotations of BASS stories (5%); Revised Fiction Portfolio (10%); Typed workshop responses to your peers (10%); Class Presence (10%) includes attendance, two mandatory conferences, attentiveness, and attitude.

**Tentative Reading List:** *The Best American Short Stories 2010*, Edited by Richard Russo.

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

## **ENG 389: Film Theory**

Section 01 – Roberta Di Carmine

**Aim:** to help students assume a critical position in responding to film viewing; to introduce students to film theories in an attempt to understand the evolution of film criticism and appreciate how films reflect cultural attitudes and allow viewers to interpret dominant ideologies. Films include *Night Mail*, *Stella Dallas*, *Rear Window*, *Battle of Algiers*, *Apocalypse Now*, *Rebel Without a Cause*, *The Crying Game*, *Donnie Darko*, *The Band's Visit*

**Teaching Method:** film screenings, discussions

**Assignments:** attendance at film screenings, three film essays, in-class presentation, final paper

**Prerequisite:** ENG/BC 290 or consent of the instructor.

**Tentative Reading List:**

- *Critical Visions in Film Theory*, ed. by Timothy Corrigan, Patricia White, and Meta Mazaj (Bedford/St. Martin's, 2011)
- *A Short Guide to Writing about Film*, by Timothy Corrigan (Pearson/Longman, 9<sup>th</sup> ed.)

## **ENG/BC 394: Documentary Film/Video**

Section 01 – Roberta Di Carmine

**Aim:** to define documentary film and discuss its historical perspective in order to better understand documentaries' increasing popularity in the last decade and its appeal to audiences: to analyze national/international documentaries/videos which deal with issues such as politics, identity formation, how we eat, sexuality and violence. Documentary films include: *Aileen: Life and Death of a Serial Killer* (2003, dir. Nick Broomfield, and Joann Churchill. US); *When the Levees Broke; A Requiem in Four Acts* (2006, dir Spike Lee. US); *American Teen* (2008, dir. Nannette Burstein. US); *The Color of Love* (2004, dir. Maryam Keshavarz, Iran/USA); *Super Size Me* (2004, dir. Morgan Spurlok. US); *Daughter's Rite* (1980, dir. Michelle Citron. US); *Paris is Burning* (1990, dir. Jennie Livingston, US), *The Beaches of Agnes* (2008, dir. Agnes Varda, France)

**Teaching Method:** Film screenings, discussions

**Assignments:** Film reports/reviews, three papers, in-class presentation, and final paper

**Tentative Reading List:**

- *Documentary Film: A Very Short Introduction*, by Patricia Aufderheide (Oxford U P, 2007); *Documenting the Documentary*, eds. Barry Keith Grant and Jeannette Sloniowski (Wayne State UP, 1998)

**Prerequisite:** ENG/BC 290 or consent of the instructor.

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

Section 1 – Bonnie Sonnek

**Aim:** This course is designed to prepare candidates for student teaching by helping to develop classroom theories and practices and joining the two. Candidates will continue to think as teachers, to read as teachers and to examine practices as teachers. We 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, curriculum conversations and lecture.

**Assignments:** Writing, presenting reflections on readings, standards, lesson plans, and the Western Teacher Work Sample.

**Tentative Reading List:**

- *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
- *Growing up Ethnic in America: Contemporary Fiction about Learning to be American*, M.M. Gillan and J. Gillan, Eds.
- *ZIGZAG: A Life of Reading and Writing, Teaching and Learning*, Tom Romano
- *The Case against Standardized Testing: Raising the Scores, Ruining the Schools*, A. Kohn and L. Bridges (Eds).

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

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

Section 1 - Staff

**Aim:** This course is designed to help teacher education candidates think about issues related to teaching literature in middle and 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 teacher education candidates 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.

