



HANDBOOK for  
ENGLISH,  
COMMUNICATIONS, and  
EQUINE JOURNALISM

**WILSON COLLEGE**  
**2015-2016**



Dear Major or Potential Major:

Congratulations on choosing a major in English, Communications, or Equine Journalism at Wilson College.

In these pages you can:

- learn all about the English, Communications, and Equine Journalism majors and minors here at Wilson College,
- read about our current department faculty,
- and discover the various organizations and activities sponsored by the department.

Prospective students and parents can use these pages to explore the requirements of the program, get to know the faculty, and examine a few of the many different and wonderful places an English, Communications, or Equine Journalism major can take you.

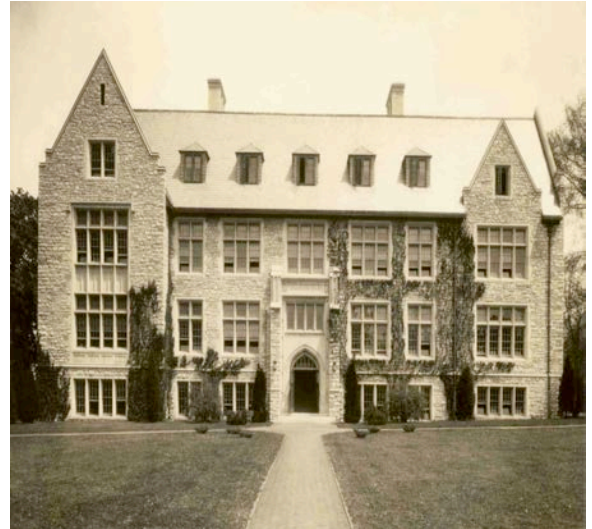
Wilson College English, Communications, and Equine Journalism majors get excellent jobs, compete for top internships, and attend some of the finest graduate institutions in the country.

Our programs allow for both breadth and depth within each field. **Students** will enjoy the flexibility they find in each program, allowing them to choose courses and areas of interest while still allowing for exposure to all necessary aspects of a field of study. **Parents** will appreciate our emphasis on both career and graduate school preparedness in each concentration and major in the department. Our results speak for themselves. Our faculty and staff work with each student to see her career and graduate schools goals are fulfilled, and graduates from our department do exceptionally well in getting into graduate schools and professional programs (such as law) or in entering the work force in positions beyond the entry-level.

**Our faculty**—which includes award-winning authors, published scholars respected in their fields, and several past Wilson College Teachers of the Year—remain dedicated to personal, intellectually intense courses in small class settings that provide great training for future teachers, writers, journalists, editors, literary agents, librarians, public relations experts, publishers, scholars, rhetoricians, lawyers, communications specialists, marketing and advertising designers and copywriters, just to name a few. In our most recent departmental review, current students consistently rated the teaching in the department as “excellent.” Students were equally pleased with the advising and the rigorous way in which the department faculty prepared them for graduate school and the work force.

**Our graduates** do amazing things. During their time at Wilson, many of our students attend conferences, develop projects that have great meaning to them and their communities, complete high quality theses, and even publish their work in national publications. You’ll hear from many of our students on subjects like internships, graduate school, program offerings and more and see a listing of what some of them accomplished while here.

Visit our websites at [www.wilson.edu/English](http://www.wilson.edu/English), [www.wilson.edu/Communications](http://www.wilson.edu/Communications), and [www.wilson.edu/EquineJournalism](http://www.wilson.edu/EquineJournalism) to learn about the department, our faculty, and our majors. Should you have any questions please contact Department Chair Dr. Michael G. Cornelius at [mcornelius@wilson.edu](mailto:mcornelius@wilson.edu) or at (717) 264-4141 ext. 3308.



*Warfield Hall circa 1930*

## TABLE OF CONTENTS

The English Major .....	04
Concentration in Literary Studies.....	05
Concentration in Creative Writing.....	06
Secondary Education Certification in English.....	07
The Communications Major .....	08
The Major in Communications—Media Writing and Design .....	09
Concentration in Graphic Media .....	10
Associate of Arts in Communications.....	11
The Equine Journalism Major .....	12
Department Course Catalogue.....	14
Meet Our Faculty.....	22
Student Media and Department Clubs.....	27
Department Sponsored Events.....	28
Internships .....	28
Advising.....	30
Study Abroad.....	30
Graduate School Opportunities.....	30
Careers in English, Communications and Equine Journalism.....	30
Department Minors.....	32
Awards and Honors .....	34
Assessment of Majors.....	36
Rotation of Courses .....	40
Adult Students in the Department.....	41



### MEET OUR STUDENTS...

*We asked some of our recent and current majors to talk about various parts of the Department they have been involved with; we'll share their thoughts and observations throughout this document in segments called "HEAR FROM A WILSON GRAD" and "HEAR FROM A WILSON STUDENT."*

## The English Major

Students majoring in English have two concentration options.

