

# English & Journalism Course Descriptions Spring 2015

## Macomb Campus

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

#### ENG 100 Introduction to Writing

Section 1 – Jacque Wilson-Jordan

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

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

**Assignments:** The writing assignments will tentatively include a description, a narrative collage, an expository essay, a summary and response to reading, and a reflection/analysis. Daily assignments in class will be another important component of the final grade.

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

**Prerequisite:** Placement into ENG 100

#### ENG 180 College Composition I

Section 37 – Magdelyn Helwig

**Aim:** In ENG 180, you will be introduced to writing as a social activity with the goal of providing you with the knowledge you need to learn how to write. From the short, simple Tweet to the long, complex grant proposal, you write every day, and in ENG 180 you will learn that all writing is a reflexive social act that involves the dynamic interaction of purpose, audience, context, and convention.

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

**Assignments:** Three primary assignments with multiple supporting assignments.

**Tentative Reading List:** *Joining the Conversation* (Mike Palmquist) and WIU Guide to ENG 180

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

#### ENG 180 College Composition I

Sections 1, 2, 4, 6, 7, 10, 13, 16, 18, 22, 23, 26, 29, 32, 35, and 39 – various instructors

**Aim:** In ENG 180, you will be introduced to writing as a social activity with the goal of providing you with the knowledge you need to learn how to write. From the short, simple Tweet to the long, complex grant proposal, you write every day, and in ENG 180 you will learn that all writing is a reflexive social act that involves the dynamic interaction of purpose, audience, context, and convention.

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

**Assignments:** Three primary assignments with multiple supporting assignments.

**Tentative Reading List:** *Joining the Conversation* (Mike Palmquist) and WIU Guide to ENG 180

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

## **ENG 180 College Composition I**

Sections 9, 17, 34 – Brenda Porter

**Aim:** An introduction to college writing, emphasizing the writing process (pre-writing, drafting, revising, editing/proofreading) as well as the development of research, reading, and analytical skills.

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

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

## **ENG 280 College Composition II**

Sections I01 (Online), 1, 7 – Kathleen O'Donnell-Brown

**Aim:** In addition to meeting the objectives established by the Department of English and Journalism for 280, we will concentrate on critical reading and writing skills. Students will practice reading, summary, and analysis skills in connection with the writing of others. Students will examine discourse communities in-depth. 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 success.

**Teaching Method:** We will alternate meeting in the computer lab 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* – 4th Edition – Barnet and Bedau. (Book is under \$20.) Texts from the library and the internet associated with the concept of success will be assigned. A handbook may be required for the online section.

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

## **ENG 280 College Composition II**

Sections 13, 17, 28 – Jose Fernandez

**Topic: The Production, Consumption, and Politics of Food in the US**

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

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

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

**Tentative Reading List:** Sylvan Barnet and Hugo Bedau's *From Critical Thinking to Argument* (4th ed.).

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

## **ENG 280 College Composition II**

Sections 21, 35, 37 – Carol Bollin

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

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

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

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

### **Tentative Reading List:**

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

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

## **ENG 280 College Composition II**

Section 29 – Alisha White

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

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

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

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

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

## **Undergraduate Courses**

### **English**

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

Sections 1, 2 – Timothy Helwig

##### **Topic: Introduction to 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. We will study how early American fiction authors—Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Harriet Wilson— 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 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 examine how contemporary American novels use the Gothic to imagine life in a post-industrial society.

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

**Assignments:** Daily readings, reading quizzes, essays, and exams.

**Tentative Reading List:** Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Harriet Wilson, Henry James, William Faulkner, Flannery O'Connor, Shirley Jackson, and others.

**Prerequisite:** None

#### **ENG 275 Introduction to Queer Studies**

Section 15 – Merrill Cole

**Aim:** What are “Queer Studies”? For cultural conservatives, these words signify at best the decline of academic study into the trivial and the obscene, and at worst the recruitment of innocent youth into a life of depravity,

despair, and disease. Many self-identified lesbians and gay men, moreover, object to the word, “queer.” Some argue that it has an implicit masculine bias, like the word, “gay,” before it; others find it an ugly term of derogation; still others see it as too inclusive, deeply uncomfortable with the fact that certain practicing heterosexuals have appropriated “queer” as the adjective of choice for their own activities. Often queer activists outside academia disparage “queer studies,” along with its kissing cousin, “queer theory,” as ivory tower mumbo-jumbo, useless to people’s everyday struggles. Even queer studies supporters disagree about what this newly-emerging field should become.

Yet the discipline of queer studies provides indispensable tools for studying sexual diversity, the diversity that this class will explore in a variety of media, including literature, film, and visual art. It will also provide historical context and delve into political controversies. Queer studies does not simply affirm non-normative sexuality, but interrogates the meaning of human eroticism in all of its forms, including the heterosexual. It offers powerful modes of social critique. Perhaps this conjunction of sex and study appears nonsensical, or silly. Listen, then, to the words of Audre Lorde: “Our erotic knowledge empowers us, becomes a lens through which we scrutinize all aspects of our existence, forcing us to evaluate those aspects honestly in terms of their relative meaning within our lives. And this is a grave responsibility, projected from within each of us, not to settle for the convenient, the shoddy, the conventionally expected, nor the merely safe.”

**Tentative Reading List:**

Aoki, Ryka. *Seasonal Velocities*. ISBN: 9780985110505

Bechtel, Alison. *Fun Home: A Family Tragicomic*. ISBN: 978-0618871711

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

Foucault, Michel. *The History of Sexuality, Volume 1*. ISBN: 978-0679724698

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

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

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

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

We will also watch films, view artworks, and listen to music.

