



**Aim:** Students will work on short essays, a page to a few pages, to build their skills in development, organization, clarity, and standard grammar and punctuation. Assignments will include a description of a person, a narrative collage, a response to reading and a film review.

**Teaching Method:** The course will primarily be designed as a workshop. Students will work in small groups and as a class to discuss readings and offer revision suggestions for work-in-progress. Students will meet twice during the semester in one-on-one conferences with the instructor.

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

**Prerequisite:** Writing entrance exam placement

## **ENG 180 College Composition I**

Sections: 5, 13, 25, 35 – 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 also 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

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## **ENG 180 College Composition I**

Sections 30, 36 – Magdelyn Hammond Helwig

**Aim:** Together we will explore the process of writing, both personal and academic, within the context of a world driven by images. We will stress the process of writing: choosing and developing topics, drafting, editing and revising, proofreading and formatting. Readings will focus on issues in popular culture, with an emphasis on visual images in popular culture.

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

**Assignments:** 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 grade of C or better, or placement into ENG 180

## **ENG 180 College Composition I**

longer researched essay; perform original field research; and take one multiple choice test. Oh – and we have a good time and finally understand what that argument was all about.

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

## **ENG 280 College Composition II**

Sections 3, 11, 21, 34 – 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:**

Completion of ENG 180 with a C or better; at least 24 semester hours earned

**Prerequisite:**

peer reviews, and interactive mini-lectures.

## **Undergraduate Courses**

### **English Literature & Language**

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

Sections 1, 2 – David Banash

**Aim:** Humans delight in stories, and we tell them constantly in our everyday lives. Stories entertain, disturb, and change us, and sometimes they change the whole world. Just as we delight in the surprising logic of stories, we also revel in the sounds and pure possibilities of language, a word's sheer emotional force or the sudden insight of a new metaphor—we feel this ourselves as we speak in slang, but something of that same magic is at the heart of

century texts dealing with capitalism. Throughout, our inquiry will focus on the ways in which the form reflects the content of the stories we read.

**Teaching Method:** Our discipline is one that encourages a community of readers to not only think and write about literary texts, but also to talk, at length, about them. In fact, our discipline is rife with conflict and controversy because literary critics are always agreeing and disagreeing

**Aim:** This course will explore that





How do different authors and artists invent new forms of storytelling?  
What are the roles of family, memory, and place in coming of age narratives?  
How do authors negotiate cultural ideas about the self?  
What are the social and cultural politics embedded in everyday life as presented in these texts?  
What is the relevance of identity and social location to genre?  
We will explore themes such as identity, exile and escapism, conformity versus nonconformity, conflict with parents, and awareness of self. We will examine how these themes are different—or similar—across time, location, and genre.

**Tentative Reading List:**

Bechdel, Alison. *Fun Home: A Family Tragicomic*

Butler, Octavia. *Parable of the Sower*

Cisneros, Sandra. *The House on Mango Street*

Duong, Thu Huong. *Paradise of the Blind*

Kaysen, Susanna. *Girl, Interrupted*

Kincaid, Jamaica. *Annie John*

Roy, Arundhati. *The God of Small Things*

Satrapa, Marjane. *The Complete Persepolis*

Various Short Stories and readings found on Western Online

In addition, we will watch two films

**Prerequisite:** None, but ENG 180 STRONGLY recommended

## **ENG 340 American Nature Writing**

Section 1 – Amy Patrick Mossman

**Aim:** In the introduction to one anthology of nature writing, the editors explain, “any tradition, if it is to remain vital, must continue to change and incorporate new elements.” Thus in this course, we will retain a focus on American writers, but extend our examination to science writing as well as more traditional nature writing. The writers we will read include scientists and natural historians as well as poets, farmers, park rangers, and activists—those who share a profound love of the natural world and deep “sense of place” (a concept we’ll also explore). We will cover diverse American writers—men and women representing different cultural backgrounds in the U.S. and different perspectives on the natural world and human engagement with it. Why do people choose to write about their experiences in the natural world? Why do we read them? Why do scientists often feel compelled to write more creatively about science for general audiences? What themes emerge in nature writing, and what do they tell us about American culture and Americans’ relationships to their environments?

**Teaching Method:** Discussions, some lecture, guest speakers, films

**Assignments:** Papers and tests

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

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

Section 1 – Peggy Otto

**Aim:** “The apple of my eye, the powers that be, don’t look back”—these common sayings all

variety of literary forms that make up what we call the books of the Bible. Whether you are reading these stories for the first time or the fiftieth, you should come away with a greater understanding of their literary and cultural influence.