Students choosing to concentrate in **Literary Studies** will read contemporary writers as well as works of literature and philosophy that have stood the test of time. Simultaneously, students will learn how to interpret what they have read by studying new developments in critical theory. Broadly integrative in design, a concentration in Literary Studies emphasizes the shaping authority of cultural texts. It thus prepares students for graduate study and/or careers in teaching, particularly in higher education, journalism, and public service, and for jobs which require analytical ability.

The concentration in **Creative Writing** is for students who have an abiding interest in developing their talent as novelists, short fiction or creative non-fiction writers, poets, and dramatists while still emphasizing a strong background in literary studies and general writing skills. Students in the concentration are prepared for lives as writers, which includes both career and graduate school preparation. By the end of the program students will have completed a full-length manuscript and have the necessary skills to submit their work. Students will also be prepared for graduate study in M.A., M.F.A., and Ph.D. programs emphasizing Creative Writing. The department's emphasis on general writing skills and career-preparedness also ensures that students will be ready to enter the world of work, whether in publishing, freelance writing, or in numerous other writing-related fields. Both English concentrations lead to knowledge of literature, a heightened awareness of language, an appreciation of cultural difference, and an understanding of human relations over time.

Secondary certification in English is available for students aspiring to teach high school English (see page 7).

All Wilson graduates, regardless of major, are required to complete an assessment of the learning outcomes in their major. As an English major, you will complete your assessment within a structured classroom setting designed to optimize the experience to allow you to demonstrate your mastery of the field.

You will find more on each concentration and assessment in the pages below. If you have a question that you do not find answered here, please contact the Department Chair, Dr. Michael G. Cornelius

### ***HEAR FROM A WILSON GRAD...***

I came to Wilson as an Equine Facilitated Therapeutics major and decided, at the end of my freshman year, to add a major in English with a concentration in Literary Studies. Double-majoring in two fields with almost nothing in common and juggling an increasing number of extra-curricular activities was a challenge, but I wanted to take advantage of all the opportunities offered me during my time at Wilson. While peer-teaching the first year seminar class, working as a writing tutor, editing *The Billboard*, and compiling *The Bottom Shelf Review*, I discovered that remaining in an atmosphere where I could continue to learn and share my knowledge with others was important to me, so I applied to graduate school for English. Without Wilson's leadership opportunities and engaging academic programs, I doubt I would have come to that decision. -JESS DOMANICO

## Concentration in Literary Studies

### Required Courses:

ENG 346 Shakespeare's Tragedies and Romances

*or*

ENG 345 Shakespeare's Histories and Comedies

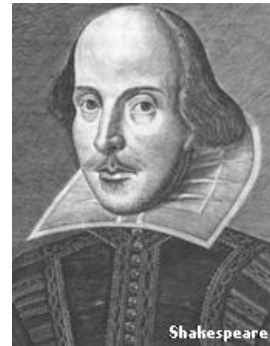
ENG 311 Structure of the English Language

ENG 380 Literary and Cultural Interpretation

ENG 400 Assessment Portfolio (.5 credit)

A student must select at least eight additional literature courses. Of these courses, at least three must be taken at the 300 level and one must be in each of the following areas: British literature, American literature, European literature, literature written before 1700, and literature written after 1900. A student may choose ENG 220 Creative Writing as one of the eight courses, provided that the above criteria are met. No 100-level English courses count towards completion of the concentration.

“Here will be an abusing of God’s patience and the king’s English.”  
 – William Shakespeare, 1564-1616, *The Merry Wives of Windsor*



### ***HEAR FROM A WILSON GRAD...***

As a graduate student studying literature, the foundation I received in my undergraduate studies has given me the ability to understand literature within its socio-historical context, to conduct analysis within the varying schools of theory, and to be able to draw conclusions about what the author is/was seeking to convey to audience. My time spent learning to appreciate the form and style of literature has increased my love of reading, which is helpful for a grad student! The English department at Wilson College is truly a collection of scholars dedicated to their field. Each has their own focus that creates an atmosphere of variety in school and thought in the department, despite the small size of our faculty. -COURTNEY WOLFE

## Concentration in Creative Writing

### Required Courses:

ENG 220: Creative Writing  
 ENG 210: Advanced Exposition  
 ENG 311: Structure of the English Language  
 ENG 355: Internship in Writing  
 ENG 400: Assessment Portfolio (.5 credit)

### Plus one of the following:

ENG 321 Advanced Creative Writing: Poetry *or*  
 ENG 323 Advanced Creative Writing: Fiction

ENG 212: Technical Writing *or* COM 201: Journalism

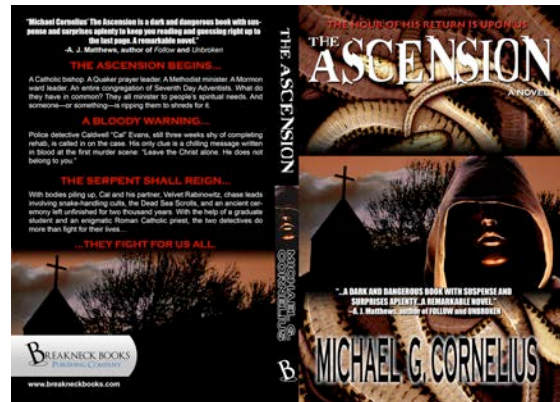
ENG 346: Shakespeare's Tragedies and Romances *or*  
 ENG 345: Shakespeare's Histories and Comedies

ENG 499: Thesis in Creative Writing

The student will also take three additional courses from the offerings in English. At least two of the four courses (which would include the required Shakespeare course) must be at the 300 level. No 100-level English courses count toward the completion of the concentration. Coursework is supplemented by seminars in genres, markets, and master classes by visiting writers that all students in the concentration are encouraged to attend.