**Prerequisite:** None

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

Section 2 – Roberta Di Carmine

**Aim:** To study films as an art form including technical developments and various critical approaches. Students will learn terminology that allows them to critically examine classic as well as contemporary films and discuss them from aesthetic, historical and social perspectives. Films to include: *The Kid* (1921, dir. Charlie Chaplin. US), *Bed and Sofa* (1927, dir. Abram Room. Soviet Union), *Singin’ in the Rain* (1951, dir. Stanley Donen and Gene Kelly. US), *The Lady from Shanghai* (1947, dir. Orson Welles. US), *Some Like it Hot* (1959, dir. Billy Wilder. US), *La strada* (with subtitles, 1954, dir. Federico Fellini. Italy), *Fargo* (1996, dir. Joel Coen. US), *Night and Fog* (with subtitles, 1955, dir. Alain Resnais. France), *Crouching Tiger, Hidden Dragon* (2000, dir. Ang Lee. Taiwan/Hong Kong/US/China), *Wall-E* (2008, dir. Andrew Stanton).

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

**Assignments:** Weekly in-class activities (screening reports, film reviews, sequence analyses, quizzes), 4 film papers, and a final exam.

**Prerequisite:** None

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

Section 3 – 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.

**Assignments and Grading:**

Paper Series – 60%

Examination Series – 40%

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

**Prerequisite:** None

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

Sections 1, 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.

**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:

Close reading paper series – 50%

Creative assignments – 5%

Reflective essay – 5%

Class participation – 10%

Midterm and final examinations – 30%

**Tentative Reading List:**

ENG 299 Course Pack

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

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

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

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

Sharon Olds, *Satan Says*, University of Pennsylvania (0822953145)

William Shakespeare, *The Sonnets*. Putnam/Penguin Signet ([0-140-71453-7](tel:0-140-71453-7))

Steve Tomasula, *IN & OZ*, University of Chicago ([978-0226807447](tel:978-0226807447))

**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 or 290

## ENG 300 Short Story

Section 2 – Christopher Morrow

**Aim:** Because short stories are obviously short, what is unsaid or only implied often plays a more prominent role than in longer forms. Short stories, like poetry, often require the reader to fill in more details. These qualities make it a ideal form for speculative fiction (including but not limited to, science fiction, horror, fantasy and the supernatural). This course examines the speculative fiction short story as a specific form of narrative fiction, asking questions about the significance of length and its impact on the formal and thematic elements of the stories themselves. We will examine short stories both individually and in the context of single author collections, asking how our understanding and appreciation of short stories shift in these different contexts. As a general education course, this course will also provide students the opportunity to continue to develop and practice critical reading and writing skills.

**Assignments:** Daily reading; short essays; exams

**Tentative Reading List:** Science fiction, horror, fantasy, and supernatural short stories by a variety of writers.

**Prerequisite:** None, but ENG 180/280 HIGHLY recommended

## ENG/WS 301 Women and Literature

Sections 1, 2 – Marjorie Allison

**Aim:** In the introduction to *Women of the Century: Thirty Modern Short Stories*, Regina Barreca offers the following justification for the anthology:

Why anthologize stories by modern women writers? Isn't a good short story simply a good short story, regardless of who wrote it? This collection grew from a belief that women have different stories to tell

than do their male counterparts. Although these stories offer insights and pleasures to both male and female readers, they reflect a vision of the world that is particular to the woman writer. (1)

In this course we are going to examine Barreca's argument in relation to short stories 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:** None, but ENG 280 HIGHLY recommended

## ENG 306 Forms of the Novel

Section 1 – Timothy Helwig

**Topic: American Gothic Novel**

**Aim:** With a series of contemporary critical articles to help frame our discussion, this course will consider how the American Gothic novel's evolving formal elements reflected and shaped the broader movements in American literary history. We will study representative Gothic novels from American romanticism, realism, modernism, and postmodernism, and we will analyze their constructions of American identity, paying special attention to representations of class and racial difference.

**Teaching Method:** Lectures and discussion.

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

**Tentative Reading List:** Charles Brockden Brown, Nathaniel Hawthorne, Edgar Allan Poe, E.D.E.N. Southworth, William Faulkner, Toni Morrison, and others.

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

## ENG 314 Shakespeare (and his contemporaries)

Section 1 – Christopher Morrow

**Aim:** While Shakespeare's plays are some of the most read, studied, and performed works of literature, they are also some of the most intimidating for students unfamiliar with them. This course, designed for English majors and minors, will provide an opportunity to study a selection of William Shakespeare's major comedies, histories and tragedies as well as plays by his contemporaries. No previous experience with Shakespeare or Renaissance drama required nor expected. In addition to engaging current critical debates, we will read and situate these plays within the historical, cultural, theatrical and textual contexts which acted upon the creation of these works and continue to act upon current interpretations. Ultimately, this course will not expose you to all of Shakespeare's works, but it will equip you with the necessary tools to engage in thoughtful and sophisticated verbal and written discussions of them. It will prepare you to read, and hopefully enjoy, the rest of Shakespeare's works on your own.

**Assignments:** Daily readings; short essays; research essay

**Tentative Reading List:** Will include some of the most famous of Shakespeare's plays (such as *Hamlet*, *Othello*, or *Midsummer Night's Dream*) as well as some of his lesser known works (such as *As You Like It*, *The*

*Winter's Tale*, or *Cymbeline*) and will include works by some of his popular contemporaries such as Christopher Marlowe, Thomas Dekker, or Ben Jonson.

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

## **ENG 357 Nation and Literature**

Section 1 – Shazia Rahman

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

**Teaching Method:** Our discipline is one that encourages a community of readers to not only think and write about literary texts, but also to talk, at length, about them. 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. 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:**

*The Struggle for Pakistan* by Ayesha Jalal

*Cracking India* by Bapsi Sidhwa

*Noor* by Sorayya Khan

*Trespassing* by Uzma Aslam Khan

*Burnt Shadows* by Kamila Shamsie

*Welcome to Americastan* by Jabeen Akhtar

*Ramchand Pakistani* directed by Mehreen Jabbar

Various materials from the library and WesternOnline

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

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

Section 2 – Alisha White

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

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

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

### **Tentative Reading List:**

Required Texts



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

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

#### Suggested Texts

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

Buehl, D. (2011). *Developing Readers in the Academic Disciplines*. Intl Reading Assn. Ruddell, M.R. (2008).

*Teaching Content Reading and Writing*, 5th. ed. NY: John Wiley and Sons.