**Teaching Method:** Discussion, lecture, presentation

**Assignments:** Reading responses, course project, exam

**Tentative Reading List:** Beal, Timothy. *Biblical Literacy: The Essential Bible Stories Everyone Needs to Know*. HarperOne, 2009; Gabel and Wheeler. *The Bible as Literature: An Introduction*. Oxford UP, 2005.

**Prerequisite:** None, but ENG 180 STRONGLY recommended

## **ENG 372 The English Language in Historical and Social Contexts**

Sections 1, 2 – Joan Livingston Webber

**Aim:** An overview of tools of linguistics (phonology, morphology, syntax) and introduction to language acquisition and the history and variation of English. [Investigation of social variation and discourse continues in ENG 471 for education students.]

**Teaching Method:** Lecture, problem-solving, discussion; Lots of homework; 3-5 tests

**Tentative Reading List:** *How English Works*, 3<sup>rd</sup> edition, Anne Curzan and Michael Adams, ISBN 0-205-03228-1; course pack includes some homework assignments and information pages.

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

## **ENG 381 Technical Communication**

Sections 1, 2 – Bradley Dilger

**Aim:** An introduction to technical communication, the art and craft of creating usable, persuasive, reader-centered communication. Focuses: methods, particularly usability testing; presenting specialized material to non-technical audiences; understanding common forms; evaluating audiences; best practices for collaborative work.

**Tentative Reading List:** Anderson, *Technical Communication*, 7/e.

**Teaching Method:** Lecture, demonstrations, discussion, frequent small assignments, modeling

**Assignments:** Three core projects: job search materials, instructions, and semester project; discussions, presentations, group work, final exam

**Prerequisite:** ENG 180 and 280

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

Section 1 – Neil Baird

**Topic:** Classical Rhetoric-centered Contexts

Demonstrate effective application of argument, arrangement, and style to yesterday's texts and today's new media.

Recognize key rhetorical strategies and figures of speech and their functions in discourse.

Understand how persuasion is affected by personal and sociocultural factors and historical context.

Apply theories and strategies of argument and persuasion to your own personal, academic, and career writing.

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

**Tentative Reading List:** *Classical Rhetoric for the Modern Student* (4<sup>th</sup> Ed.) by Corbett and Connors; *A Handbook of Rhetorical Terms* (2<sup>nd</sup> Ed.) by Lanham

**Prerequisite:** ENG 180 and 280

## **ENG 384 Composition for Teachers**

Section 1 – Rebekah Buchanan

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

We will do this through:

Reading and discussing accounts by professional writers, student writers, teachers of writing and writing researchers;

Exploring key constructs of an instructional approach to the teaching of writing in the English classroom;

Creating a community of writers where we write and respond to each other's writing as a way to learn to be better teachers of writing;

Understanding the importance of both reading and writing and that to teach both we must be active readers and writers;

Experiencing an environment created around the social construction of knowledge.

**Tentative Reading List:**

Kirby, Dan & Tom Liner (2003). *Inside Out: Strategies for Teaching Writing*. Portsmouth: Heinemann. (ISBN 0325005885)

Romano, Tom. (2000). *Blending Genre, Altering Style: Writing Multigenre Papers*. Portsmouth: Boynton. (ISBN 978-0867094787)

Smagorinsky, P., Johannessen, L. R., Kahn, E. A., & McCann, T. M. (2010). *The Dynamics of Writing Instruction: A structured process approach for middle and high school*. Portsmouth, NH: Heinemann. (ISBN 978-0-325-01193-6).

*Standards for the English language arts*. (1996). Urbana: NTCE. (ISBN 0-8141-4676-7)

*Standards for the assessment of reading and writing*; Revised edition. (2009). Urbana: NTCE. (ISBN 978-0-87207-776-8)

**Prerequisite:** ENG 280

## **ENG 385 Intermediate Poetry Workshop**

Section 1 – 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, wh

**Topic:** Science Fiction

**Aim:** The main objective of this course is to better understand science fiction as a genre.

Through close analyses and discussions of films from the 1950s to today, students will examine different narrative and stylistic characteristics in order to define science fiction cinema.