**Assignments:** Writing, presenting reflections on readings, standards, and lesson plans.

**Tentative Reading List:**

- Appleman, Deborah. *Critical Encounters in High School English*. NCTE, 2000
- Milner & Milner. *Bridging English*. 4th Ed. Pearson, 2008
- Wilhelm, Jeffrey. *You Gotta BE the Book*. NCTE, 2008
- One play, one novel, and a selection of poems

**Prerequisite:** ENG 384, ENG 280, and 12 s.h. of coursework in literature, or consent of instructor.

## **ENG 476 Senior Seminar**

Section 1 – Marjorie Allison

**Aim:** This spring the Senior Seminar will consider literature in terms of various types of canon formation and questions of merit within literary studies, centered on novels of the British Commonwealth which have been named Booker Award Winners (currently the Man Booker Award). In reading several “Booker” novels, we will explore what makes an “award winning book,” especially in light of a post-colonial, British Commonwealth award. We will consider who wins the award and what the consequences of winning a major award are. We will examine how these particular authors and texts support or subvert the master narratives “received” from the British Isles, how stereotypes are challenged, and how new cultural identities are formed. Additionally, we will address questions of gender (why don’t female authors win the award at the same rate as male authors?) and questions of national identity (do these authors speak “for” their nations of origin?). Finally, we will consider how the books on this list begin to “speak” to each other when read together and if they are forming a useful canon of their own.

**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 questions.

**Assignments:**

- two to three working papers, three to four pages each
- longer term paper—12-15 pages
- discussion leader

**Tentative Reading List:**

- Yann Martel’s *Life of Pi*
- J. M. Coetzee *The Life and Times of Michael K*
- Keri Hulme’s *The Bone People*
- Arundhati Roy’s *The God of Small Things*
- Anne Enright’s *The Gathering*
- A.S. Byatt’s *Possession*
- Salman Rushdie’s *Midnight’s Children*
- As well as selected essays

**Prerequisite:** ENG 280, ENG 299 with a “C” or above, Senior Standing

## **English 482: Life Writing**

Section 1 – Rebecca Buchanan

**Aim:** What does it mean to research and write a life? In this course we will explore non-fiction genres in which people write about their own experiences and the experiences of others. This course will focus on personal memoir, creative and investigative biographical writing, and oral histories. We will conduct archival and

qualitative research and discuss practical and theoretical issues of writing biographical texts. In order to produce well written and researched life writing texts, we will read a number of examples of life writing and produce a series of revised pieces for potential presentation or publication.

**Tentative Reading List:**

- Patti Smith, *Just Kids*
- Michael Ondaatje, *The Collected Works of Billy the Kid*
- Rebecca Skloot, *The Immortal Life of Henrietta Lacks*
- D'Ann R. Penner and Keith C. Ferdinand, *Overcoming Katrina African American Voices from the Crescent City and Beyond*
- Judith Barrington, *Writing the Memoir: From Truth to Art, Second Edition* (The Eighth Stone Press, 2002).
- Donald A. Ritchie, *Doing Oral History, Second Edition* (New York: Twayne Publishers, 2003).
- Robert S. Weiss, *Learning from Strangers: The Art and Method of Qualitative Interview Studies* (New York: Free Press, 1994).

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

## *Graduate English Literature & Language*

### **ENG 550: Film Theory**

Section 1 – Dr. Roberta Di Carmine

**Aim:** This course introduces students to film theories in an attempt to understand the evolution of film criticism and appreciate how films reflect cultural attitudes and allow viewers to interpret dominant ideologies. Students will be exposed to classical film theories, including formalism and surrealism of the silent era, the feminist and Marxist critical approaches of the 1960s and 1970s, as well as contemporary theories related to gender, race, ethnicity, and cultural identity. Films include: *Night Mail*, *Stella Dallas*, *Rear Window*, *Battle of Algiers*, *Apocalypse Now*, *Rebel Without a Cause*, *The Crying Game*, *The Band's Visit*, *Carmen Miranda: Bananas Is My Business*.

**Teaching Method and Assignments:** screenings, discussions, presentations, four film papers, and a final paper.

#### **Tentative Reading List:**

- Critical Visions in Film Theory, ed. by Timothy Corrigan, Patricia White, and Meta Mazaj (Bedford/St. Martin's, 2011)
- A Short Guide to Writing about Film, by Timothy Corrigan (Pearson/Longman, 9<sup>th</sup> ed.)
- Cinema Studies: The Key Concepts, by Susan Hayward (Routledge, 2000)

### **ENG 570: History of Writing Studies: The “Genre Turn” in Writing Studies**

Section 1 & Q01 – Neil Baird

**Aim:** In Writing Studies, genre has come to be defined as a form of writing that has become “stabilized for now” because it effectively addresses some recurring writing situation for a particular group of people. Useful for graduate students seeking certificates in professional writing and teaching writing, English 570 will examine this “genre turn” in Writing Studies by exploring the following questions: How do genres form? How and why do genres change? How do genres function rhetorically? What does it mean to learn how to write a genre? Why do we respond to genres in the way that we do? How does one best study the social nature of genres? In addition to participation in classroom discussion, students can expect to design and conduct a genre-based research study of their own.

