

# English & Journalism Course Descriptions Fall 2012

## Macomb Campus

### Composition (ENG 100, 101, 201)

#### ENG 100 Introduction to Writing

Sections 3, 7—Bill Knox

The course will provide practice in processes and products of personal and academic writing, organized, in part, around the campus theme. Writing instruction will focus on writing fundamentals as well as invention, drafting, revising, and proofreading. Readings from The Norton Sampler will provide models for content, structure, critical thinking, creativity, and good writing practice.

The class will combine lecture, discussion, and writing workshops.

Six personal, experience-based essays, one short researched project, and a course portfolio

Texts: The Norton Sampler, A Pocket Style Manual, and, locally, the campus common reading

Prerequisites: Writing 101

ENG 101 English 101 is a writing course that seeks to prepare you for academic writing at the university level. We'll begin with writing effective sentences, build to focused and developed paragraphs, and draft and revise cohesive essays. Be prepared to actively read, discuss, and write in and out of class.

Teaching Method: Enthusiastic mini-lectures reinforced by the practical application of what we cover in small group activities. Learning to read actively and with a writerly eye. Live discussions based on readings. Group work that requires critical and creative thinking. Peer editing, and individual conferences.

Assignments: Five works that increase in length and focus on an object of value > beyond our cell phone?, a place of meaning > beyond our dorm room?, a profile, a summary and response, and a multimedia memoir > creating the soundtrack of our life?

Prerequisites: English 101, English 102, or a guaranteed thought-provoking, well-written, mind-blowing material so good you'll want to read it over summer break. A Pocket Style Manual 5th edition  
Prerequisites: English 101 or placement

## ENG 101 College Composition I

Sections 01, 02, 03 - Kathie Aemmer

To introduce students to college writing expectations; to prepare students to write effectively at the college level and to have confidence in their writing. This course focuses on both the writing process and the written product.

Teaching Method: Writing workshop, discussions, small group work, few lectures  
Assignments: Five major papers: writing a memoir, response to an article, solution to a problem, personal essay, and a self-reflective writer over the course of the term. 20 assignments associated with the major papers. See the Pocket Style Manual assignments.

Prerequisites: English 101 or The Curious Writer 3rd edition  
A Pocket Style Manual 5th edition

Prerequisites: English 101 with a grade of C or better, or placement into English 101

## ENG 101 College Composition II

Sections 01, 02, 03 - Barbara Woodruff CDT 101 is restricted.

ENG 102 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.

Assignments: Each assignment sequentially builds upon skills learned in previous assignments, culminating in a final research paper.

Prerequisites: English 101 with a grade of C or better, or placement into English 102

## ENG 101 College Composition III

Sections 01, 02, 03 - Jennifer Higg CDT 101 is restricted.

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 Desire2Learn discussion boards.  
Assignments: Major papers (descriptive, response, commentary, and argument). There will also be an essay exam. All major papers will be peer-reviewed prior to turning in the final draft.  
Text: (e) eathing \*ist The Curious Writer, 3rd edition, by Bruce Ballenger A Pocket Style Manual, 4th edition, by Diana Hacker  
Prerequisites: ENG 101 with a grade of C- or better, or placement into ENG 101

## ENG 101 College Composition I

Sections: 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

What exactly does "compose" mean to you? Can you think of several scenarios where a frantic husband or wife might utter those words. The wife in "Suzie Ball" for example? What happens when she walks into her apartment living room, finding twelve months pregnant and says to "Eric", "I'm red and I'm here, for the first time." The three non-pregnant characters spring into chaotic action. "Eric" runs off to get the car. "Eric" goes overnight to "Suzie" and heads out after "Eric". "Eric" calls the doctor and follows the two men. "Suzie" stands alone in the center of the room and starts to "Suzie" as only "Suzie Ball" can. All of this comic melodrama could have been avoided if "Suzie" had "calmed down", composed themselves. In other words, stay calm and think before you act. In this class, the focus is writing. The subject performing the action is you. The words in this case mean "stay calm and think before you write." This is English 101 composition. To succeed in this course, compose yourself. In this course, you are the authority for every word that you write. You are the author of your own text.

Teaching Methods: The class will combine discussion and writing workshops.