Each student in the Creative Writing Concentration is also required to develop a familiarity with a coherent subject area that could become a writing specialty by taking at least four courses from a subject area other than English. Students can satisfy this requirement by: 1) constructing a coherent subject area from a single department or from multiple departments with approval from her advisor; 2) earning a formal Wilson College minor; or 3) declaring a double major in another subject area.

*"Fiction reveals truth that reality obscures."  
 -Ralph Waldo Emerson (1803-1882), American author*



*A novel by Wilson faculty member Michael G. Cornelius*



### **HEAR FROM A WILSON GRAD...**

The specific time I spent at Wilson radically improved my writing skills, critically and creatively. Wilson went out of her way to provide me with an education in the Liberal Arts and my major and minor. My advisor allowed my voice to resound in the halls of Warfield with a rewarding final song. –JESSICA CARNES

## Secondary Education Certification in English

### Required Courses, Education

EDU 206 Educational Psychology  
 EDU 207 Adolescent Development/Cognition/Learning  
 EDU 215 Education for Students with Special Needs  
 EDU 312 Teaching English Language Learners  
 EDU 332 Teaching Secondary Methods  
 EDU 341 Educational Assessment  
 EDU 348 Prepracticum  
 EDU 430 Special Needs Seminar  
 EDU 431-35 Secondary Student Teaching Practicum (3 course credits)  
 One mathematics and one statistics course

### Required Courses, English:

ENG 210: Advanced Exposition  
 ENG 224: Young Adult Literature  
 ENG 230: Film Analysis and History  
 ENG 311: Structure of the English Language

ENG 346: Shakespeare's Tragedies and Romances

*or*

ENG 345: Shakespeare's Histories and Comedies



*Dr. Lisa Woolley makes a point.*

COM 105: Introduction to Media Communications  
 COM 110: Effective Speaking

Plus six electives; these electives must include a minimum of four courses in Literature; two in American, one in British, and one in European translation. Two of the electives may be in writing courses. At least two electives must be at the 300-level.

## The Communications Major

Wilson College's major in Communications balances critical thinking, media theory, and writing skills for use in both traditional media markets and today's emerging digital media forms. Students will study the foundations of communications learning—i.e., journalistic writing, legal media issues, and media theory—and use that learning in traditional forms of media as well as online and digital media. In the process, students will create content for both print and digital publications and learn the fundamentals of marketing media and selling advertising.

Students who graduate from Wilson with a degree in Communications will have an array of marketable skills, including learning AP Style, designing print and online media frames, crafting public relations and advertising for a variety of industry purposes, and mastering a wide array of technical and software skills for use on traditional and electronic media. Students will gain additional skills in computer programming, graphic and website design, photography, and marketing, all of which positions the Wilson graduate for success in both the workforce and in graduate school. Internships take place in local media markets and include exposure to both traditional and online forms of media. By the completion of the degree program students will be ready to tackle the ever-evolving world of new and digital media and still understand the foundations of traditional media forms and styles.

Wilson College has a successful track record in educating students in the Communications field. Recent graduates have been offered jobs writing for daily newspapers, editing nationally distributed magazines, writing for publications in the equestrian field, working in public relations at a large industrial firm, working for federal and state government agencies, teaching speech and journalism to high school students, working as a segment producer in a television station, working as on-air announcer in a radio station, and working in human resources for a major international company. Other graduates have gone directly on to graduate study at schools like Syracuse University, the Art Institute of Chicago, Shippensburg University, and numerous others.

All Wilson graduates, regardless of major, are required to complete an assessment of the learning outcomes in their major. As a Communications major, you will complete your assessment within a structured classroom setting designed to optimize the experience to allow you to demonstrate your mastery of the field.