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

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

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

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

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

Section 1 – Christine Iwanicki

**Aim:** This class is an exploration of significant themes and questions regarding literary and rhetorical theory. We will read a variety of key statements in the development of literary theory, beginning with ancient sources such as Plato and Aristotle. As the course unfolds, however, we will read additional texts from the 18th through the early 21st centuries, covering an expansive chronology of thought. The reading will be dense and difficult, but students who persevere will gain a richer context for thinking about what it means to be a reader, writer, and interpreter of literature and of various manifestations of "culture." Key questions will include: What does it mean to formulate an interpretation of a text or of a cultural phenomenon? How does the exploration of literary theory lead to a deeper understanding of the intellectual activities we engage in when we "respond" to texts and other cultural phenomena? How is difference (in the forms of sexual orientation/gender/racial/economic class/national identity) manifested through our practices of the interpretation of texts? We will tie our explorations of literary theory to pragmatic issues such as (1) definitions of what it means to "interpret," (2) relationships between the elements of "literary structure" and our acts of interpretation, (3) views about the nature of language (esp. in light of the frameworks offered by Bakhtin, Saussure, and Wittgenstein), (4) understandings of the relationship between ideology and literature, and (5) understandings of different "modes"/"schools" of literary interpretation.

**Teaching Method:** A combination of lecture and discussion.

**Assignments:** Approximately 4 papers of 5-8 pages each. A final, self-reflexive exercise ("open book") to be completed during final exam week

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

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

## **ENG 381 Technical Communication**

Sections I01 (Online), 1 – Bill Knox

**Aim:** The course will provide practice in processes and products of technical communication, developing informative, reader-centered technical communication, by writing, testing, and revising common genres and styles. Writing instruction will focus on the special features of technical and report writing as well as invention, drafting, revising, and proofreading skills in an online environment.

**Teaching Method:**

Sec. 1 – This section will combine lecture, discussion, and writing workshops.

Sec. I01 – This section will be offered in the WesternOnline environment.

## **Assignments:**

Sec. 1 – Students in this section will complete five reports and letters on suggested topics, peer review of 4 reports and letters, an oral report, a final project, and a class portfolio.

Sec. I01 – Students in this section will complete five reports and letters on suggested topics, peer review of 4 reports and letters, short biweekly writings, a PowerPoint, and a final project.

## **Tentative Reading List:**

Anderson, Paul V. *Technical Communication: A Reader-Centered Approach*. 8th ed. Boston: Wadsworth, 2014.

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

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

## **ENG 382 Editing and Reviewing**

Section 1 – Bill Knox

**Aim:** Students will study the theory of editing and reviewing documents and practice editing skills on a variety of texts. In particular, the class will focus on peers or colleagues helping one another to improve their writing.

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

**Assignments:** Students will edit ten shorter and longer documents of their own work and that from published sources. Each edited document will also have a brief explanation of the editing made. **NOTE: Students should bring to class three papers they have written for earlier classes or other writing which may include letters, journal entries, reports, or other extended writing.**

**Tentative Reading List:** Einsohn, Amy. *The Copy Editor's Handbook*. 3<sup>rd</sup> ed. Berkeley: U California P, 2011. Print. Other relevant articles to be assigned.

**Prerequisite:** ENG 380, or permission of instructor.

## **ENG 385 Intermediate Poetry Workshop**

Section 1, Q1 – Merrill Cole

**Aim:** This course offers poets the opportunity to refine and develop their skills and to explore a variety of poetic techniques, genres, and strategies. Becoming a better poet means more than mastering technique, though we will spend a good deal of time practicing poetic form, both traditional and experimental. Becoming a better poet also means developing critical awareness of ourselves and of the world around us. This seminar will explore poetic composition as the opportunity to live up to the potential of who we are and to explore who we might become. The best writers are the best readers, for contrary to popular belief, writers must carefully study other writers in order to excel at their art. We will carefully study the productions of a wide variety of published poets, always with an eye to learning about technique. The poems will serve to increase the understanding of literary language, to widen the vocabulary, to cultivate the appreciation of diverse styles, and to inspire our own creations.

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

**Tentative Reading List:** Addonizio, Kim. *Ordinary Genius: A Guide for the Poet Within*. ISBN: 0393334163  
There will also be poems & materials to download from my website.

**Prerequisite:** ENG 285 or permission of instructor

## **ENG 393 American Film Genres**

Section 1 – Roberta Di Carmine

### **Topic: Science Fiction**

**Aim:** To investigate formal and narrative characteristics of the American science fiction film and analyze key concepts of the genre (codes and conventions, representations). Films to include: *The Day the Earth Stood Still*

(1951, dir. Robert Wise); *Forbidden Planet* (1956, dir. Frank Wilcox); *Star Wars* (1977, dir. George Lucas); *Logan's Run* (1976, dir. Michael Anderson); *Alien* (1979, dir. Ridley Scott); *Back to the Future* (1985, dir. Robert Zemeckis); *12 Monkeys* (1995, dir. Terry Gilliam); *Star Trek: First Contact* (1996, dir. Jonathan Frakes); *Gattaca* (1997, dir. Andrew Niccol); *The Matrix* (1999, dir. Andy and Lana Wachowski); *Idiocracy* (2006, dir. Mike Judge)

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

**Assignments:** In-class activities (screening reports, film reviews, sequence analyses), group presentations, 4 film papers and a final paper.

**Prerequisite:** ENG/BC 290, ENG 299 with a grade of C or better, or consent of instructor

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

Section 1 – Bonnie Sonnek

**Aim:** This course is designed to prepare candidates for completing the EdTPA during student teaching. Your copy of the EdTPA will be on Western Online, so please bring that to class the first week. As we examine and practice activities for the student teaching requirement, we will also be developing classroom theories and practices and joining the two. The class will explore a variety of instructional strategies and assessments, along with accompanying technology to appeal to different learners in the classroom, including English Language Learners (ELLs). A language arts teacher must create an environment that ensures varied writing and broad reading, a community of rich, specific responders, and many opportunities for learning. You will practice what you have learned in the English Education courses.