**Teaching Methods:** Classroom Discussion and Collaborative Group Projects

#### **Sample Course Texts:**

- *Genre: An Introduction to History, Theory, Research, and Pedagogy* by Anis S. Bawarshi and Mary Jo Reiff
- *Genre in a Changing World* edited by Charles Bazerman, Adair Bonini, and Déborah Figueiredo

**Prerequisite:** Graduate Standing

### **ENG 549: Issues in Literary Studies: Postcolonial Environments**

Section 1 – Shazia Rahman

**Aim:** Sensing the divide between postcolonial criticism and ecocriticism in 2005, literary critic Rob Nixon noted that “The isolation of postcolonial literary studies from environmental concerns has limited the field’s intellectual reach. Likewise, ecocriticism’s predominantly American studies frame has proven inadequate” (247). The purpose of this course is to ask how postcolonial literature focuses on the non-human environment such as land, water and animals. In order to do so, we will use the strides made in postcolonial criticism and ecocriticism to better understand and explore the relationship between humans and nature around the globe by reading novels from Africa, the Caribbean, and South Asia. In order to ground our thinking within a larger theoretical framework, we will simultaneously read the important collection of essays *Postcolonial Ecologies* and a major text in postcolonial ecocriticism, *Postcolonial*

*Environments*. Once we have mapped out the major concerns of the field, we will read the novels alongside the critics to evaluate the strengths and weaknesses of the arguments presented. We will end the course by considering the implications of tourism and its relation with the environment.

**Teaching Method:** The primary method of teaching and learning in this course will be class discussion. Student presentations will frame and produce these discussions, which will require careful reading in advance by all members of the class.

**Tentative Reading List:**

- *Postcolonial Environments* by Upamanyu Pablo Mukherjee
- *Postcolonial Ecologies* edited by Elizabeth DeLoughrey and George B. Handley
- *The Hungry Tide* - Amitav Ghosh
- *The Inheritance of Loss* – Kiran Desai
- *The Lost Steps* – Alejo Carpentier
- *Animal's People* – Indra Sinha
- *The Heart of Redness* – Zakes Mda

**Assignments – Breakdown of grades:**

Presentation on essay 4-5 pages - 10%  
Presentation on novel 6-8 pages - 30%  
Final Essay 12-15 pages - 40%  
Class Participation 20%

**Prerequisite:** English 500

# *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.

**Prerequisite:** None

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

Section 21 – Lisa Kernek

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

**Teaching Method:** Lab, lecture and discussion

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

**Tentative Reading List:**

- *Inside Reporting*, 2nd edition, by Tim Harrower
- *America's Best Newspaper Writing 2008-2009*, published by the Poynter Institute
- *Associated Press Stylebook 2011*, spiral-bound edition

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

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

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

Section 22 – Yong Tang

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

**Teaching Method:** The class will be structured like a newsroom. The instructor functions like an editor and all students are like real professional reporters. The instructor will give short lectures. But most of the time students will be asked to go out into the field to gather stories.

**Assignments:** Textbook readings, several major story assignments

**Tentative Reading List:**

- *The Associated Press Stylebook* (a current edition)
- *News Reporting and Writing* (10th edition) by the Missouri Group

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

## **JOUR 328: Editing**

Section 21 – Lisa Kernek

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

**Teaching Method:** Lab, lecture

**Tentative Reading List:** *The Complete Editor*, 2<sup>nd</sup> edition, James Stovall and Edward Mullins

**Prerequisite:** JOUR 121, 231, and 232 or consent of 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 practices and theory of advertising as a form of mass communication as well as an element in the promotion mix. The following areas will be covered in this course: agency/advertiser operations, target markets, advertising research, advertising objectives and strategy, media planning/placement, creative development, campaigns, integrated marketing communications, and advertising law/regulation.