“When a dog bites a man that is not news, but when a man bites a dog, that is news.”  
 —Charles A. Dana, 1819-1897, American newspaper editor



### HEAR FROM A WILSON GRAD...



When I came to Wilson, I never dreamed that I would be a journalist or even go to graduate school, but I found myself as a writer and found that my passion was journalism. If I did not go to Wilson, I probably would have never taken a journalism class and I would probably never have fallen in love with journalism. I also would not have found the professors that pushed me to try harder, to write well and to find myself. Without this guidance, I would have never believed that I could be attending one of the best graduate schools for journalism in the country and that I could succeed at what I love. -KAYLA CHAGNON



## **The Major in Communications—Media Writing and Design**

- COM 105 Introduction to Media Communication
- COM 130 Digital Communication and Design I
- COM 201 Journalism
- COM 230 Digital Communication and Design II
- COM 233 Integrated Marketing and Advertising
- COM 303 Media Law and Ethics
- COM 304 Media Theory
- COM 355 Internship
- COM 400 Assessment Portfolio (.5 credit)
- COM BB Print/Online Journalism Practicum (for one course credit total)

*Plus four courses from among the following:*

- BUS 223 Marketing Management
- COM 110 Effective Speaking
- COM 310 Women in the Media
- CS 150 Programming and Design I
- CS 152 Programming and Design II
- ENG 210 Advanced Exposition
- ENG 212 Technical Writing
- FA 118 Introduction to Photography
- FA 120 Graphic Design I
- FA 221 Graphic Design II
- FA 330 Graphic Design III (Web Design)
- A relevant Topics class may be substituted with permission from a student's academic advisor and the program director.

*(Students must complete courses in at least two of the four disciplines above. At least two of the four courses must be completed at the 200-level or higher.)*

### ***HEAR FROM A WILSON STUDENT...***

Since joining the *Billboard* staff, I have found that my writing skills have improved. Editing is a major portion of *Billboard*, and for me, this is wonderful. I hope to be an editor some day, and this has helped me to further my own skills as an editor. To this day I am still improving my writing and editing skills by working on the campus paper. —MALLORY SUNDERLAND

## **Concentration in Graphic Media**

The Graphic Media concentration in Graphic Design focuses on a broader application of Graphic Design, combining courses in artistic content and creation with courses in traditional and social media writing and design. This generates the profile of a student who is very career-focused and, in many instances, may already be working in some capacity in the field. Students in this concentration will develop a foundational mixture of visual and written cultural abilities, and will be more well-rounded but less specialized than students majoring in either Graphic Arts or Communications. These students are mostly on the career track, and will be able to step into a wide variety of jobs that requires both artistic skills and writing content creation.

- 1) FA 114 Drawing I (intro drawing course)
- 2) WS 370 Feminist Theory: Visual Culture
  
- 3) FA 120 Graphic Design I
- 4) FA 221 Graphic Design II
- 5) FA 330 Graphic Design III (Web Design)
  
- 6) COM 130 Interactive Communication and Design I
- 7) COM 230 Interactive Communication and Design II
- 8) COM 233 Integrated Marketing and Advertising
  
- 9) FA 420 Senior Seminar in Graphic Media IV
- 10) FA 422 Thesis Exhibition in Graphic Media V
  
- 11) FA 355 Internship

In addition, all majors in Graphic Design must complete a proficiency certificate in a secondary arts area (Painting/Drawing, Photography, Printmaking, Graphic Arts, Graphic Media, Choreography) different from the concentration they have selected.

The Graphic Media major is part of the Graphic Design area, housed in the Fine Arts Department; for more information about this major, please see that Department's website.

## Associate of Arts in Communications

The Associate of Arts degree in Communications is designed to allow the student to develop competencies as an oral, written, and visual communicator in a liberal arts context. Students who graduate from Wilson with an Associate of Arts degree in Communications will have an array of marketable skills, including mastering AP Style, designing print and online media frames, crafting public relations and advertising for a variety of industry purposes, and mastering a wide array of technical and software skills for use on traditional and electronic media. This degree will best serve the interests of the student who is contemplating a career in business, advertising, public relations, or the media.

### Coursework

CS 110 Introduction to Computer-Based Systems

Foundations in English (ENG 101, 108, 180)

One additional course in English

MAT 101 Math for Liberal Studies

COM 105 Introduction to Mass Communications

COM 110 Effective Speaking

COM 130 Interactive Communication and Design I

COM 201 Journalism

COM 230 Interactive Communication and Design II

Plus one additional course in Communications at the 200-level or higher of the student's choosing.

PSY 110 Introduction to Psychology

or

PS 110 Introduction to Political Science

or

SOC 120 Introduction to Sociology

In addition, students will complete three elective courses of their choosing, selected in consultation with their advisor.

All Associate's Degree candidates in Communications must also complete one of the following:

**Option A:** One TDS elective in the Natural World, one TDS elective in Western Cultures and Societies, one TDS elective in Studies in Cultural Diversity, and one TDS elective in Modes of Thought, Inquiry and Expression.

**Option B:** Two courses in foreign language and two TDS electives: one course from two of the main categories: Natural World, Western Cultures and Societies, Studies in Cultural Diversity, and Modes of Thought, Inquiry and Expression.

## Major in Equine Journalism

The major in Equine Journalism provides in-depth knowledge of Equestrian Studies in conjunction with the foundations of Journalism. Courses in Equestrian Studies provide an understanding of equine anatomy, horsemanship, and horse-related industries. Courses in Journalism and writing teach the basics of AP style, conventions of journalism, public relations, feature writing, and media ethics and practices. Students apply this learning in small courses that prepare them for careers as professional writers.