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

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

**Tentative Reading List:** TBA

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

## **ENG 466(G) Teaching Literature and Reading in Secondary Schools**

Section 1 – Alisha White

**Aim:** In this course, English Education majors will consider pedagogical approaches for teaching secondary literature and reading using a range of texts from multiple perspectives. Students will read a range of texts that may be read in secondary English classrooms, in order to consider the teaching possibilities, differentiation options, assessment and evaluation methods, and use of state and national standards.

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

**Assignments:** Pedagogy article review, mini-lesson workshops, literary responses, artifactual literacies project

**Tentative Reading List:**

Required Texts:

Groenke & Scherff, *Teaching YA Lit through Differentiated Instruction*

Pahl & Rowsell, *Artifactual Literacies: Every Object Tells a Story*

Hayn & Kaplan, *Teaching Young Adult Literature Today*

Suggested texts:

Milner, Milner, & Mitchell, *Bridging English* (5th Edition)

Tovani, *I Read It, But I Don't Get It: Comprehension Strategies for Adolescent Readers*.

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

## **ENG 471(G) Language Diversity and Grammar for Teachers**

Section 1 – Bonnie Sonnek

**Aim:** This course examines the relationships among standard and nonstandard dialects and effective practices for teaching grammar. Candidates will plan instruction that incorporates knowledge of language—structure, history and conventions—to facilitate students' comprehension and interpretation of print and non-print

texts. Candidates will design instruction that incorporates students' home and community languages to enable skillful control over their rhetorical choices and language practices for a variety of audiences and purposes. Candidates also will use knowledge of theories and research to plan instruction responsive to students' local, national and international histories, individual identities (e.g. race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic status and community environment), and languages/dialects as they affect student' opportunities to learn in ELA.

**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, mastering standards, writing lesson plans that address NCTE standards.

**Tentative Reading List:** TBD

**Prerequisite:** ENG 280 and 372, or consent of instructor (372 requirement is currently being waived)

## **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, *Life of Pi*

J. M. Coetzee, *The Life and Times of Michael K*

Keri Hulme, *The Bone People*

Arundhati Roy, *The God of Small Things*

Anne Enright, *The Gathering*

A.S. Byatt, *Possession*

Salman Rushdie, *Midnight's Children*

As well as selected essays

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

## **ENG 487 Advanced Nonfiction Workshop**

Section 1 – Barbara Ashwood

**Aim:** ENG 487 is an advanced level creative nonfiction workshop that builds upon the knowledge and skills acquired in ENG 387. You will continue to improve your writing through exercises, analysis and discussion of creative nonfiction pieces (including memoir, personal essays, literary journalism, and flash nonfiction), texts about craft, and the feedback you receive during workshops. You are expected to not only compose and edit your own pieces but also provide thoughtful and detailed criticism of all texts.

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

**Prerequisite:** ENG 285 and 387 or consent of instructor

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

Section 1 – Roberta Di Carmine

### **Topic: Italian Cinema**

**Aim:** The aim of this course is to develop interpretative skills relevant to the study of Italian cinema by examining some of its most significant films. More specifically, we will analyze the ways in which Italian society is portrayed by focusing on how family and human relationships are generally typified in Italian cinema. We will cover the major film movements, periods, and genres, from *cinema muto* (the silent period), Neorealism and “*commedia all’italiana*” (Italian style comedy) to “Spaghetti Western,” horror, animation and the most recent works made by contemporary directors.

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

**Assignments:** In-class activities (screening reports, film reviews, sequence analyses), group presentations, 4 film papers and a final research paper

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

## **Journalism**

### **JOUR 121 Introduction to Mass Communications**

Section 21 – Teresa Simmons

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

**Prerequisite:** None

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

Section 21 – Lisa Kernek

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

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

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

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

**Prerequisite:** None

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

Section 21 – Lisa Kernek

**Aim:** This course builds on the news reporting and writing skills introduced in JOUR 231 Reporting for Mass Media I. Students cover news beats in Macomb and learn to find stories, report with depth and write clean copy. Students will also read and discuss prize-winning works of journalism.

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

**Assignments:** Three beat stories, lab exercises, readings and quizzes

**Tentative Reading List:** *America's Best Newspaper Writing 2008-2009* published by the Poynter Institute; *Associated Press Stylebook* recommended

**Prerequisite:** JOUR 231

## **JOUR 329 Fundamentals of Public Relations**

Section 21 – Mohammad Siddiqi

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

**Teaching Method:** Class lecture by the instructor and class participation and discussion by students

**Assignments:** Assigned Readings: Students are required to complete reading of assigned chapters from the text before coming to class, so they can actively participate in class discussion. Class participation will be counted in determining the course grade. Additional reading materials may be assigned from time to time. Quizzes: Students should be ready for multiple choice, yes/no or fill-in the blanks type of short quiz after every two to three weeks. In total there will be five quizzes. Case Study: To help students understand the ideas expressed in a specific chapter and gain more writing experience, four problem-solving questions will be assigned during the course. Papers should be 2-3 pages, typed, double-spaced. Examinations: There will be a midterm and a final examination. Questions may be multiple choice or essay. Material from class lectures and handouts, as well as from the text, will be used.

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

**Prerequisite:** None. Open to non-majors.

## **JOUR 330 Magazine and Feature Writing**

Section 21 – Richard Moreno

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

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

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

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

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

## **JOUR 331 Advertising Principles and Practice**

Section 21 – Teresa Simmons

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

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

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

**Prerequisite:** None

## **JOUR 333 - Specialized Press**

Section 21 – Richard Moreno

### **Topic: Magazine Content and Design**

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

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

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

**Tentative Reading List:** *The Magazine From Cover to Cover*, Third Edition by Sammye Johnson and Patricia Prijatelj

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

## **JOUR 335 Photojournalism**

Section 21 – Lisa Kernek

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

**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

\* Cameras are provided at no charge.

## **JOUR 348 Advertising Copy Layout**

Section 21 – Teresa Simmons

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

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

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

**Prerequisite:** JOUR 331

## **JOUR 415(G) Mass Communication Research Methods**

Section 21 – Yong Tang

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

**Teaching Method:** Lectures, seminar discussions, in-class presentations, face-to-face and one-on-one office conferences, reading and critiquing sample research proposals, step by step instructions on writing a research proposal.