Assignments: Four to five papers ranging from narrative to research

Text: (e) eathing \*ist Hacker's A Pocket Style Manual

Prerequisites: ENG 101 with a grade of C- or better, or placement into ENG 101

## ENG 101 College Composition I

Sections: 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000

Introduction to college writing, with an emphasis on the writing process, reflective writing, and critical thinking. Reading and paper assignments will be assigned based on a specific theme to be determined. Please check <http://www.wiu.edu/cas/english/LandJournalism/writing.php>

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 Methods: Discussion, group work, lecture, and writing. Both in-class and assigned? assignments. Three major papers and various journals.

Tentative Reading List: *Writing Research Papers: A Complete Guide*, James M. Oster and James M. Oster, 2nd edition; *Western Voices*, Ireland; essay contest winners; *Journal of American Studies*; completion of 6C9 +47 with a C or better; at least 2, s.h. earned

## ENG 200 College Composition III

Sections 01, 02, 03 - 100 is restricted.

Topic: Popular Culture

Although all of our writing courses aim to improve students' writing, reading, and critical thinking skills, 6C9 +47 focuses on writing based on texts. 6C9 +47 also addresses research and argumentation more fully than previous courses in the sequence.

Teaching Methods: 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.

Assignments: Three major writing assignments make up a majority of the course grade. Quizzes, homework, in-class work, participation points, and a final exam also will play a part in the final grade.

Tentative Reading List: *The Franchise: The Story of the Kings and Modern Hollywood*, Kristin Thompson, MIT Press, 2007.

Journal of American Studies; completion of 6C9 +47 with a C or better; at least 2, s.h. earned

## ENG 200 College Composition III

Sections 01, 02, 03 - Kathleen Donnell-Brown CDT600 is restricted.

In addition to meeting the objectives established by the Department of English Journalism for 6C9 +47, we will concentrate on critical reading and writing skills. Students will practice reading, summarizing, 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 in areas such as technology, social security/retirement, sports, education and morality/society.

Teaching Methods: We will alternate meeting in the computer and regular classroom. Much of the course involves hands-on work including group and collaborative work. Student group projects or group writing is required.

Assignments: Students will write 5-7 summaries and responses to short, assigned readings.



ENG01C 220 "ntro#uction to Film



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 M.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: 2 discussion and student-centered class

Assignments: 2-3 assignments, informal reading responses, two formal five-page papers, two exams, midterm and final, and group discussion leader

Texts: *Entertainment Weekly*, *Bronte*, *The Tenant of Wildfell Hall*, *Tepper*, *Gi22on's*, *Decline and Fall*



work" The Silmarillion. We will consider different approaches to the study of myths >structural, psychological? as well as the range of insights myths offer >historical, cosmological, etiological? over the course of the term.

Teaching Method: Lecture and discussion

Assignments: Students should expect two tests covering lecture material, class handouts, and assigned readings including introductions and prefaces as indicated. There will also be two papers and five quizzes.

Texts: Tolkien, J.R.R. The Silmarillion

Edwards, John G., Trans. The Prose Edda of Snorri Sturluson:

Tolkien, J.R.R. The Silmarillion.

Barlow, Thomas. The Morte d'Arthur: The Winchester Manuscript:

Chambers, E. V., ed. The Mancelot-Grail Reader.

Selections from The Hobbit, The Lord of the Rings and The Silmarillion

Additional readings: See syllabus for recommended readings.

## ENG 301: Nation and Literature

Section: - Shazia Rahman

During this course, we will study the nation of a nation considering a number of national stories, both historical and fictional. Since the story of the nation is not always the story of women, we will begin reading national women's fiction in English alongside national history. While the national histories will inform us of major political events such as partition, civil war, and ethnic violence, the women's fiction will provide a more personal look at these same events. As we read through, think about and analyze these stories, we will ask, how and why do these stories overlap? In what ways are these narratives different from each other and why? To what extent are histories fictions and fictions histories? What are the purposes of presenting stories from a nationalist perspective or from a feminist perspective?

What is gained and what is lost in the telling of such stories? Throughout this course, you will learn the ways in which a nation, India and Bangladesh are interconnected. You will also understand that the consequences of M.S. foreign policy in a nation have led to diverse responses from a nation's people. In addition, you will be able to trace the impact of Islamist political parties on the lives of ethnic and religious minorities and women.