All majors in Equine Journalism complete an internship in the field, selected in consultation with the student's academic advisor and the director of career services, and positions on the campus newspaper are open to all students. Students in any major may try out for equestrian teams and volunteer at college-sponsored equestrian events.

Graduates in Equine Journalism can write for media organizations that report on equestrian events—everything from local newspapers where equestrian activities are popular to national news and media outlets that cover such activities. In addition to writing for print and online publications, graduates will be prepared to work in public relations and corporate communications for large companies in the field. The major also prepares graduates for careers directly in the equestrian industry, in creating marketing, sales, and technical written materials for pharmaceutical companies, horse barns, breeders, and manufacturers of tack and apparel. Students completing the major will also appeal very strongly to associations, foundations, and non-profit organizations related to the horse/equestrian industry, as well as to the public relations/communications departments of schools/universities where equestrian is an important part of the program.

As they pursue their liberal arts education, students in Equine Journalism are encouraged to include course work in fields such as business, fine arts, ethics, media studies, English, biology, or environmental studies.

### CURRICULUM

Required courses:

- ENG 210 Advanced Exposition *or* ENG 212 Technical Writing
- COM 130 Interactive Communication and Design I
- COM 201 Journalism
- COM 230 Interactive Communication and Design II
- COM 355 Internship
- COM 400 Assessment Portfolio (.5 credit)
  
- BIO 101 General Biology I *or* BIO 110 Contemporary Biology
- EQS 110 Intro to Eq. Mgmt.
- EQS 116 Equine Anatomy and Physiology
- EQS 225 Equine Health Management
- EQS 230 Intro to Training the Horse
- EQS 240 Intro to Teaching Horsemanship
- EQS 310 Equine Facility Management

*Plus one of the following courses (chosen in consultation with academic advisor)*

- ENG 220 Creative Writing



- FA 118 Introduction to Photography
- FA 120 Graphic Design I
- COM 233 Integrated Marketing and Design
- COM 303 Media Law and Ethics
- COM BB Print/Online Journalism Practicum (for total of one credit)
- Or relevant COM Topics course (per academic advisor's approval).

*And one of the following courses (chosen in consultation with academic advisor)*

- EFT 201 Equine Facilitated Therapeutics I
- EFT 213 Training the Therapy Horse
- EFT 215 Equine Biomechanics and Kinesiology
- EQS 125 Breeding Management
- EQS 220 Mgmt. of Eq. Events
- EQS 315 Equine Performance Management
- EQT Equitation (for total of one credit)
- Or relevant EQS Topics course (per academic advisor's approval)



***HEAR FROM A WILSON GRAD...***

Wilson has prepared me for the next phase of my life in equine journalism by combining the classes I need to successfully master both areas. Many of the classes overlap and Wilson has provided and taught me the skills I need to thrive. During my time at Wilson, I have found my voice as a writer, and explored many different writing techniques and genres. Wilson provides a comfortable learning environment that is free of judgment and allows the student to grow independently. –GEORGIA KALMOUTIS

## Department Course Catalogue

### Courses in English

*Completion of a Foundations course in English is required as a prerequisite for any 200-level course in English. Completion of a 200-level English or Communications course or the instructor's permission is required as a prerequisite for any 300-level course in English. Specific course prerequisites are listed underneath the course description.*

#### Foundations Courses

##### **ENG 101 Written Communication**

Study of essentials of English usage and sentence and paragraph structure. A problem-solving approach through the student's writing of paragraphs, short essays, and a research report.

Prerequisite: English Placement Examination.

##### **ENG 108 College Writing**

Emphasizes principles and practice of effective writing, reflection on composition as a process, thinking and organizational skills at the college level, and preparation for academic research papers. Prerequisite: English Placement Examination.

##### **ENG 180 Writing and Literature**

Development of writing skills through papers based upon critical reading of works discussed in class. Focus on common themes or a single literary period in works of various genres and by a variety of authors. Preparation of academic research papers. Prerequisite: English Placement Examination.

#### EAP Foundations Courses (for English as a Second Language students only)

##### **ENG 103 EAP: Communication and Combined Language Skills**

A course designed for international students who wish to work on multiple aspects of language and culture while living in the United States. It will cover listening, speaking, reading, writing, academic skills, and American culture. Offered Fall. CC



##### **ENG 104 EAP: English Composition in an Academic Environment**

A composition course designed for non-native English speaking students. The course explores English for Academic Purposes with particular attention to the complexity of contrasting argumentation styles found in comparative rhetoric. In doing so, the student will focus on the particulars of micro and macro elements of academic writing aimed at a native-speaking audience. These elements will include, but are not limited to syntax, semantics, organization, rhetoric and argumentation. In an effort to ensure that students know how to use their academic writing for research purposes, the course will also introduce related skills such as drafting article/literature reviews, research skills, paper organization, outlining, note taking, summarizing, paraphrasing, and citation. Normally taken concurrently with ENG 103. Students who complete ENG 104 must also complete ENG 106 in the following Spring semester. Prerequisite: English Placement Examination.