**Assignments:** Students will read assigned chapters of the textbook. Three multiple-choice tests will be given to examine students' understanding of textbook materials. Students will also be required to read and analyze scholarly articles that employ both qualitative and quantitative research methods. The final project will be a formal research proposal (no less than 15 pages plus the bibliography). Students will complete the project in separate assignments and are expected to present their research findings to class by the end of the semester. Questions and concerns about the final project will be answered and resolved during several face-to-face and one-on-one office conferences.

**Tentative Reading List:** Leslie A. Baxter and Earl Babbie, *The Basics of Communication Research* (Thompson/ Wadsworth, 2004) (required). Fred Pirczak, *Evaluating Research in Academic Journals: A Practical Guide to Realistic Evaluation* (Pirczak, 2005) (optional).

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

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

Section 21 – Yong Tang

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

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

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

**Tentative Reading List:** Don Pember and Clay Calvert, *Mass Media Law* (19<sup>th</sup> edition or older versions, McGraw Hill) (required). Mark Pearson, *Blogging and Tweeting without Getting Sued: A Global Guide to the Law for Anyone Writing Online* (2012, Allen Unwin) (optional) (placed on course reserves).

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

## **JOUR 440 Digital Media Skills for Journalists and PR Practitioners**

Section 21 – Yong Tang

**Aim:** The course will prepare journalism and public relations students to enhance digital media skills such as social media tools, multiplatform storytelling and data visualization so students know how to generate and deliver news stories more effectively to web-based audiences. By the end of the semester, students should be able to use blogging and social media for news reporting and writing, assess and create journalism work driven by data, and know how to report and write across different media platforms.

**Teaching Method:** lectures, hands-on computer lab exercises, class discussions and critique on work by classmates and professional journalists.

**Assignments:** various reporting and writing assignments for multi-platform storytelling, social media and data visualization. All work leads to the completion of a digital multimedia portfolio by the end of the semester.

**Tentative Reading List:** Mark Briggs, *Journalism 2.0: How to Survive and Thrive, A Digital Literacy Guide for the Information Age* (2007).

**Prerequisite:** JOUR232 or consent of the instructor.



# Graduate Courses

## English

### ENG 530 Forms

Section 1 – Margaret Sinex

Two basic elements comprise every romance novel: a central love story and an emotionally satisfying and optimistic ending. ... The main plot centers around individuals falling in love and struggling to make the relationship work.... [T]he love story ...[must be] the main focus of the novel. In a romance, the lovers who risk and struggle for each other and their relationship are rewarded with emotional justice and unconditional love.

- The RWA (Romance Writers of America)

**Aim:** In ENG 530 we will investigate the romance novel's indebtedness to earlier English texts. The class will study its antecedents in 19<sup>th</sup>-century "sensation novels" and 18<sup>th</sup>-century Gothic novels. We will trace the persistence of issues such as love triumphing over obstacles, marriage, sexuality, identity, and "happy endings" back to the late medieval period. As in our contemporary romances, the popular medieval English romances 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 take the form of threats to the cohesion of the nuclear family such as infertility, sexual violence, kidnapping, enforced exile, false accusations, and mistaken identities. The (usually) happy endings see the protagonist maintaining or improving his/her social rank. We will consider a range of gender issues such as the targeting of women as the audience for this particular genre. The mode of delivery will also be a topic: the serialization of "sensation novels" and the mass-market production of contemporary romance novels.

**Teaching Method:** Lecture and discussion

**Tentative Reading List:**

One (or more) representative *Harlequin Romance*

M. E. Braddon *Lady Audley's Secret*

Emily Brontë *Wuthering Heights*

Maria Edgeworth *Castle Rackrent*

Horace Walpole *Castle of Otranto*

Selected romances from *Four Middle English Romances: Sir Isumbras, Octavian, Sir Eglamour of Artois, Sir Tryamour* Ed. Harriet Hudson

Selected romances from *Sentimental and Humorous Romances: Floris and Blancheflour, Sir Degrevant*. Ed.

Erik Kooper

**Prerequisite:** Graduate standing

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

Section 200, TQ1 – Christine Iwanicki

**Topic: The Materiality of Language**

**Aim:** This course will explore the theme of "The Materiality of Language" in literary studies. We will examine issues such as the relationships between and among (1) notions of "text" and "structure," (2) text, author, and psyche, and (3) language, representation, and socio-political arrangements. We will begin by looking at the work of critics associated with the school of The New Criticism, along with critics associated with the school of Russian formalism. As the course unfolds, we will read Susan Handelman's book, *The Slayers of Moses: The Emergence of Rabbinic Interpretation in Modern Literary Theory*, along with key texts by M.M. Bakhtin and members of the school of Russian Formalism. In addition to Russian formalism, we will consider the impact of the Anglo-American school of The New Criticism in the first half of the twentieth century as a key movement that shapes notions of the materiality of language. Finally, we will look at selected works by Ludwig Wittgenstein and Jacques Derrida in an effort to create a platform that helps us to understand the materiality of

language in literary studies as it now manifests itself in areas such as African-American criticism, The New Historicism, Feminist Criticism, and Queer Theory and Theories of Gender Performativity.

**Teaching Method:** A combination of lecture and discussion.

**Assignments:** Occasional response statements (2-4 pages) in relation to assigned readings, a mid-term paper of about 5-7 pages, and a final paper of 15-20 pages.

**Tentative Reading List:** TBA

**Prerequisite:** Graduate Standing

## **ENG 552 Pedagogical Issues in English Studies**

Section 1, Q1 – Rebekah Buchanan

**Topic: New Media Pedagogy (or Teaching and Technology)**

**Aim:** What does it mean to be literate? How have literacies changed with the introduction of new media and technologies? In this class we'll examine how new technologies and new media change the way people learn and how these changes are tackled in English studies. We will explore the debates around new media, digital humanities, and technologies in the classroom and interrogate different types of literacies. We will ground our discussions in the belief that literate practices are embedded in social practices, contexts, and identities and that it is these social and cultural contexts that allow us to acquire and study literacies. We'll engage in sociocultural approaches to exploring new literacies and literacy in connection with social practices, developing ways to connect sociocultural approaches to digital technologies in the English classroom.

