

English & Journalism Course Descriptions Spring 2015

Macomb Campus

English Composition (ENG 100, 180, 280)

ENG 100 Introduction to Writing

Section 1 ± Jacque Wilson-Jordan

Aim: We will work together on a series of writing assignments that will help students to gain proficiency and confidence in writing. Student-writers will be encouraged to explore topics of interest to them that allow them to think about and for themselves. We

ENG 180 College Composition I

Sections 9, 17, 34 ± Brenda Porter

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

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

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

ENG 280 College Composition II

Sections I01 (Online), 1, 7 ± .DWKOHHQ2RQQH00wn

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

Teaching Method:

Tentative Reading List:

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

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

ENG 280 College Composition II

Section 29 ± Alisha White

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

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

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

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

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

Undergraduate Courses

English

ENG 201 Introduction to Fiction

Sections 1, 2 ± Timothy Helwig

Topic: Introduction to American Gothic Fiction

Aim: It is no coincidence that the earliest American novels rely heavily on the Gothic romance, with its emphasis on terror, horror, and dread. We will study how early American fiction authors² Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Harriet Wilson² employed the Gothic romance to explore the strengths and weaknesses, the hopes and anxieties, of the young American republic. From there we will consider how late 19

despair, and disease. Many self-identified lesbians and gay men
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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

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 studies² close reading and effective interpretation² we will also develop the clear and graceful prose expected of English majors. Our attention will move from words, to sentences, to paragraphs, to essays, as we practice the craft of revision every week. We will do all of this together, working through our discoveries, questions, and frustrations in stimulating class discussions.

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

Close reading paper series ± 50%

Creative assignments ± 5%

Reflective essay ±

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

In WKLVFRXUVHZHDUHJRLQJWRH[DPLQH%DUUHFDVDUJXPHQWLQUHODWLRQWRVKRUWVWRUL extend the conversation beyond what might be true about U.S. women writers to what women writers from around the world have to say about the cultures in which they live. In short, we will examine this literature in order to consider what women writers think about life, reality, and the roles of women from around the world.

Teaching Method: This is a discussion and student-centered class. The class is based on the idea that learning takes place in an open forum. Students will work together and independently as they read and think through what are often complex, disturbing, and emotionally difficult issues in the texts.

Assignments: Frequent informal writing/blogging, two formal five-page papers, two exams-midterm and final, group discussion leader

Tentative Reading List:

Satrapi, *Persepolis II*

Figiel, *Where We Once Belonged*

Roy, *The God of Small Things*

Castillo, *So Far From God*

Morrison, *Paradise*

Bechdel, *Fun Home*

As well as selected short stories and essays

Prerequisite: None, but ENG 280 HIGHLY recommended

ENG 306 Forms of the Novel

Section 1 ± Timothy Helwig

Topic: American Gothic Novel

Aim: With a series of contemporary critical articles to help frame our discussion, this course will consider how WKH\$PHULFDQRWKLFRYHOVHYROYLQJIRUPDOHOHPHQWVUHIOHFWHGDQGVKDSHGWKHEURDC American literary history. We will study representative Gothic novels from American romanticism, realism, modernism, and postmodernism, and we will analyze their constructions of American identity, paying special attention to representations of class and racial difference.

Teaching Method: Lectures and discussion.

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

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

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

ENG 314 Shakespeare (and his contemporaries)

Section 1 ± Christopher Morrow

Aim: While ShDNHVSHDUHV\SODVDUHVREPHR read, studied, and performed works of literature, they

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

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

Suggested Texts

Alvermann, D., Phelps, S., Gillis, V.R. (2010).

Diverse Classrooms (6th ed.). Upper Saddle River, NJ: Allyn & Bacon.

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

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

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

Readence, J.E., Bean, T.W., Baldwin, R.

Assignments:

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

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

Tentative Reading List:

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

Hacker, Diana, and Nancy Sommers 1 0 0 1 306.53 662.38 Tm[(-)] TJ 1 0 0 1 306.53 662.38 TmsmPsa , p-Hac8(w/F2

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

Teaching Method: Lectures and in-class discussions

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

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

ENG/EDUC 439(G) English Methods

Section 1 ± Bonnie Sonnek

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

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

Assignments: Writing, presenting written activities for the EdTPA

Tentative Reading List: TBA

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

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

Section 1 ± Alisha White

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

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

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

Tentative Reading List:

Required Texts:

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

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

Hayn & Kaplan, *Teaching Young Adult Literature Today*

Suggested texts:

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

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

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

ENG 471(G) Language Diversity and Grammar for Teachers

Section 1 ± Bonnie Sonnek

Aim: This course examines the relationships among standard and nonstandard dialects and effective practices for teaching grammar. Candidates will plan instruction that incorporates knowledge of language² structure, history and conventions² WREWcner, (s. S)-4(tudents wil)-200570052000300Tc1l,

texts. Candidates will demonstrate skillful control over their rhetorical choices and language practices for a variety of audiences and purposes. Candidates also will use knowledge of theories and research to plan instruction responsive to

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

Prerequisite: ENG 285 and 387 or consent of instructor

ENG/BC 496 Topics in Film

Section 1 ± Roberta Di Carmine

Topic: Italian Cinema

Aim: The aim of this course is to develop interpretative skills relevant to the study of Italian cinema by examining some of its most significant films. More specifically, we will analyze the ways in which Italian society is portrayed by focusing on how family and human relationships are generally typified in Italian cinema.

We will cover the major film movements, periods, and genres, from *cinema muto* (the silent period),

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the most recent works made by contemporary directors.

Teaching Method: Lectures and in-class discussions

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

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

Journalism

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

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

JOUR 417(G) Law of Mass Communications

Section 21 ± Yong Tang

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

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

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

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

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

JOUR 440 Digital Media Skills for Journalists and PR Practitioners

Section 21 ± Yong Tang

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

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

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

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

Prerequisite: JOUR232 or consent of the instructor.

Graduate Courses

English

ENG 530 Forms

Section 1 ± Margaret Sinex

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

- The RWA (Romance Writers of America)

Aim: We will study its antecedents in 19th-century Gothic novels. We will trace the lineage back to the late medieval period. As in our contemporary romances, the popular medieval English romances also focus on romantic love and the family. They explore the increasing tension in English society between arranged marriages negotiated by two families and the romantic desires of individuals. Obstacles take the form of threats to the cohesion of the nuclear family such as infertility, sexual violence, kidnapping, enforced exile, false accusations, and mistaken identities. The (usually) happy endings see the protagonist maintaining or improving his

Prerequisite: Graduate standing

General Honors

GH 101 Freshman Humanities Tutorial

Section 27 ± Barbara Ashwood

Topic: The Beauty Myth

Aim: Flip through Vogue or Cosmopolitan or Glamour. 3HUXVH0D[LPRU0HQW Health or GQ. Watch TV for an hour.

Liberal Arts & Sciences

LAS 195: Introduction to Liberal Arts and Sciences

Sections 1, Q1 ± Dan Barclay

Topic: Sustainable Cities and Towns

Aim: Provide a comparative introduction to the major areas of the liberal arts and sciences. Students will learn how each area of the arts and sciences evolved and how each area contributes to understanding the human condition. The course will place North American cities and towns in a global context.

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

Assignments: Students will write two essays, participate in in-class and take-home exercises, write midterm and final exams and compile a class binder and/or eportfolio.

Reading List: TBA

Prerequisites: None

Quad Cities Campus

Undergraduate Courses

English

ENG 202 Introduction to Drama

Section Q1 ± Dan Malachuk

Aim: Provide a comparative introduction to the major areas of the liberal arts and sciences. Students will learn how each area of the arts and sciences evolved and how each area contributes to understanding the human condition. The course will place North American cities and towns in a global context.

Education/Humanities) Reading and discussion of plays from around the world, introducing students to selected traditions, questions of social justice, and methods

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

Assignments: Mostly papers; some nontraditional assignments

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

Prerequisite: None

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embrace hybridity.

Teaching Method: Discussion

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

Tentative Reading List:

Ho Che Anderson, *King: A Comics Biography*

Ralph Ellison, *Invisible Man*

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

Karen Tei Yamashita, *Tropic of Orange*

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

Prerequisite: ENG 280 or consent of instructor

ENG 385 Intermediate Poetry Workshop

Section 1, Q1 ± Merrill Cole

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

Assignments: This course is also a writing workshop, where participants are expected regularly to submit writing in progress. Writers need practice² and then more practice. We will also have routine classroom and homework exercises. There will be focused writing assignments; but at other times, students will be able to write as they please. Discipline alone is the death of creativity. Freedom without discipline leads nowhere interesting. In attempting to balance the two, the course is designed to produce better poets.

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

Prerequisite: ENG 285 or permission of instructor

ENG 433 Literature for Young Adults

Section Q1 ± Rebekah Buchanan

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

Prerequisite: None, but ENG 180/280 strongly recommended

ENG 476 Senior Seminar

Section Q1 ± Dan Malachuk

Aim: Focusing on the meanings of British Romantic topographies

Teaching Method: Lecture and discussion

Assignments: Papers and student presentations

Tentative Reading List: Wordsworth, *Lyrical Ballads* (1798, 1802) 0199601968; Shelley, *Frankenstein* (1818)

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

Tentative Reading List:

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

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

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

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

Mortensen, Peter and Gese E. Kirsch, eds.