

focus on creative nonfiction. We will read several personal essays and narratives, have discussions about the genre and its varying structures, and then each student will compose their own essay/narrative. The semester will conclude with a section on short fiction. We will read several short stories, have class discussions about the stories, explore different forms of fiction, and then each student will write a short précis (summary) for two of the stories or essays.
Prerequisite: Placement into ENG 100

ENG 180 College Composition I

Sections IC1 (Online), 9, 17 – Barbara Ashwood-Gegas

Aim: ENG 180 is an introductory writing course that uses personal writing as a way into public academic writing. You will choose paper topics based on your interests and become familiar with several kinds of writing including personal essays, persuasive essays, project proposals, annotated bibliographies, and research papers. Each assignment sequentially builds upon skills learned in previous assignments, culminating in a final research paper.

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

ENG 180 College Composition I

Sections IC2 (Online) – Penny Rigg

Aim: Introduction to college writing with an emphasis on the writing process, reflective writing, and critical thinking.

Teaching Method:

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

Teaching Method: On campus, my courses are taught in a computer lab once a week, and the computers will be used for writing and research. Individual class sessions may include reading and writing, as well as lectures and group work. Online, my course is primarily conducted through postings on Western Online, email, Web links, and discussion boards.

Assignments: Three major writing assignments make up a majority of the course grade, but quizzes, homework assignments, and participation also will play a part in the final grade.

Tentative Reading List: *The Frodo Franchise: The Lord of the Rings and Modern Hollywood* by Kristin Thompson; *Argument!* by John Gooch and Dorothy Seyler, 2nd edition; and, *A Pocket Style Manual* by Diana Hacker and Nancy Sommers, 6th edition.

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

ENG 280 College Composition II

Sections IC2 (Online), 1, 16 – Kathleen O'Donnell-Brown

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

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

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

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

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

ENG 280 College Composition II

Topic: The Workings of Crime

Sections 14, 18, 29 – Penny Rigg

Aim: This course focuses on audience and researched writing as we work to improve critical thinking and writing skills. Since crime stories and mysteries require critical thinking to determine the guilty party and reasons behind the action, crime is a perfect topic for this writing course.

Teaching Method: There will be mini-lectures pertaining to our readings and work methods and goals. There will always be discussions as a class and in group-work activities (there will be no group assignments or projects).

Assignments: Our three major assignments will be a persuasive paper on a topic relevant to current crime and legal issues, an analysis of a crime novel, and a researched report on an assigned historical crime. We will do minor writing assignments as pre-writing for the major papers, allowing you to break the work into easy-to-manage chunks. All major assignments will go through a peer edit process for feedback.

Tentative Reading List: *A Pocket Style Manual*, 6th edition, by Diana Hacker; *The Curious Researcher*, 7th edition, by Bruce Ballenger; *Look Again* by Lisa Scottoline

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

ENG 280 College Composition II

Sections 8, 15 – Alisha White

Aim: In addition to meeting the objectives established by the Department of English for 280, we will concentrate on critical reading and writing skills. Students will practice reading, summary, and analysis skills in connection with the writing of others. Students will learn skills connected with analyzing images, digital composing, writing narratives, analyzing memoirs, and in-

Undergraduate Courses

English Literature & Language

ENG 200 Introduction to Poetry

Sections 1, 2 – William Thompson

Aim: Read and, one hopes, enjoy poetry and along the way learn the many, various, contradicting things poetry has to say about the astounding fact that we are alive. We will read ancient poetry, new poetry, traditional forms of poetry, experimental forms of poetry (though arguably every poem is an experiment but more about that later), long poems, short poems, English

Aim: This course offers the opportunity to begin exploring the limits of the imagination in the context of words. Becoming a writer concerns more than learning to craft a compelling story, to spell out convincing dialogue, or to fashion a vibrant poetic image: it also means developing critical awareness of ourselves and of the world around us. Creative writing can help us to live up to the potential of who we are and to explore who we might become. The best writers are the best readers, for contrary to popular belief, writers must carefully study other writers to excel at their art. We will read poems, non-fiction pieces, and short stories, as well as the helpful writer's advice of Schaefer and Diamond. The poems and narratives will serve to increase the understanding of literary language, to widen the vocabulary, to cultivate the appreciation of diverse styles, and to inspire our own experiments.

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

Tentative Reading List:

The Norton Anthology of Short Fiction. Shorter Seventh Edition. ISBN: 0393926125

Schaefer, Candace and Rick Diamond. *The Creative Writing Guide*. ISBN: 0321011236

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

Prerequisite: None

ENG/BC 290 Introduction to Film

Section 3 – Rick Clemons

Aim: We will study films, American and international, to learn techniques used by filmmakers to impart meaning, to appreciate film as an art form, to understand film as a commercial enterprise, and to explore how film affects audiences.

Teaching Method: Film screenings, discussion, lecture

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

Required Texts

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

Miller, M. & Veatch, N. (2011). *Literacy in Context (Linc): Choosing Instructional Strategies to Teach Reading in Content Areas for Students Grades 5-12*. Pearson College Div.

Tentative Reading List:

Assignments: Respo

help future secondary ELA teachers better meet the new media needs of their students by engaging students in media literacy projects and professional scholarship around the topic.

Tentative Reading List:

Christel, Mary and Scott Sullivan.(Eds). *Lesson Plans for Developing Digital Literacies*.

Hobbs, Renee. *Digital and Media Literacy: Connecting Culture and Classroom*.

Lambert, Joe. *Digital Storytelling: Capturing Lives, Creating Community*.