**ENG 106 EAP: Academic Research Writing**

A research and composition course designed for non-native English speaking students. The course will emphasize distinct areas of planning, conducting and writing for an independent research project. These areas will include: topic selection, thesis generation, research skills, primary and secondary source selection, validation of sources, draft and detailed outlining, literature reviews, interviewing techniques, questionnaire generation, introductory and concluding sections, effective use of work by other authors and researchers, organized presentation of findings, and well-supported argumentation and analysis. Offered Spring. WI

**Courses in Writing and Language****ENG 095 Literacy Enrichment Seminar**

Emphasis on reading strategies for academic texts, relationships between reading and writing, and reflection on the student's own learning process. Taken in the same semester as the Foundations in Writing requirement.

**ENG 111 Tutorial in Writing**

Offers one-on-one instruction for students needing to improve their academic writing skills. Individualized course content will be decided after consultation with the student, the student's advisor, and/or previous instructors. With the approval of the other instructors involved, writing to be completed for other classes taken during the semester will be used as a basis of some tutorial coursework and assignments. Enrollment is limited to three students per semester (.5 credit). Prerequisite: Permission of instructor. *This course does not appear on the semester course listings and it does not fulfill any TDS or Writing Intensive requirements. Students who are interested in enrolling must contact the department chair.*

**ENG 112 Writing in the Professions**

Students will learn to write a variety of formats and genres that can be adapted to any professional setting, including letters, memos, technical reports, and digital communication. Discussion topics include professional/business culture and the use of emergent technologies. Prerequisite: Foundations course. WI

**ENG 115 Writing about Literary Genres**

Writing-intensive introduction to the histories, conventions, methods, and pleasures of particular literary genres. The focus varies from year to year but could include poetry, drama, fiction, autobiography, popular literature, and combinations thereof. The course demonstrates the interdependency of writing, learning, and interpretation. Prerequisite: Foundations course. LIT, WI

*Recent offerings in 115 have included Poetry, Short Story, Gothic Literature, The Graphic Novel, and Horror Literature and Film*

**ENG 185 Writing about Literature and the Environment**

Writing-intensive approach to nature writing. Emphasizes composition, critical thinking, literary analysis, and reflection on the natural world. Representative authors: Thoreau, Jewett, Abbey, Dillard, Lopez. Prerequisite: Foundations course. ES, WI, LIT

**ENG 210 Advanced Exposition**

Development of expository writing skills at an advanced level across academic curriculum and/or disciplines. Applications of advanced rhetorical techniques to several expository genres. WI

**ENG 212 Technical Writing**

Examination of and practice in technical writing. Emphasis on developing effective style after

analysis of purpose and audience. Analyses and assignments in formulating definitions, mechanical and process descriptions, reports, proposals, and technical presentations. WI

### **ENG 220 Creative Writing**

Introduces students to techniques and skills in writing the four major genres of creative writing: poetry, fiction, drama, and creative non-fiction. Class will consist of craft exercises, critical renderings of others' work, self-reflective analysis, and the completion of four distinct projects in portfolio format. ART

### **ENG 311/511 Structure of the English Language**

Linguistic analysis of phonemic, morphemic, and syntactic structure of English. Study of significant language change from the Old English through the modern period. Examination of theories surrounding the development of language; the status of language in the world today; and constructs of idiolect and etymology. 500-level involves extra study of language acquisition. Projects involve field research. FT

### **ENG 321/521 Advanced Creative Writing: Poetry**

Intensive study and practice in the creation of poetic writing, including detailed craft and skill-building instruction, written and oral peer-critiquing, self-reflective analysis, regular examination of contemporary theoretical trends in creative writing poetry, and the completion of several significant projects. Prerequisite for 300-level course: ENG 220. ART

### **ENG 323/523 Advanced Creative Writing: Fiction**

Intensive study and practice in the creation of prose fiction, including detailed craft and skill-building instruction, written and oral peer-critiquing, self-reflective analysis, regular examination of contemporary theoretical trends in creative writing fiction, and the completion of several significant projects. Prerequisite for 300-level course: ENG 220. ART

### **ENG 325/525 Topics in Creative Writing**

Intensive study and practice in the creation of specific genres of creative writing, including detailed craft and skill-building instruction, written and oral peer-critiquing, self-reflective analysis, regular examination of contemporary theoretical trends in the specific creative writing field, and the completion of several significant projects. Prerequisite for 300-level course: ENG 220. ART

### **ENG 499 Thesis in Creative Writing**

Completion of a significant project in creative writing: a manuscript of poems, short stories, fiction, creative non-fiction, or drama. Prerequisite: ENG 321/323/325.