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

**Tentative Reading List:** *Kleppner's Advertising Procedure*

**Prerequisite:** None

## **JOUR 332: Sports Writing**

Section 21 – Bill Knight

**Aim:** Increase abilities to cover sports in game stories, features and related journalistic content.

**Teaching Method:** Lab, lecture, coaching and assignments outside of class.

**Assignments:** 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:** *Field Guide to Covering Sports*, by Joe Gisondi, is required.

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

## **Journalism 335: Photojournalism**

Section 21 – Lisa Kernek

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

**Teaching Method:** Lab and lecture.

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

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

**Prerequisite:** None; open to non-majors.

### **JOUR 348: Advertising Copy Layout**

Section 21 - Teresa Simmons

**Aim:** This 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.

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

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

**Tentative Reading List:** *Advertising Concept and Copy* by George Felton

**Prerequisite:** JOUR 121 and 331, or consent of instructor

### **JOUR 410: International Communication and the Foreign Press**

Section 21 – Yong Tang

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

**Teaching Method:** 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:** *The World News Prism* (7th Edition, 2007) by William A. Hachten and James F. Scotton

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

## **JOUR 412(G): Problems in Contemporary Mass Communications**

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 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, court simulations, classroom discussion of textbook

**Assignments:** Textbook readings, readings for hypothetical cases, other pertinent reading materials, four tests on textbook

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

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



# Quad Cities Campus

## **A&S195: Introduction to the Liberal Arts & Sciences**

Section Q01 – Dan Malachuk

**Topic:** Food

**Aim:** A comparative introduction to the major areas of the liberal arts and sciences. Students will learn how each area evolved and how each approaches problems and controversies.

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

**Assignments:** Papers

**Tentative Reading List:** This introduction to the LAS major looks at contemporary debates about food with the aid of the sciences, social sciences, and humanities. First, we will examine debates about the science of genetically modified foods. Then, with the aid of the social sciences, we'll consider the diverse aims of the "food movement," especially as depicted in Michael Pollan's best-selling *Omnivore's Dilemma*. Finally, turning to the humanities, we'll consider the case for animal rights as presented in *The Lives of Animals* by Nobel Prize recipient J.M. Coetzee. Required: *Genetically Modified Foods* ISBN: 1573929964; *The Omnivore's Dilemma* ISBN: 0143038583; *The Lives of Animals* ISBN: 069107089X. Total cost: \$65 (list), much less purchased used/online.

**Prerequisite:** None

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

Section Q01 – Tim Helwig

**Topic:** American Gothic Fiction

**Aim:** It is no coincidence that the earliest American novels rely heavily on the Gothic romance, with its emphasis on terror, horror, and dread. From Nathaniel Hawthorne's dark imaginings of the Revolutionary period to Edgar Allan Poe's fantastic tale of an ill-fated voyage to the South Pole to Herman Melville's story of a slave mutiny at sea to Harriet Wilson's harrowing account of an African-American woman's experience in the antebellum north, we will study how early American authors employed the Gothic romance to explore the strengths and weaknesses, the hopes and anxieties, of the young American republic. From there we will consider how late 19<sup>th</sup>-century American texts, such as Henry James's world-renowned ghost story *The Turn of the Screw*, adapted the Gothic to psychological explorations of madness, repression, and human subjectivity; we will study the unique form of the Southern Gothic in stories by William Faulkner and Flannery O'Connor; and finally we will come full circle and examine how contemporary novels like Paul Auster's *In the Country of Last Things* use the Gothic to imagine life in a terrifying post-industrial society. By the end of the semester, you will have not only a clear understanding of the formal elements of fiction but also of the important role the Gothic plays in the foundations of our nation's literature.

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

**Teaching Method:** Lectures and guided discussion.

**Tentative Reading List:**

- Edgar Allan Poe's *The Narrative of Arthur Gordon Pym and Other Tales*
- Herman Melville's *Benito Cereno*
- Harriet E. Wilson's *Our Nig*
- Henry James's *The Turn of the Screw*
- William Faulkner's *As I Lay Dying*
- Shirley Jackson's *The Haunting of Hill House*
- Paul Auster's *In the Country of Last Things*
- and short stories to be determined

**Prerequisite:** None

## **ENG/WS 301: Women and Literature**

Section Q01 – Everett Hamner

**Topic:** Utopia, Dystopia, & the American Dream

**Aim:** Moving from late-19<sup>th</sup>- and early-20<sup>th</sup>-century romantic and cautionary utopias by Edward Bellamy and Charlotte Perkins Gilman to late-20<sup>th</sup>-century dystopias and ambiguous utopias by Margaret Atwood and Ursula K. Le Guin, this course considers relationships between gender identity and concepts of place and between various modes of social and political organization. Coursework includes quizzes and writing projects, and requires a readiness to honestly and respectfully confront areas of ongoing cultural controversy.