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

**Assignments:** In-class activities (film reviews/screening reports), six short film papers, in-class presentation of final paper, final paper

**Films to be Screened:**

*The Day The Earth Stood Still* (1951, dir. Robert Wise);

*Forbidden Planet* (1956, dir. Frank Wilcox);

*THX 1138* (1971, dir. George Lucas);

*Star Wars* (1977, dir. George Lucas);

*Logan's Run* (1976, dir. Michael Anderson);

*Alien* (1979, dir. Ridley Scott);

*Blade Runner* (1982, dir. Ridley Scott);

*E.T.: The Extra-Terrestrial* (1982, dir. Steven Spielberg);

*Back to the Future* (1985, dir. Robert Zemeckis);

*Star Trek: First Contact* (1996, dir. Jonathan Frakes);

*The Matrix* (1999, dir. The Wachowskis)

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

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

Wilhelm, Jeffrey. *You Gotta BE the Book*. NCTE, 2008.

One play, one novel, and a selection of poems

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

## **ENG 476 Senior Seminar**

Section 1 – Shazia Rahman

**Topic:** Literatures of the Environment

**Aim:** The purpose of this course is to explore the relationship between humans and nature around the globe by reading novels from Africa, the Caribbean, and South Asia. In order to ground our thinking within a larger theoretical framework, we will simultaneously read the important collection of essays *Postcolonial Ecologies*. As we read the novels alongside the critics



**Teaching Method:** Seminar approach; Discussion, frequent small assignments, student-led inquiries

**Assignments:** Core projects to be determined; crowd sourced bibliographies and workspaces; discussions, presentations, group work, final exam

**Prerequisite:** ENG 180 and 280

## **ENG/BC/WS 494(G) Women and Film/Television**

Section 1 – Roberta Di Carmine

**Aim:** By watching a diverse body of US and international films and television shows having women behind the camera and on screen, students will investigate constructions of gender and include in their critical study of film and television a fundamental debate on representations of women in Western culture.

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

**Assignments:** In-class activities (film reviews/screening reports), group presentations, four film papers, final paper. Graduate students will have the same requirements except for the presentation, which will be individual.

### **Films and TV Shows to be Screened:**

*Adam's Rib* (1949, US);

*Duel in the Sun* (1946, US);

*All Fear Eats the Soul* (1974, West Germany);

*All That Heaven Allows* (1955, US);

*All About Eve* (1950, US);

*All About My Mother* (1999, Spain);

*Chocolat* (1988, France/West Germany/Cameroon);

*The Hours* (2000, UK/US);

*The Apartment* (1960, US);

*Southern Comfort* (2001, US);

*Alien* (1979, US);

*Dreamgirls* (2006, US),

*True Blood*

*The Lucy Show*

**Prerequisite:** ENG 280; not open to students with credit in BC 494 or WS 494

## **ENG 499 Topics In English Education**

Section 1 – Bonnie Sonnek

**Aim:** This course is designed to prepare students for teaching in middle and secondary schools by focusing on contemporary issues and controversies in education. Additionally, students will examine research methodologies and read a range of professional publications, as well as learn the use of new and varied technology.

**Teaching Method:** Collaborative groups, lecture, peer review, individual and small group discussion and presentations

**Assignments:** Readings from texts and related publications, quizzes and tests on materials, one individual and one group presentation on technology(1) and an issue in education (current events), NCTE requirements, lesson plan, standards essays.

**Tentative Reading List:**

*Blogs, Wikis, Podcasts, & Other Powerful Web Tools for the Classroom;*  
*Critical Literacy in the Classroom;*  
*Rethinking our Classrooms: Teaching for Equity and Social Justice, Vol. 2;*  
*The Language Police;*  
*Literacy Tools in the Classroom;*  
*Literacies, the Arts, and Multimodality.*  
**Prerequisite:** ENG 384 and 466

## Graduate Courses

### English Literature & Language

#### **ENG 500 Theory and Practice of English Studies**

Section 1 – Merrill Cole

**Aim:** This course provides an advanced introduction to literary theory through the careful study of texts from a variety of interpretative schools, including formalism, structuralism, poststructuralism, psychoanalysis, feminism, queer theory, Marxism, cultural studies, critical race studies, and postcolonial studies. English 500 aims to make graduate students conversant in the field of English Studies, not just knowledgeable about important ways of reading, but ready to put that expert knowledge into practice, to reflect critically on the reading process, and to compose effective interpretive arguments.

**Assignments:** Seminar participants will contribute regular three-page analyses of one of the essays or books under consideration. The task for the final project is to apply at least two theoretical approaches to a primary text of the student's own choosing, whether that text be a work of literature or some other English-language artifact.