*There will be an additional textbook and a novel that will be decided on during the semester.

Prerequisite: ENG 384 and 466

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 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.

Teaching method: Lab, lecture and discussion

Assignments: Police briefs; speech, meeting, profile and enterprise stories; in-class lab exercises; readings; midterm and final exams.

Tentative Reading List: *Inside Reporting* 2nd edition by Tim Harrower; *America's Best Newspaper Writing* by Roy Peter Clark and Christopher Scanlan; *Associated Press Stylebook*

Prerequisite: None

JOUR 231 Reporting for Mass Media I

Section 22 – Pearlie Strother-Adams

Aim: This course is actually an introduction to news writing and reporting and the pre-requisite for Reporting for Mass Media II. The course provides students with introductory knowledge required to begin their development as a journalist. The course covers the basics in news writing and reporting, allowing students to learn the mechanics of news writing; develop news concepts, such as style, structure and readability. Students should expect a laboratory-like atmosphere where they are introduced to news-gathering tools and writing skills. Students will learn how to recognize and analyze as well as write leads and inevitably well-developed

Teaching Methods: You will complete several assigned activities from your workbook that are based in a fictitious town known as Freeport. These assignments will give you the basics that will lead you to the longer, more involved assignments that you collect from real life in the field. Assignments: The first assignment is a meeting story. You will cover a town meeting. The second is an investigative story, a seven-page report on some problem that exist of which you want to make your readers aware. I will select assignments that you are to rewrite. You will also write actual stories from the AP wire service. These are true stories that are happening around the nation.

Tentative Reading List: *News Reporting and Writing*, 8th edition. Melvin Mencher (with accompanying workbook). The text selected for this course covers the skills required for a beginning journalist. The workbook will provide the practice needed to assist you in putting these skills into action. The appendix of this workbook is also a resource guide. The book also contains a stylebook that you are required to use. The index of this text makes it easy for conscientious students to further engage themselves in improving their writing skills.

Prerequisite:

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-

Assignments: A series of stories pertaining to a beat.
Tentative Reading List: *AP Stylebook*

JOUR 400 Topics in Journalism

Topic: Popular Media and Activism

Section 21 – Pearlie Strother-Adams

Aim: Students will study and explore activism, a major political catalyst, in America which dates back to pre-Independence war, from both a social and political perspective. Students will look at popular mass media forms, film, recordings, television, Internet.

Teaching Method: This class will involve an abundance of electronic media with some use of lecture and discussion to fill in the blanks.

Assignments: Students will complete

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, courthouse visit. Court simulations are a very important part of this course. Students are expected to play various kinds of roles such as judges, defense attorneys, plaintiff attorneys, clerks, friends of the court, court news reporters, juries and witnesses. Students are expected to use the laws that they have learned from class to resolve legal problems arising from hypothetical cases.

Assignments: Textbook readings, readings for hypothetical cases, other pertinent reading materials, case briefs (if absent for court simulations), one research paper, two tests on textbook. Extra credit opportunities such as requesting government documents via freedom of information requests and finding legal mistakes in daily news coverage will be provided.

Tentative Reading List: *Mass Media Law* (17th or 18th edition) by Don Pember and Clay Calvert

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

English Graduate Courses

ENG 532 Literature and Place

Topic: Pakistani Women's Narratives of Belonging

Section 1 – Shazia Rahman

Aim: Literary and cultural production in Pakistan is shaped by global Muslim religious discourses because of Pakistan's history at its inception. In 1947, at the moment of its creation, Pakistan was supposed to be a homeland for Indian Muslims. Many became convinced that Muslims (or at least Indian Muslims) were a nation and therefore should have their own country. However, this focus on religious identity ignored other identifications such as those with place. The purpose of this course is to ask how women writers and filmmakers in Pakistan explore alternative, environmental ways of belonging in order to counter dominant discourses of religious nationalism. As we read Pakistani narratives of belonging, we will ask how they emphasize place-based identifications in an arena of struggle with the dominant establishment. Alongside our imaginative fiction and film, we will read a major ecocritic and a leftist history of Pakistan. These will help us formulate our own answers to the questions: In what ways are these filmic and fictional texts grounded in the environment? How do attachments to place or place-based identities counter transnational state-supported discourses in Pakistan?

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.

General Honors

GH 101 Freshman Humanities Tutorial

Liberal Arts & Sciences

A&S 195 Introduction to Liberal Arts & Sciences

Topic: Science, Darwinism, and Literature

Section 1 – Jose Fernandez

Aim: Among the broad array of disciplines that compose the liberal arts and sciences, this course will concentrate primarily on two specific fields: literature and evolutionary science. In the spirit of interdisciplinary studies, this course will study and analyze works of fiction and evolutionary theory in relation to other fields of inquiry such as history, religion, sociology, and environmental studies.

Teaching Method: Class discussions, student-led discussions, short in-class writing exercises, reading responses, and small group activities.

Assignments: A set of weekly reading responses (6-7 pages), a literary analysis (3-4 pages), a class presentation and leading discussion, a small group project, an individual research project (6-7 pages) and presentation. Class's attendance, participation, and activities will also count toward students' final grade.

Tentative Reading List:

ENG/REL 492 Religion, Literature and Film

Topic: Global Pursuits of Meaning

Section Q1 – Everett Hamner

William Shakespeare, *The Tempest*

Susan Stewart, *On Longing: Narratives of the Miniature, The Gigantic, The Souvenir, and the Collection.*

Diane Waldman, *Joseph Cornell: Master of Dreams*

Prerequisite: Graduate Standing