**Teaching Method:** Discussion

**Prerequisite:** None, but ENG 180 or equivalent highly recommended.

## **ENG 302: Popular Forms of Literature**

Section Q01 – Everett Hamner

**Topic:** Science Fiction

**Aim:** Many Americans derive their notions of “science fiction” from Hollywood blockbusters that prominently feature exploding spaceships, buxom women, and alien horrors. This course will feature texts that utilize (and often subvert) such motifs, but it will also surprise participants with the incredibly diverse range of literary subgenres that belong under the umbrella of “SF.” These include not only the mid-twentieth-century “Golden Age,” with its expansion on earlier pulp gothic fiction, but also other traditions like the gothic, feminist sf, cyberpunk, and slipstream.

**Teaching Method:** Discussion.

**Tentative Reading List:** *The Wesleyan Anthology of Science Fiction* and several novels (TBA).

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

## **ENG353: Great Books**

Section Q01 – Dan Malachuk

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

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

**Assignments:** Papers

**Tentative Reading List:** This course on the “Great Books” of Western literature focuses on classic questions like vengeance or justice, fate or free will, and family or country. Turning first to the ancient Greeks, we’ll read three plays by Sophocles. Our readings from the early modern period will include what is perhaps Shakespeare’s bloodiest play, *Titus Andronicus*; we’ll also attend a local performance of *Titus* by a terrific QC troupe. Finally, we’ll read perhaps the greatest novel of the twentieth century, Virginia Woolf’s *To the Lighthouse*, a profound meditation on family, place, and art. Required: *Antigone*, *Oedipus*, *Electra* (Oxford World Classics) ISBN: 0199537178; *Titus Andronicus* ISBN: 0199536104; *To the Lighthouse* ISBN: 0156030470. Total cost: \$33 (list), much less purchased used/online.

**Prerequisite:** None, but ENG 180 or equivalent highly recommended.

## **ENG368: Studies in Literary Theory**

Section Q01 – Dan Malachuk

**Topic:** Truth, Goodness, Beauty, and Literary Theory

**Aim:** 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:** Mostly discussion, with some lecture and possibly films

**Assignments:** Papers

**Tentative Reading List:** What can literature teach us about truth, goodness, and beauty? Should literature tell the truth? We'll consider what Plato, Aristotle, and other ancients wrote about Homer and Sophocles in this regard. Should literature promote morality? We'll learn what Nietzsche, the most important modern philosopher, wrote in *The Birth of Tragedy* about tragic plays as well as operas by Richard Wagner. Finally, what's the point of literary beauty, and beauty generally? We'll read one of the most important recent answers, Elaine Scarry's *On Beauty and Being Just*, which considers poets like Keats and artists like Matisse. Required: *Classical Literary Criticism* ISBN: 0140446516; *The Birth of Tragedy* ISBN: 0521639875; and *On Beauty and Being Just* ISBN: 0691089590. Total cost: \$45 (list), much less purchased used/online

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

## **ENG 383 Public and Persuasive Writing**

Section Q1 – Sherie Brigham

**Aim:** We will focus on the theories, writing strategies, forms, and ethics of public and persuasive writing and explore issues such as intellectual property, propaganda, and biased language.

**Teaching Method:** I will occasionally lecture, but peer response workshops, writing skills workshops, class discussions of assigned readings, and in-class written responses to film and text prompts will fill most of our time together.

**Assignments:** You will read, analyze, critique, and create texts in a variety of public and persuasive modes, writing four short papers in addition to one final researched-based paper, project, or performance. You will have an opportunity to revise all formal paper assignments. A classroom presentation summarizing findings and conclusions from your researched paper or project will constitute your final exam. We will do in-class writing activities each time the class meets. I give occasional in-class, open book quizzes on assigned readings.

**Tentative Reading List:**

- George Orwell's *1984*
- Killingsworth's *Appeals in Modern Rhetoric: An Ordinary Language Approach*
- Hacker's *A Pocket Style Manual*
- Graff and Berkenstein's *They Say/I Say*
- I will provide additional readings and handouts from time to time.