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

Sigmund Freud, *The Interpretation of Dreams*. ISBN: 0465019773

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

Michel Foucault, *Discipline and Punish: The Birth of the Prison*. ISBN: 039309000X

*Research Paper on Dreams*

**Aim:** One of the best ways to get to know a place and become invested in it is to learn as much as you can about it. Another good way to do this is to try to see it through someone else's eyes. In this course, we will focus on literature of Illinois—both writing about Illinois and by Illinoisans. We'll look to the literature of Illinois to map the identity of the place and its various inhabitants over time—how do those from outside Illinois view the state? How do those from Illinois portray it for others? While exploring the literary coffers of the state, we'll discover its rich cultural and natural history through readings, guest speakers, films, and optional field trips. Our discussions of the literature will be grounded in ecocritical theories about place-based writing and sense of place—theories you may find applicable in your own study of a particular region or place.

**Teaching Method:** Discussions, films, guest speakers

**Assignments:** Papers, discussion-leading, presentations

**Prerequisite:** Graduate standing

## Journalism

### JOUR 100 Media Literacy

Section 21 – Bill Knight

**Aim:** “Media literacy” is the result of studying what media tell consumers – and how. Students will come to understand core concepts of news/media literacy, gain skills to filter messages and to put them into context, learn to apply consumer-oriented criteria to better appreciate news, and develop personal responses to use and social cues to share about news

**Teaching Method:** Lectures, handouts and multi-media presentations

**Assignments:** One paper, two tests., nine brief quizzes based on lectures, a few exercises derived from the text, three short reaction essays on video collections, and one group/partnered project.

**Tentative Reading List:** *Media Literacy*, by Potter, is required

**Prerequisite:** None – open to all students

### 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 news-gathering, 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*

**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 they have that they may not be addressing.

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

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

**Prerequisite:** JOUR 231

## **JOUR 328 Editing**

Section 21 – Lisa Kernek

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

**Teaching Method:** Lab, lecture

**Tentative Reading List:** To be decided later

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

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

Section 21 – Mohammad Siddiqi

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

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

**Assignments:** Assigned Readings: Students are required to complete reading of assigned

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

**Tentative Reading List:** Cutlip & Center's *Effective Public Relations* (10th edition) by Glen M. Broom, 2009.

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

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

Section 21 – Rich Moreno

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

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

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

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

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

### **JOUR 331 Advertising Principles & Practice**

Section 21 – Teresa Simmons

**Aim:** This course is designed to provide students with a broad perspective and general understanding of the practices and theory of advertising as a form of mass communication as well as an element in the promotion mix. The following areas will be covered in this course: agency/advertiser operations, target markets, advertising research, advertising objectives and strategy, media planning/placement, creative development, campaigns, integrated marketing communications, and advertising law/regulation.

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

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

**Prerequisite:** None

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

## **JOUR 340 Public Relations Writing: Techniques and Style**

Section 21 – Mohammad Siddiqi

**Aim:** The purpose of this course is to provide instruction and writing practice designed to develop professional level writing skills expected of public relations practitioners. Students will learn different approaches in public relations writing as required for different audiences and media. Students will also become aware of the role of the public relations writer with attention to the ethical, legal, and public opinion forming contexts.

**Teaching Method:** Class lecture by the instructor and class exercises, 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. Exercises: Based on each chapter, students will be assigned exercises to further understand the subject matter and to improve their writing skills. Quizzes: A short quiz will be given after two/three chapters. In total there will be four quizzes.

Examinations: There will be a midterm and a final examination. Questions may be multiple choice or essay. Material from class lectures and handouts, as well as from the text, will be utilized. Class Project: Each student will be assigned a class project to design and prepare a camera-ready copy of a brochure or a newsletter. Details will be provided in the class after the midterm exam.

**Tentative Reading List:** *Public Relations Writing: The Essentials of Style and Format* (7<sup>th</sup> edition) by Thomas H. Bevia

**Prerequisites:** JOUR 121 or consent of instructor

## **JOUR 343 Creative Strategy in Advertising**

Section 21 – Teresa Simmons

**Aim:** This course will focus on the development of the creative strategy and the preparation and production of advertising campaigns from an account management perspective. Topics to be covered include the following: target markets, brand planning, integrated marketing communication, consumer research, advertising objectives and strategies, creative concepts and advertising management. In addition, techniques of advertising design and evaluation as employed in different campaign strategies will be taught.

