

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 inno ess13.005 5 TD.000211Escu002, and writing workshops, (pro)various-2

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

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

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*, 3rd edition, by Bruce Ballenger; *A Pocket Style Manual*, 5th 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. Et

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*, 2nd 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

ENG 280: College Composition II

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

ENG 280: College Composition II

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

Aim: In addition to meeting the objectives established

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 changed changAim:.5 0 TD4s. 0 A8(rta)4.8(i)3.8(n,)JTJ-30.69002 Tw4 chan6ramaxam ,

Tentative Reading List:

The Arabian Nights

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

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

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

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

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

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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

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

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*

Romano, Tom. (2000). *Blending Genre, Altering Style: Writing Multigenre Papers* Portsmouth:

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, 3rd 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.

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)

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 No*

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:

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 determin

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.

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 19th-century American texts, such as Henry James's world-renowned ghost story *The Turn of the Screw*, adapted the Gothic to psychological

ENG/WS 301: Women and Literature

Section Q01 – Everett Hamner

Topic: Utopia, Dystopia, & the American Dream

Aim: Moving from late-19th- and early-20th-century romantic and cautionary utopias by Edward Bellamy and Charlotte Perkins Gilman to late-20th-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

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

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

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