**Prerequisite:** Graduate Standing

## **ENG 584 Research Methods in Writing Studies**

Sections 300, Q90 – Neil Baird

**Topic: The “Empirical Turn” in Writing Studies**

Clearly, you won't be able to answer all your research questions (and others that occur to you) just by looking at the text. You are going to need to talk with people who use writing as a tool and possibly even watch them at work. – Donna Kain & Elizabeth Wardle

**Aim:** This graduate seminar investigates the quantitative, qualitative, and mixed methods approaches important to the study of writing, preparing graduate students interested in writing, rhetoric, and literacy to function competently as researchers in fields such as writing studies, communication, and education. This course offers tools necessary to form effective research questions, collect valid and reliable data, systematically analyze the data collected, and ethically represent research in publication. It also highlights the ethical dilemmas writing researchers face and explores how digital writing is transforming traditional research methods. Students can expect to design a research study that can be carried out in future contexts.

**Tentative Reading List:**

Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage, 2009.

Kirsch, Gesa and Patricia A. Sullivan, eds. *Methods and Methodology in Composition Research*. Southern Illinois UP, 1992.

Massey, Lance and Richard C. Gephardt, eds. *Changing of Knowledge in Composition: Contemporary Perspectives*. Utah State UP, 2011.

McKee, Heidi A. and Daniel Nicole DeVoss, eds. *Digital Writing Research: Technologies, Methodologies, and Ethical Issues*. Hampton Press, 2007.

Mortensen, Peter and Gesa E. Kirsch, eds. *Ethics and Representation in Qualitative Studies of Literacy*. NCTE, 1996.

Powell, Katrina and Pamela Takayoshi, eds. *Practicing Research in Writing Studies: Reflexive and Ethically Responsible Research*. Hampton Press, 2012

Nickoson, Lee, Mary P. Sheridan, and Gesa E. Kirsch, eds. *Writing Studies Research in Practice: Methods and Methodologies*. Southern Illinois UP, 2012.

North, Stephen. *The Making of Knowledge in Composition: Portrait of an Emerging Field*. Heinemann, 1987.

Saldana, Johnny. *The Coding Manual for Qualitative Researchers*. SAGE, 2012.

**Prerequisite:** Graduate standing

## General Honors

### **GH 101 Freshman Humanities Tutorial**

Section 27 – Barbara Ashwood

#### **Topic: The Beauty Myth**

**Aim:** Flip through Vogue or Cosmopolitan or Glamour. Peruse Maxim or Men's Health or GQ. Watch TV for an hour. How many images of beauty do you see?

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

**Teaching Method:** Group discussion, group work, and one-on-one conferences

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

### **GH 101 Freshman Humanities Tutorial**

Sections 96, 97 – Margaret Sinex

#### **Topic: King Arthur**

**Aim:** General Honors 101: King Arthur will allow students to satisfy their ENG 180 or ENG 280 writing requirement. This Freshman Humanities course will examine the development of the Arthurian tradition beginning with Mary Stewart's *The Hollow Hills* a novel that tells the tale of Arthur's conception, birth and upbringing from the point of view of Merlin the enchanter. Stewart sets these events in the chaotic, violent aftermath of the Roman withdrawal from Britain and offers us a jumping off place to explore the origins of central characters. We will investigate Merlin's roots in early medieval Welsh texts. We will also examine the transformation of Morgan Fe Fay from a powerful, benign, healing figure associated with goddesses early on to one of the King's most dangerous enemies by the end of the medieval period. And we will trace King Arthur's development over the centuries as he gradually emerges into a fully realized character in the works of major writers such as Thomas Malory and the poet Tennyson. In addition we will consider the question when did famous objects such as the Sword in the Stone, the Round Table and the Holy Grail first enter the Arthurian stories?

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

**Tentative Reading List:** The following is a partial list:

Mary Stewart *The Hollow Hills*

Rosemary Sutcliff *Sword at Sunset*

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

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

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

# Liberal Arts & Sciences

## LAS 195: Introduction to Liberal Arts and Sciences

Sections 1, Q1 – Dan Barclay

### Topic: Sustainable Cities and Towns

**Aim:** This course will use the theme of “Sustainable Cities and Towns” to provide a comparative introduction to the major areas of the liberal arts and sciences. Students will learn how each area of the arts and sciences evolved and how each area contributes to understanding the human condition. The course will place North American cities and towns in a global context.

**Teaching Method:** Class discussion, group activities, in-class writing workshops, peer reviews, and lecture.

**Assignments:** Students will write two essays, peer review classmates’ essays, complete in-class and take-home exercises, write midterm and final exams and compile a class binder and/or eportfolio.

**Reading List:** TBA

**Prerequisites:** None

# Quad Cities Campus

## Undergraduate Courses

### English

#### ENG 202 Introduction to Drama

Section Q1 – Dan Malachuk

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

**Teaching Method:** Lecture, discussion, live local theatre performances of *Julius Caesar* and *Antony & Cleopatra*

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

**Tentative Reading List:** *Drama: A Pocket Anthology*, Fifth Edition 0205032168

**Prerequisite:** None

#### ENG 280 College Composition II

Section Q1 – Dan Barclay

**Aim:** This advanced composition course will provide students with a deeper understanding of their own writing and how writing works. Students will gain knowledge about writing that they can apply to other writing situations. Students will also acquire experience engaging with scholarly articles and research and then practice conducting inquiry-driven research of their own.

**Teaching Method:** Class discussion, group activities, in-class writing workshops, peer reviews, and lecture.

**Assignments:** Students will write four essays, peer review classmates’ essays, and compile a class binder and/or eportfolio.