### **Courses in Literature**



#### **ENG 204 Women Writers**

Examines themes, techniques, goals, and historical contexts of women's literary production. LIT, WS, WI

#### **ENG 213 American Literature I**

The intellectual and cultural milieu of the American "New World" as revealed in the prose and poetry—including that of Native Americans and African-Americans—produced between the early 1600s and the mid-1800s and culminating in a distinctive American literature. HWC, LIT, WI



**ENG 214 American Literature II**

The development of American literature from the later nineteenth century through the modern and contemporary periods. Emphasizes the intellectual, social, and aesthetic concerns that have shaped American fiction, poetry, and drama. HWC, LIT, WI

**ENG 215 Major Writings of the European Tradition I**

Students will read authors whose works have strongly influenced Western culture: e.g., Sappho, Homer, Sophocles, Plato, Aristotle, Dante, Boccaccio, and Voltaire. Discussion topics include the history of ideas, the construction/critique of a canonical tradition, and the self in society. FWC, LIT, WI

**ENG 216 Major Writings of the European Tradition II**

Students will read authors whose works have strongly influenced modernity: e.g., Wollstonecraft, Austen, Flaubert, Dostoyevsky, Kafka, Woolf, and Freud. Discussion topics include the romanticism-realism conflict, the critique of patriarchy, and the emergence of the unconscious. HWC, LIT, WI

**ENG 224 Young Adult Literature**

Survey of literature written for and about young adults. Critical reading of young adult literature by genre (e.g. realistic fiction, modern fantasy, historical fiction, nonfiction, and poetry) focusing on authors who have made significant contributions to the field, as well as on criteria for selecting works of proven literary merit for use in a secondary school classroom. LIT

**ENG 230 Film Analysis and History**

Students will analyze film using the elements of *mise en scène*. Technical discussions of film production and reception are supported by in-class screening of movies by such directors as Keaton, Welles, Hawks, Ford, Hitchcock, De Sica, Kazan, Lee, and Scott. Discussion topics include film history, genres, and criticism. ART, WI

**ENG 232 Modern Drama**

Students will study drama and modernity using a history-of-ideas approach. Works by Ibsen, Shaw, Chekhov, Pirandello, Hellman, Glaspell, Williams, O'Neill, Brecht, Beckett, and Breuer will illustrate developments in dramatic history from nineteenth-century realism to the Theater of the Absurd and postmodernism. Technical discussions will focus on genre and stagecraft. ART, LIT, WI

**ENG 234 The English Novel**

The genre examined through critical reading of novels from the nineteenth and twentieth centuries, including works by Austen, Dickens, Stevenson, Ford, Conrad, and Woolf. HWC LIT, WI

**ENG 236 British Literature 1200-1700**

An intense examination of the literature and especially the changes in the forms of national literature of Britain from 1200 to 1700. Authors read may include the Gawain-poet, William Langland, Julian of Norwich, Christopher Marlowe, Mary Wroth, John Donne, and Ben Jonson. FWC, LIT, WI

**ENG 239/339 African-American Literature**

Introduces the diversity and intertextuality of the African-American literary tradition. Includes major writers, periods, and genres. CD, LIT, WI

**ENG 270/370/570 Topics in Literary Studies and Writing**

In-depth study of a limited body of literature unified by author, theme, or historical period. Emphasis on the relationship of literature to social and cultural history. LIT, WI (*For titles and descriptions of courses periodically offered under this rubric, please check the end of this section.*)

**ENG 270/370/570 Topics: Advanced Genre Study**

Writing-intensive study of classical, modern, and postmodern literary genres. Emphasis on the development of genres, new approaches in genre criticism, and the historical bases of literary production and reception. The individual genres studied will vary over time but may include poetry, drama, melodrama, autobiography, gothic fiction, and popular literature, as well as the representation of such literatures in film. LIT, WI (*For titles and descriptions of courses periodically offered under this rubric, please check the end of this section.*)

**ENG 270/370/570 Topics: Major Authors**

Intensive, historical study of a major author or writer. Representative authors might include Chaucer, Milton, Burns, Austen, Dickens, Darwin, Freud, James, Cather, Joyce, Woolf and Morrison. LIT, WI (*For titles and descriptions of courses periodically offered under this rubric, please check the end of this section.*)

**ENG 317/517 American Literature Since 1945**

New directions in poetry, drama, fiction and literary innovations in the context of international conflict, feminism, environmentalism, civil rights, and gay rights. CD, LIT, WI

**ENG 318/518 Chaucer**

Detailed analysis and study of *The Canterbury Tales*. Includes close, critical readings of the original Middle English text and examination of the social, political, and cultural climate in which Chaucer composed. FWC, LIT

**ENG 319 American Minority Writers**

Study of Asian-American, African-American, Chicano/a, and Native-American writers. Authors may include Momaday, Erdrich, Anaya, Kingston, Okada, Baldwin, and Hurston. CC, CD, LIT, WI

**ENG 335/535 Film Genres and Genders**

Historical study of Hollywood film genres and their relation to dichotomous gender. Emphasis on the genres of screwball comedy, maternal melodrama, and film noir. Representative directors may include Hawks, Sturges, Rapper, Dmytryk, Ray, Hitchcock, and Aldrich. Prerequisite for the 500-level course: permission of instructor. ART, CC, WS, WI