**Teaching Method:** Lecture, discussion, development of full advertising campaign

**Assignments:** Exams, paper, project

**Tentative Reading List:** *Creative Strategy in Advertising* by Drewniansy and Jewler

**Prerequisite:** JOUR 331

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

Section 21 – Pearlie Strother-Adams

**Aim:** In this course we take a scholarly approach in looking at the many problems that contemporary media systems and workers continue to confront and even perpetuate as they function as important social, political, economic and professional entities and institutions in



## **JOUR 427 History of Mass Communication**

Section 21 – Rich Moreno

**Aim:** This class examines the history and developm



## **ENG 300 Short Story**

Section Q01 – Dan Malachuk

**Topic:** Three Approaches to the Short Story

**Aim:** Invented by moderns to make sense of modernity, short stories yield their insights in different ways. Short stories can be the most intense expressions of an author's vision; the course's first unit centers on stories by the great Russian author Leo Tolstoy. Short stories can shed a unique light on certain moments in modern history, such as the experience of American women between the Civil and First World War, the focus of the second unit. Finally, short stories can illuminate particular aspects of human experience, such as horror, the focus of the third unit, which turns to terrifying tales from Poe to Allende

**Teaching Method:** Lecture, discussion

**Tentative Reading List:** *Death of Ivan Ilyich*... ISBN: 0307388867; *Great Short Stories by American Women* ISBN: 0486287769; *Oxford Book of Gothic Tales* ISBN: 0199561532.

Total cost: \$40 (list), much less used/online

**Prerequisite:** None, but ENG 180 STRONGLY recommended

## **ENG 340 American Nature Writing**

Section Q01 – Dan Malachuk

**Topic:** Envisioning a Green Nation

**Aim:** This course examines two great nature writers—Thoreau, champion of the wild, and Willa Cather, champion of the farm—in relation to two movements in American art. In the mid-19th c., Thoreau and the Hudson River School portrayed wilderness as sacred: how, they wondered, might humans live fruitfully alongside it? Cather and the Regionalists looked at the Midwest in the early 20th c. and wondered whether farming the prairie was sustainable. There are many questions today about the future of the wild and the farm. What answers do Thoreau's *Walden* and Cather's beautiful short novel *O Pioneers!* provide? The course includes trips to the Figge Art Museum in Davenport, which showcases beautiful works from both movements.

**Teaching Method:** Lecture, discussion

**Tentative Reading List:** *Walden* ISBN: 0393930904; *O Pioneers* ISBN: 0199552320.

Total cost: \$22.50 (list), much less purchased used/online

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

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

Section Q01 – Everett Hamner

**Topic:** Ancient Texts and Modern Debates

**Aim:** Whether Jewish, Catholic, Protestant, agnostic, atheistic, or otherwise, most Americans today would be hard pressed to match the biblical knowledge of our ancestors. This trend has been explained by various secularization theories, which assume that as societies modernize, religious expression declines. What such claims often mask, however, is the great extent to which the Hebrew and Greek scriptures continue to drive our discussions not only about religion, but also about politics, ethics, science, race, gender, popular culture, and literature. Through reading selections from the Bible, examining interpretations from ethnically, sexually, and theologically diverse sources, and sampling online media and filmic materials, this course offers an opportunity to better grasp that contemporary impact. By conversing honestly and respectfully

and pursuing individually compelling argumentative papers, we will better appreciate how these ancient texts have shaped so many modern debates.

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

**Tentative Reading List:**

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

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

Marilynne Robinson, *Gilead*

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

**Prerequisite:** None, but ENG 180 STRONGLY recommended

## **ENG 380 Writing in the Humanities and Social Sciences**

Section Q01 – Sherie Brigham

**Aim:** English 380 is a Writing in the Disciplines (WID) course and an elective in the Professional Writing Minor. Students will have an opportunity to write about topics in their majors, minors, or special interests and link these topics to global issues. The theme, globalization, is intended to accommodate any field of study. One can examine globalization through the lenses of philosophy, psychology, sociology, political science, history, literature, music, film, sports, law, medicine, finance,



“theory” or lack of exposure to hard evidence; wide associations with a cold-hearted “survival of the fittest” and a newly militant atheism also play a major role here. Indeed the 150-year-plus history of this idea is so complex, and the implications for the future of humanity so many, that it offers a uniquely provocative nexus for understanding relationships between the sciences, social sciences, and humanities. By examining evolution through biological, sociological, historical, literary, and filmic texts, as well as through conversations with a wide range of guest lecturers and conversation partners, this course invites early and middle-stage undergraduates to explore the many opportunities of the liberal arts and sciences. With a moderate reading load, a handful of comprehension quizzes, an extensive series of writing exercises, and the opportunity to engage individuals outside the class via personal letters, the course culminates with short argumentative essays tied to each student’s areas of individual interest.