**Tentative Reading List:** *Writing about Writing: A College Reader* and other library and/or online readings.

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

## **ENG 305 Non-Fiction Forms**

Section Q1 – Dan Malachuk

**Aim:** Focusing on American non-fiction writing about humans and nature from Thoreau’s *Walden* to the present

**Teaching Method:** Lecture and discussion

**Assignments:** Papers and student presentations

**Tentative Reading List:** Thoreau, *Walden, Civil Disobedience, and Other Writings*, Third Edition 0393930904; Leopold, *A Sand Country Almanac* 019505928X; Berry, *The Art of the Commonplace: The Agrarian Essays of WB* 1593760078; *At Home on This Earth: Two Centuries of US Women’s Nature Writing* 1584651938

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

## **ENG 337 Contemporary American Literature**

Section Q1 – Everett Hamner

**Topic: Technology and Ecology**

**Aim:** This study of several major contemporary novels simultaneously considers emerging directions in early twenty-first-century US literature and growing questions about the future of “nature.” We will look directly at the problem of climate change and the ways in which various American publics have digested (or rejected) overwhelming evidence that *homo sapiens* is rapidly, perhaps even irrevocably transforming the planet. Going beyond the media rhetoric, though, we will see how American literature is telling this story slant: via an epic science fiction novel about terraforming Mars, a National Book Award-winning tale about a Midwestern man who loses part of his memory, a tale about an Appalachian woman’s exhaustion with her marriage and the natural discovery that redefines her, and a postapocalyptic survival narrative that reflects on the companionship that can grow between human beings and dogs. Also, please note that this course is “linked” with Dr. Malachuk’s ENG 305 course, Nonfiction Forms. On five occasions, the courses will meet jointly to discuss overlapping ecological questions. Students who take either course separately will receive the same amount of in-course hours as they would in another class; at the same time, they are invited to benefit even more by taking the two courses together.

**Teaching Method:** Discussion

**Assignments:** Four reading comprehension quizzes, regular argumentative writing exercises, public engagement project and presentation, and final paper and presentation

**Tentative Reading List:**

Kim Stanley Robinson, *Red Mars*

Richard Powers, *The Echo Maker*

Barbara Kingsolver, *Flight Behavior*

Peter Heller, *The Dog Stars*

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

## **ENG 348 Ethnic Literatures of the United States**

Section Q1 – Everett Hamner

**Topic: Word, Image and Race**

**Aim:** This course focuses on the literatures and cultures of the two largest ethnic minority groups in the United States, African Americans and Latinos/Latinas, while also considering how some of their most powerful narratives redefine whiteness and recast relationships between race, class, sexuality, gender, and religion. We will uncover both convergent and divergent elements of these groups’ histories, but also see how such broad categories can blur diverse identities. Many images of central historical figures like Martin Luther King, Jr. and Malcolm X will turn out to be incomplete if not heavily skewed, while tales of lesser-known “ordinary” citizens may prove surprisingly illuminating. One of the greatest novels of American literature, an innovative postmodern tale of organ trafficking and wrestlemania culture, an epic biopic about one of our nation’s most influential and least understood rebels, an indie science fiction film about immigration, a work of comic

journalism on America's most abandoned communities: together such stories will help us better understand the US's enduring struggles around racial difference, as well as the opportunities that begin to emerge when we embrace hybridity.

**Teaching Method:** Discussion

**Assignments:** Regular, brief responses to readings and lectures, four reading comprehension quizzes, interview project, and final paper and presentation

**Tentative Reading List:**

Ho Che Anderson, *King: A Comics Biography*

Ralph Ellison, *Invisible Man*

Ilan Stavans and Lalo Alcaraz, *Latino USA: A Cartoon History*

Karen Tei Yamashita, *Tropic of Orange*

Chris Hedges and Joe Sacco, *Days of Destruction, Days of Revolt*

**Prerequisite:** ENG 280 or consent of instructor

## **ENG 385 Intermediate Poetry Workshop**

Section 1, Q1 – Merrill Cole

**Aim:** This course offers poets the opportunity to refine and develop their skills and to explore a variety of poetic techniques, genres, and strategies. Becoming a better poet means more than mastering technique, though we will spend a good deal of time practicing poetic form, both traditional and experimental. Becoming a better poet also means developing critical awareness of ourselves and of the world around us. This seminar will explore poetic composition as the opportunity to live up to the potential of who we are and to explore who we might become. The best writers are the best readers, for contrary to popular belief, writers must carefully study other writers in order to excel at their art. We will carefully study the productions of a wide variety of published poets, always with an eye to learning about technique. The poems will serve to increase the understanding of literary language, to widen the vocabulary, to cultivate the appreciation of diverse styles, and to inspire our own creations.

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

**Tentative Reading List:** Addonizio, Kim. *Ordinary Genius: A Guide for the Poet Within*. ISBN: 0393334163  
There will also be poems & materials to download from my website.

**Prerequisite:** ENG 285 or permission of instructor

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

Section Q1 – Rebekah Buchanan

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

**Prerequisite:** None, but ENG 180/280 strongly recommended

## **ENG 476 Senior Seminar**

Section Q1 – Dan Malachuk

**Aim:** Focusing on the meanings of British Romantic topographies

**Teaching Method:** Lecture and discussion

**Assignments:** Papers and student presentations

**Tentative Reading List:** Wordsworth, *Lyrical Ballads* (1798, 1802) 0199601968; Shelley, *Frankenstein* (1818) 0199537151; Scott, *Ivanhoe* (1819, 1830) 0199538409

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

## Liberal Arts & Sciences

### LAS 195: Introduction to Liberal Arts and Sciences

Sections 1, Q1 – Dan Barclay

**Topic: Sustainable Cities and Towns**

**Aim:** This course will use the theme of “Sustainable Cities and Towns” to provide a comparative introduction to the major areas of the liberal arts and sciences. Students will learn how each area of the arts and sciences evolved and how each area contributes to understanding the human condition. The course will place North American cities and towns in a global context.

**Teaching Method:** Class discussion, group activities, in-class writing workshops, peer reviews, and lecture.

**Assignments:** Students will write two essays, peer review classmates’ essays, complete in-class and take-home exercises, write midterm and final exams and compile a class binder and/or eportfolio.