Teaching Method: Our discipline is one that encourages a community of readers to not only think and write about literary texts, but also to talk, at length, about them. In fact, our discipline is rife with dialogue and discussion. Literary texts are always surprising and demanding.



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+rere, uisite& .unior Standing

## ENG < 1 'echnical Communication

Section 07+ >Dnline? - Bradle# 2ilger

%im& ; n introduction to technical communication, the art and craft of creating usa\$le, persuasive, reader%centered communication. =ocuses< methods, particularl# usa\$ilit# testing< presenting specialized material to non%technical audiences< understanding common forms< evaluating audiences< \$est practices for colla\$orative wor"

'eaching Metho#& Kideo and teleconference, online discussion, online document sharing, and extensive individual wor". We /ill pro2a2ly N%T use Western%online 2ut other online systems such as Wor Press:com' Google +ocs' +rop2o>' etc:

%assignments& Three core projects< &o\$ search materials< instructions, semester project. 2iscussions, extensive online wor", final exam.

'entati(e ) ea#ing \*ist& ; nderson, Technical Communication, 7le.

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## ENG < < +ublic an# +ersuasi(e \$ riting

Section + - Ceil Baird

'opic& 'lassical !hetic for 'ontemporar# Students

%im& On this course, we will explore the principles of classical rhetoric in order to \$ecome \$etter at writing pu\$lic# and persuasivel#. Since this is an election #ear, we will also evaluate the extent to which principles of classical rhetoric account for modern political rhetoric, much of which is digital. On doing so, #ou should \$e a\$le to do the following \$# the end of this course<

- recognize "e# principles of classical rhetoric and their function in pu\$lic and persuasive writing,
- use classical principles of discover# to plan and design #our own pu\$lic and persuasive writing,
- appl# classical principles of arrangement and st#le to texts #ou come across in #our dail# life as well as #our own writing,
- and evaluate the extent to which classical principles of memor# and deliver# can account for digital forms of argument and persuasion.

'eaching Metho#& hole 'lass and Small 9roup 2iscussion

'entati(e ) ea#ing \*ist& Ancient Rhetorics &or Contemporary Stu ents >3<sup>rd</sup> 6d.? \$# 'rowle# and )awhee

+rere, uisite& 6C9 +47 and @47

## ENG < . \$ riting \$ or:shop& +oetr7

Section + - Berrill 'ole

%im& This course offers poets the opportunit# to refine and develop their s"ills and to explore a variet# of poetic techni/ues, genres, and strategies. Becoming a \$etter poet means more than mastering techni/ue, though we will spend a good deal of time practicing poetic form, \$oth

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 contrast to popular belief, writers must carefully study other writers in order to excel at their art. We will carefully study the productions of a wide variety of published poets, always with an eye to learning about technique. The poems will serve to increase the understanding of literary language, to widen the vocabulary, to cultivate the appreciation of diverse styles, and to inspire our own creations.

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

Prerequisites: English 101

Texts: Donizio, Kim and Corianneaux. *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*. ISBN 978-0-8050-7333-5, 4

There will also be poems or materials to download from my website.

Prerequisites: English 101 or consent of instructor.

## ENG 101 - Writing Workshop: Nonfiction

Sections: 101-101 - Barbara Woodruff

Description: This class will focus on various types of creative nonfiction, such as memoir, personal essays, and literary journalism. We will discuss and analyze a variety of creative nonfiction texts, but the majority of our time in this course will be spent workshopping our classmates' original works. You will need to be prepared to not only compose and edit your own pieces, but

ENG0ED - C ?<2 English Metho#s

Gay Reel of the Harlem Renaissance: Selections from the Work of Richard Bruce Nugent. 6d.  
Thomas ). Birth. 2u"e M:. 0BSC< 74@@3@J+3+  
)urston, Aora Ceale. Their Eyes Were Watching Go . )arper : erennial. 0SBC< 77\*++@77\*5  
)urston, Aora Ceale and Langston Hughes. Mule Bone: A Comedy of Negro Life. )arper  
: erennial. 0SBC< 77\*+\*5++@5  
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BcKa#, ' laude. Home to Harlem. Cortheastern. 0SBC< +555537@, J  
The Negro: Voices of the Harlem Renaissance. 6d. ; lain Soc"e. Touchstone. 0SBC<  
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## ENG 222 Topics in English Education