**Assignments:** Regular, brief responses to readings and lectures; routine reading comprehension quizzes; unique personal correspondence project; final paper and presentation

**Tentative Reading List:** Karl W. Giberson, *Saving Darwin*; Gerald Graff & Cathy Birkenstein, *They Say/I Say: The Moves that Matter in Persuasive Writing*; A.S. Byatt, *Angels and Insects*. Short articles representing a wide range of disciplinary approaches

**Prerequisite:** None

## Honors College

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

Section 91, 92 – Timothy Helwig

**Aim:** In 1782, American essayist J. Hector St. John de Crèvecoeur wrote, “The rich and the poor are not so far removed from each other as they are in Europe....We are the most perfect society now existing in the world.” And thus, from the 18th century to the present, a number of American authors, political theorists, and social commentators have helped to construct the image of America as a largely classless society, even during periods of economic crisis that would seem to contradict that mythology. This course will investigate how a diverse set of American authors since the beginning of the industrial revolution in the 1830s responded to America’s volatile economic climate and began to construct class identities. From Frederick Douglass’s heroic pursuit of freedom and the rights to his own labor, to Herman Melville’s prophetic depiction of mind-numbing office cubicles, to F. Scott Fitzgerald’s poignant portrait of American idealism, to Paul Auster’s dystopic figuration of the post-industrial age, American writers can help us to see the ways that class, along with the critically important social sites of race, gender, and sexuality, shapes the American experience and influences our everyday lives.

**Assignments:** Reading quizzes, short essays, and final research project

**Teaching Method:** Guided discussion, film, one-on-one conferences, and some lecture

**Tentative Reading List:** Frederick Douglass’s *Narrative of the Life of Frederick Douglass*; Horatio Alger’s *Ragged Dick*; F. Scott Fitzgerald’s *The Great Gatsby*; Paul Auster’s *In the Country of Last Things*; and a variety of essays, films, and other popular media.

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

## **GH 101 King Arthur in Our Time**

Sections 96, 97 – Margaret Sinex

**Aim:** “King Arthur in Our Time” has been designed for students seeking ENG 180 or 280 credit. This class will introduce you to some of the notable retellings and interpretations of Arthurian material drawn from literary works and the visual arts of the nineteenth and twentieth centuries. Recognizing the importance of Malory’s *Morte Darthur* as an inspiration for nineteenth-century poets, we will read selections from it as we encounter the poetic treatments of Morris and Tennyson. The course will also provide you with opportunities to use film treatments and contemporary fiction in your written work since many students first encounter Arthurian themes and characters in films and in computer games. We will read works illustrating several genres (e.g. poetry, novel) and study book illustrations (Doré) and paintings of the Pre-Raphaelites. The works selected will illustrate the Arthurian Revival of the nineteenth century.

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

## **GH 301 The Immortal Game: A Literary Exploration of Chess**

Section 11 – Amy Patrick Mossman

Chess has been around since at least the fifth century. In addition to being a game played across cultures throughout centuries, it has also been the subject and inspiration of literature, across cultures, for over 1400 years. Emphasizing this point, David Shenk cites a 2000 article by writer Daniel Schifrin in *Tikkun Magazine*: "The game of chess--with its richness, complexity and barely suppressed violence--is an extraordinary metaphor for the human condition. Some of the most important fiction writers and poets of the last two centuries--Nabokov, Borges, Tolstoy, Canetti, Aleichem, Eliot, and others--have fully recognized the uncanny ability of a chess game to represent the contradictions, struggles, and hopes of human society."

In the humanities, chess has played a role as inspiration, metaphor, allegory, problem-solving device--even a key to understanding how we think, learn, and adapt. In this course, we will focus on texts that incorporate chess, both literally and figuratively, to reveal, question, and comment on the human condition.

Questions we'll address during the course include: In what ways has chess served as metaphor and allegory in literature? In what ways has chess been epistemic in the humanities? How is chess employed in contemporary texts? How have writers used chess to artistically comment on war, governance, morality, leadership, and life in general? And finally, by studying its intersections with text, we'll try to answer the question, at least for ourselves, what is it about chess that has earned it the title of “the immortal game”?

**Teaching Method:** Mix of discussion, films, lecture

**Assignments:** Papers, presentation

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