**Reading List:** TBA

**Prerequisites:** None

## Quad Cities Campus

### Graduate Courses

#### English

##### ENG 530 Forms

Section Q1 – Everett Hamner

**Topic – Ecofiction**

**Aim:** This graduate seminar explores contemporary ecological literature and especially the growing body of fiction that responds to the problem of humanly induced climate change. We will focus on narratives that investigate how the late twentieth and early twenty-first centuries are transforming our vision of nature, particularly as humanity increasingly shapes it through new technologies. Our goal is to develop a foundational knowledge of key primary and secondary works, repeated themes, and common structural choices in this genre, while pursuing pressing questions about the Earth and the ways in which we inhabit it. In the process, we will discover that this literature raises many seemingly peripheral questions—especially about gender, class, religion, national identity, and global economics—that will turn out to be inextricable from our debates about “the environment.” Naturally, then, students will be strongly encouraged to make the course their own, developing seminar papers that pursue areas of related but potentially far-ranging interest, whether the scale is local, global, or otherwise.

**Assignments:** Four reading comprehension quizzes, several secondary article annotations, discussion facilitation responsibilities, conference-length seminar paper and presentation

**Tentative Reading List:**

Timothy Clark, *The Cambridge Introduction to Literature and the Environment*

Rachel Carson, *Silent Spring*

Marilynne Robinson, *Housekeeping*

Kim Stanley Robinson, *Red Mars*  
Richard Powers, *The Echo Maker*  
Sandra Steingraber, *Living Downstream*  
Cormac McCarthy, *The Road*  
Barbara Kingsolver, *Flight Behavior*  
Peter Heller, *The Dog Stars*  
**Prerequisite:** Graduate standing

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

Section 200, TQ1 – Christine Iwanicki

### **Topic: The Materiality of Language**

**Aim:** This course will explore the theme of “The Materiality of Language” in literary studies. We will examine issues such as the relationships between and among (1) notions of “text” and “structure,” (2) text, author, and psyche, and (3) language, representation, and socio-political arrangements. We will begin by looking at the work of critics associated with the school of The New Criticism, along with critics associated with the school of Russian formalism. As the course unfolds, we will read Susan Handelman’s book, *The Slayers of Moses: The Emergence of Rabbinic Interpretation in Modern Literary Theory*, along with key texts by M.M. Bakhtin and members of the school of Russian Formalism. In addition to Russian formalism, we will consider the impact of the Anglo-American school of The New Criticism in the first half of the twentieth century as a key movement that shapes notions of the materiality of language. Finally, we will look at selected works by Ludwig Wittgenstein and Jacques Derrida in an effort to create a platform that helps us to understand the materiality of language in literary studies as it now manifests itself in areas such as African-American criticism, The New Historicism, Feminist Criticism, and Queer Theory and Theories of Gender Performativity.

**Teaching Method:** A combination of lecture and discussion.

**Assignments:** Occasional response statements (2-4 pages) in relation to assigned readings, a mid-term paper of about 5-7 pages, and a final paper of 15-20 pages.

**Tentative Reading List:** TBA

**Prerequisite:** Graduate standing

## **ENG 552 Pedagogical Issues in English Studies**

Section 1, Q1 – Rebekah Buchanan

### **Topic: New Media Pedagogy (or Teaching and Technology)**

**Aim:** What does it mean to be literate? How have literacies changed with the introduction of new media and technologies? In this class we’ll examine how new technologies and new media change the way people learn and how these changes are tackled in English studies. We will explore the debates around new media, digital humanities, and technologies in the classroom and interrogate different types of literacies. We will ground our discussions in the belief that literate practices are embedded in social practices, contexts, and identities and that it is these social and cultural contexts that allow us to acquire and study literacies. We’ll engage in sociocultural approaches to exploring new literacies and literacy in connection with social practices, developing ways to connect sociocultural approaches to digital technologies in the English classroom.

**Prerequisite:** Graduate standing

## **ENG 584 Research Methods in Writing Studies**

Sections 300, Q90 – Neil Baird

### **Topic: The “Empirical Turn” in Writing Studies**

“Clearly, you won’t be able to answer all your research questions (and others that occur to you) just by looking at the text. You are going to need to talk with people who use writing as a tool and possibly even watch them at work.”

– Donna Kain & Elizabeth Wardle



**Aim:** This graduate seminar investigates the quantitative, qualitative, and mixed methods approaches important to the study of writing, preparing graduate students interested in writing, rhetoric, and literacy to function competently as researchers in fields such as writing studies, communication, and education. This course offers tools necessary to form effective research questions, collect valid and reliable data, systematically analyze the data collected, and ethically represent research in publication. It also highlights the ethical dilemmas writing researchers face and explores how digital writing is transforming traditional research methods. Students can expect to design a research study that can be carried out in future contexts.

**Tentative Reading List:**

Creswell, John W. *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. Sage, 2009.

Kirsch, Gesa and Patricia A. Sullivan, eds. *Methods and Methodology in Composition Research*. Southern Illinois UP, 1992.

Massey, Lance and Richard C. Gephardt, eds. *Changing of Knowledge in Composition: Contemporary Perspectives*. Utah State UP, 2011.

McKee, Heidi A. and Daniel Nicole DeVoss, eds. *Digital Writing Research: Technologies, Methodologies, and Ethical Issues*. Hampton Press, 2007.

Mortensen, Peter and Gesa E. Kirsch, eds. *Ethics and Representation in Qualitative Studies of Literacy*. NCTE, 1996.

Powell, Katrina and Pamela Takayoshi, eds. *Practicing Research in Writing Studies: Reflexive and Ethically Responsible Research*. Hampton Press, 2012

Nickoson, Lee, Mary P. Sheridan, and Gesa E. Kirsch, eds. *Writing Studies Research in Practice: Methods and Methodologies*. Southern Illinois UP, 2012.

North, Stephen. *The Making of Knowledge in Composition: Portrait of an Emerging Field*. Heinemann, 1987.

Saldana, Johnny. *The Coding Manual for Qualitative Researchers*. SAGE, 2012.

**Prerequisite:** Graduate standing