Section + - Staff

Topic Teaching New Media in Secondary Schools

This course is designed to prepare candidates to access, analyze, evaluate and communicate information in a variety of forms. New media may include the Internet, podcasts, RSS feeds, social networks, text messaging, blogs, wikis, virtual worlds, Second Step, Facebook, Teen Second Step, Live Journal and more. It is important for teachers to become familiar with these new literacies. Buzzetti, Elliott, and Felsch (2007) argue that teens are leaders in exploring and interacting with these new literacies, particularly those print-based or digital practices that allow them to be do-it-yourselfers who create their own literate products, and candidates need to learn how to navigate teaching and learning using these formats in the classroom.

Teaching Methods Collaborative groups, media presentations, lecture, peer review, individual and small group discussion and presentations

Assignments Readings from texts and related publications, quizzes and tests on materials, presentations, CLEP requirements, including a research essay and lesson plans

Prerequisites English 101 and 102

Prerequisites, website 6C9 34,

## Journalism

### J6 - ) 121 Introduction to Mass Communications

Section @+ - Teresa Simmons

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.

Prerequisites, website Cone

### J6 - ) 121 Introduction to Mass Communications

Section @@ - Richard Boreno

This course teaches students to be literate media consumers. It provides students with a broad overview and general understanding of the mass media as well as current mass media trends and the influence of the media on society.

Teaching Methods Lecture and class discussions, multimedia presentations

Assignments Quizzes, a research paper and a final examination

Prerequisites Introduction to Mass Communications: Media Literacy and Culture, Fifth, Sixth or Seventh Edition by Stanley J. Baran

Prerequisites, website Cone

## J6 - ) 2<1 ) eporting 5or the Mass Me#ia "

Section @+ - 8isa Kerne"

%im& 8a\$orator# in news%gathering, news writing and news &udgment. This course teaches the \$asics of interviewing and writing in &ournalistic st#le. Students practice writing different t#pes of stories, including police news and a personalit# profile.

'eaching Metho#& 8a\$, lecture and discussion

%ssignments& : olice \$riefs, meeting stor#, profile stor# and enterprise stor#& wee"l# la\$ exercises& readings& midterm and final exams

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Ne/spaper Writing ( )B<( )C pu\$lished \$# the : o#nter 0nstitute& Associate Press Style2ook +rere, uisite& Cone

## J6 - ) 2<1 ) eporting 5or Mass Me#ia "

Section @@ - Eong Tang

%im& 8a\$orator# in newsgathering, news writing and news &udgment. This course teaches the \$asics of interviewing and writing in &ournalistic st#le. Students practice writing different t#pes of stories, including a man%on%the%street stor# and a personalit# profile.

'eaching Metho#& 8ectures, classroom discussion of text\$oo"s, in%class exercises including interview simulation, student presentations, student criti/ue of wor"s \$# their peers

%ssignments& )ard news stor#, man%on%the%street stor#, profile stor#& in%class exercises& ; : st#le /uizzes, final exam

'entati(e )ea#ing \*ist& 5nsi e Reporting @nd edition \$# Tim ) arrower& Ne/spaper Writing

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## J6 - ) 2<2 ) eporting 5or Mass Me#ia ""

Section @+ - Eong Tang

%im& This course will examine various "inds of advanced reporting and writing techni/ues for the various "inds of stories a general assignment reporter on an# newspaper, magazine, television or radio station, or website will \$e expected to master \$efore he or she can advance in the profession. 0n addition to discussing these techni/ues in class, the course will re/uiure students to appl# these techni/ues to do reporting outside the classroom. Students are expected to cover actual news events and write pu\$lisha\$le stories li"e real professional &ournalists.

'eaching Metho#& The class will \$e structured li"e a newsroom. The instructor functions li"e an editor and all students are li"e real professional reporters. The instructor will give short lectures. But most of the time students will \$e as"ed to go out into the field to gather stories. Students ma# wor" in teams when the# report and write.