**Prerequisite:** ENG 180 and 280 or their equivalents

## **ENG/REL 492(G): Religion, Literature, and Film**

Section Q01 - Everett Hamner

**Topic:** Global Pursuits of Meaning

**Aim:** This course pursues the unique insights contemporary fiction and film offer for understanding world religions and spiritualities. What do such narratives suggest about similarities and differences between Midwestern Protestantism and New York City Judaism, or between Iranian Islam and New Zealand indigenous spirituality? Conversely, the course considers the value of religious and secular questions for understanding literary and filmic characters and plots. What can understanding basic concepts of Hinduism or Taoism, for instance, reveal about an Oscar-winning film or a major science fiction novel? Coursework includes quizzes, essays, and a unique radio-program inspired conversation assignment.

**Teaching Method:** Discussion

**Prerequisite:** ENG 299 with a grade of C or better, one 100- or 200-level religious studies or philosophy course, or consent of instructor.

## *Honors College*

### **GH 101: Horror Fiction**

Section 93 – Alice Robertson

**Topic:** Things that Go Bump in the Night, and there really is something in your closet late at night when the lights are off.

**Aim:** The purpose of this course is to introduce you to the popular genre of fiction in general and the sub-genre of horror in particular. Through close and critical reading of selected novels and short stories, we will trace the history of horror, examine the characteristics of this sub-genre, and investigate how horror works on a modern reader – what frightens you and why. The ultimate goal of the course is to give you an understanding of what horror is, how it works, and why it works generation after generation; we will also examine the cultural contexts of particular horror texts to determine what they reflect and reveal about a particular culture in a particular time and place – for example, *Dracula* and Victorian England. Together we will read a series of short stories and novels, beginning with the early 19<sup>th</sup> Century works of Mary Shelley and Edgar Allan Poe and finishing with 21<sup>st</sup> Century best selling authors Stephen King and Anne Rice. Thus we will examine almost two centuries of horror fiction through class discussion, collaborative group work and the pairing of our written texts with their film counterparts to better understand the literary genre itself, the societies in which the stories are set, and the audiences that, generation after generation, are captivated by them.

#### **Tentative Reading List:**

- Two Poe short stories and one film
- *Horror Fiction: An Introduction*, Gina Wisker
- *Frankenstein*, Mary Shelley and two films
- *Dracula*, Bram Stoker and two films
- Hitchcock's film, *The Birds*
- *The Haunting of Hill House*, Shirley Jackson and scenes from the film
- *The Shining*, Stephen King and scenes from the film with Jack Nicholson
- *Jaws*, the Spielberg film
- *Interview with the Vampire*, Anne Rice and scenes from the film

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

### **GH 101: King Arthur**

Section 96 – 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*. We will consider topics such as the supernatural realm, figures with supernatural powers (Merlin, Morgan Le Fay) and objects (the Grail, Excalibur.) Codes of behavior will be another focus. How should a truly chivalrous knight conduct himself? What happens when the demands of the code of courtly love collide with human sexuality?

**Teaching Method:** Seminar discussion, individual conferences

**Assignments:** Papers (two of which include formal drafts) Response papers (one page)

#### **Tentative Reading List:**

- Alfred, Lord Tennyson. *Idylls of the King*.
- Malory, Thomas. *Le Morte Darthur: The Winchester Manuscript*.

- Lacey, Norris J., ed. *The Lancelot-Grail Reader*.
- Morris, William. "Defence of Guenevere."

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

## *Arts & Sciences*

### **A&S 195 Intro to Liberal Arts & Sciences: *The National Pastime***

Section 001 – Bill Knight

**Aim:** Increase awareness of and articulation about the interrelated influences that affect people from an interdisciplinary perspective – with baseball as the main example.

**Teaching Method:** Lectures, media presentations, discussions and assignments outside of class

**Assignments:** Reviews of "baseball novel" and "baseball movie"; select summaries of discussion topics from arts, sciences and humanities (including biology, chemistry, history, journalism, math, philosophy, physics, political science, psychology, sociology and women's studies); one research paper and two tests.

**Tentative Reading List:** *The Cambridge Companion to Baseball*, by Leonard Cassuto and Stephen Partridge is required.

**Prerequisite:** None