%ssignments& Text\$oo" readings, several ma#or stor# assignments

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## J6 - ) <0. ) e(ie4ing an# Criticism

Section @+ - : earlie Strother% ; dams



Students will write reviews for various media as well as fine arts. This is an exciting course where students learn to write for the creative, yet competitive world of media and art review and criticism. Students should expect to cover everything from writing movie, television, radio and book reviews and criticisms to writing reviews and criticisms of art, such as paintings and sculptures and architecture, from Gothic to Roman and Middle Eastern and African designs. The goal is to get them ready to write reviews and criticisms for various media, while helping them to form a greater appreciation for the various art and media forms.

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## J6 - ) <<< 9peciali@e# +ress

Section @+ - !ichard Boreno

'opic& Bagazine 'ontent and 2esign

%im& This class is designed to explore how a magazine is created. Students will explore what elements go into creating a magazine, determining the audience, shaping the editorial product, case studies of successful magazines, trends in contemporar# magazine pu\$lishing as well as pu\$lication design and content.

'eaching Metho#& 8ecture and class discussions3 multimedia presentations

%ssignments& Vuizzes \$ased on readings, design pro&ects, feature writing exercises

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+rere, uisite& .DM! +@+, @3+ and @3@, or consent of instructor

## J6 - ) <<? +ublic %55airs an# 1eat )eorting

Section @+ - 8isa Kerne"

%im& FBeatsG are a traditional s#stem of dividing up areas to cover in a newsroom. Students practice generating a series of stories from one \$eat and sample the experience of \$eing a \$eat reporter.

'eaching Metho#& 8ecture, discussion and la\$.

%ssignments& ; series of stories pertaining to a \$eat.

'entati(e) ea#ing \*ist& ; : St#le\$oo" is recommended.

+rere, uisite& .DM! +@+, @3+, @3@ or consent of instructor

## J6 - ) <?0 +ublic )elations \$riting& 'echni, ues an# 9t7le

Section @+ - Bohammad Siddi/i

%im& The purpose of this course is to provide instruction and writing practice designed to develop professional level writing s"ills expected of pu\$lic relations practitioners. Students will learn different approaches in pu\$lic relations writing as re/quired for different audiences and media. Students will also \$ecome aware of the role of the pu\$lic relations writer with attention to the ethical, legal, and pu\$lic opinion forming contexts.

'eaching Metho#& ' lass lecture \$# the instructor and class exercises, participation and discussion \$# students

%ssignments& ; ssigned !eadings< Students are re/quired to complete reading of assigned chapters from the text \$efore coming to class, so the# can activel# participate in class discussion.

' lass participation will \$e counted in determining the course grade. ; dditional reading materials ma# \$e assigned from time to time. 6xercises< Based on each chapter, students will \$e assigned exercises to further understand the su\$&ect matter and to improve their writing s"ills. Vuizzes< ; short /uiz will \$e given after twolthree chapters. 0n total there will \$e four /uizzes.

6xaminations< There will \$e a midterm and a final examination. Vuestions ma# \$e multiple choice or essa#. Baterial from class lectures and handouts, as well as from the text, will \$e utilized. ' lass : ro&ect< 6ach student will \$e assigned a class pro&ect 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.

Textbook: *Public Relations Writing: The Essentials of Style and Format* 67<sup>th</sup> edition by Thomas J. Bevan, 2011.

Required: *DM!* with or without consent of instructor

**J6 - ) <?? %#(ertising Media Planning**

Section 01 - Teresa Simmons

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Assignments: Readings, readings for hypothetical cases, other pertinent reading materials, case briefs, two tests on text

Prerequisites: English 101 and 102 or 103  
Corequisites: English 104 or 105  
Prerequisites: Junior or senior standing or open to non-majors

## ENG 102 - The Press and Popular Culture

Section: 01 - Earle Strother

Objective: Students will study and learn about the use of journalism in popular culture to depict journalists, politicians, celebrities, etc. as pop culture icons in television and movies. Further, students will look at how journalism and journalists have shaped popular culture and how popular culture has shaped how and what journalists report as news. Finally, students will look at the role race and gender play in how journalists are depicted and how journalists use journalism to depict diversity.

Teaching Method: Short lecture, comprehensive discussion, viewing and discussion of electronic mass mediated materials

Assignments: Students will engage in the construction of concept papers, responses and in class and homework writing activities as well as complete a final paper. Students will also discuss readings and electronic mass media generated materials. Expect to have fun studying the popular.

Prerequisites: English 101 and 102 or 103

Corequisites: English 104 or 105  
Prerequisites: Junior or senior standing or open to non-majors

## ENG 101 - Cities Campus

### ENG 200 - Introduction to Poetry

Section: 01 - Alan Balachu

Objective: This course explores the fundamental elements of poetry with attention to major poems in the English tradition.

Teaching Method: Lecture, discussion

Prerequisites: English 101 and 102 or 103  
Corequisites: English 104 or 105  
Prerequisites: Junior or senior standing or open to non-majors

Corequisites: English 104 or 105

### ENG 101 - Ethnic Literatures of the Nineteenth States

Section: 01 - Alan Balachu

Objective: This course focuses on literature of African Americans in relation to jazz, especially in the Harlem Renaissance of the 1920s, 30s, and 40s, and hard bop jazz in the 1950s.

Major literary and jazz artists who are considered are: Armstrong, Ellington, Hughes, Ellison, Carter, Bonniwell, Baldwin, Bingham, Davis, Coltrane, Coleman, and Morrison.

Teaching Method: Lecture, discussion

Suggested Reading List: Portable Harlem Renaissance Reader 0140170367; Jazz Fiction Anthology

0253221374; Jazz 1400076218; A Love Supreme 0142003522. Total cost: \$81 (list), used online.

Prerequisite: ENG 280 or consent of instructor

## ENG 20G Computers and Writing

Section V+ - Bradley Gilger

This course explores learning how to create web presences, understanding the function of distributed information systems such as social networking services. Theory and practice. For graduate students, extending this work to relevant theory in new media, writing studies, or the digital humanities.

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

Assignments: More projects to be determined. Crowd-sourced bibliographies and workspaces. Discussions, presentations, group work, final exam

Texts: Tentative reading list to be determined by two or three practitioners. Texts, supplemented by essays and websites

Prerequisite: ENG 169 and 147

## ENG 100 Theory and Practice of English Studies

Section V+ - Dan Balachou

This course considers the theory and practice of English studies, focusing on the study of literature. Both ancient and modern theories of literary study will be considered as well as contemporary research methods. Students will engage these theories and methods while reading and writing about such works of art as the *Iliad*, Sophocles' *Oedipus the King*, the *Da Vinci*, Wagner's *Tristan und Isolde*, the drawings of *Bauhaus*, and *Barthes* (S. S. Rankenstein).

Teaching Method: Lecture, discussion

Tentative Reading List: Classical Literary Criticism 0140446516; The Birth of Tragedy 052163(875); Beauty and Being Just 06(108(5(0); Oedipus the King 0226768686; Frankenstein 03121(126). Total cost: \$65 (list), used online

Prerequisite: Graduate standing

## Arts & Sciences

### ENG 100: Evolution and Change: Focus on the Humanities

Section + - Dr. Wilson Jordan

Charles Darwin's theories of evolution as expressed in *On the Origin of Species* (1859) and *The Descent of Man* (1871) rocked the world, creating widespread interest in the question of what does it mean to be human. The idea that human beings were descended from primates fueled widespread speculation that certain marginalized groups of people, like criminals, women, homosexuals, racial minorities, the poor, and the disabled might exhibit bestial or monstrous qualities. While glancing at Darwin's theories, particularly those that appear in *The Descent of*

By the end of the semester, our main focus will be how literary artists of the time engaged these theories, often in the form of criticism. We will look at a variety of Darwin-influenced constructions of identity > race, class, gender? social problems > racism, crime? and social institutions > marriage, family, and medical practice? as they appear in a number of works of literature at the turn of the century and call upon discourses from other disciplines in the humanities > language, history, biography, philosophy, religion, and visual and performing arts? as well as outside of it > biology, sociology? to further explore these ideas, including the form they take in earlier and more modern cultural contexts.

**Teaching Methods** We will "kick off" discussion of each work with a student group presentation. After that we will discuss the work in a setting that is designed to encourage student participation and knowledge sharing. Twice during the semester, I will hold individual conferences over essay drafts in progress to help students meet their writing goals.

**Assignments** Students will write a short > two-page? essay on each of the works of literature assigned; two, 5-page critical analysis essays on two of the works > one from the first half, and one from the second half? and a research paper > a 10-15 page research paper on the sc