**ENG 345/545 Shakespeare's Histories and Comedies**

Critical reading of representative histories and comedies, including a strong theoretical approach to the texts. Prerequisite for the 500-level course: permission of instructor. HWC, LIT, WI

**ENG 346/546: Shakespeare's Tragedies and Romances**

Critical reading of representative tragedies, romances, and genres, including a thorough introduction to Shakespeare and his sonnets. LIT, WI

**ENG 380/580 Literary and Cultural Interpretation**

In-depth study of developments in the history of interpretation. Representative methods include hermeneutics, feminism, psychoanalysis, and semiotics. FT, HWC, LIT

*Courses periodically offered under the 270/370 rubric include:*

**ENG 270/370 Topics: Nineteenth-Century Women Writers**

Examines British and American women's imprint on the novel, the short story, and the slave narrative. Studies of texts in relation to the social and intellectual milieu of the nineteenth century. LIT, WS, WI

**ENG 270/370 Topics: Arthurian Literature and Film**

Intensive study of the origins and development of the Arthurian myth in English and continental European literature through to the modern day. Authors read include Malory, Geoffrey of Monmouth, Gildas, the Gawain poet, White, Tennyson, Zimmer Bradley. FWC, LIT, WI

**ENG 270/370 Topics: Gay and Lesbian Literature**

A comprehensive look at the depictions of gay men and lesbians in the western literary tradition from the Middle Ages through the modern day, with an emphasis on how these depictions change over time. Authors read might include Marlowe, Barnfield, Lyly, Hall, Winterson, Brown. CD, LIT, WI

**ENG 270/370 Topics: Twentieth-Century American Poetry**

Twentieth-century poets clashed over questions of expressivity, performance, objectivity, and subject, leaving behind a spectacular variety of subjects, forms, and purposes for this genre. This course explores twentieth-century conflicts over the very nature of poetry and examines poems from different movements and traditions. LIT, WI

**ENG 270/370 Topics: Charles Dickens**

An in-depth examination of the works of this seminal British writer. LIT, WI

**ENG 270/370 Topics: Women Writers of the Middle Ages and Renaissance**

This course is designed to make students intimately familiar with women's writing from the Middle Ages through the Renaissance in both England and

*Dickens*

Continental Europe. By the end of this class, students should be able to understand what women were writing about in these eras, the conditions under which they wrote, why they wrote, and how their writing was received by the society as a whole. Represented authors include Marie de France, Anna Comnena, Margery Kempe, Julian of Norwich, Mary Astell, Mary Wroth, Aemilia Lanyer, and Elizabeth Cary. LIT, WS, WI

**ENG 370/570 Topics: Robert Burns**

A comprehensive look at the poetical works and influence of Scottish poet Robert Burns. Course includes intensive study of Burns' work plus critical discussion of his poetry. HWC, LIT, WI.

**ENG 370/570: Topics: Christopher Marlowe**

Intense study of the works of a seminal Renaissance playwright. Plays examined include *Tamburlaine 1 and 2*, *Dr. Faustus*, *The Jew of Malta*, and *Edward II*. Course also includes study of the author's poetry (including *Hero and Leander*) and films based on Marlowe's works and themes. HWC, LIT, WI

**ENG 370/570: Topics: Environmental (In)Justice in American Literature**

This course examines inequality in access to natural resources and the wealth they produce, exposure to toxins, and participation in environmental decision making as represented in literature by Native American, African-American, Latino, and Asian-American authors. CD, ES, LIT, WI

*NOTE: Most Topics courses generally rotate on a two-year basis.*

**Courses in Communications**

*Completion of a Foundations course in English is required as a prerequisite for any 200-level courses in Communications.*

*Completion of a 200-level English or Communications course is required as a prerequisite for any 300-level courses in Communications. Specific prerequisites are listed under the course description.*

**COM 105 Introduction to Media Communications**

Development and contributions of various media to contemporary society. Historical analysis of publishing, newspapers, film, radio, television, advertising, public relations, cable, and new technologies. Includes communication theories and research methods. CC

**COM 110 Effective Speaking**

Development and practice of public speaking skills and rhetorical strategies. Focus is placed on informative and persuasive speaking skills with an emphasis on speech research, organization, and delivery.

**COM 120 Interpersonal Communications**

Survey of psychological, environmental, cultural, and socioeconomic variables that influence communication. Definition of competent communicators in a variety of situations. Exploration of appropriate tools to alter communication behavior.

**COM 130 Digital Communication and Design I**

Introduction to graphic design for desktop and electronic publishing in communication using Adobe InDesign and Photoshop. Students will create a comprehensive media project including one-year editorial calendar, media kit, and audience analysis.



*The Billboard newspaper staff at their weekly meeting.*

**COM 201 Journalism**

Development of skills required by newspaper writing and production, including principles of interviewing, reporting, editing, and design. Feature writing, and investigative journalism in particular, will be introduced. WI

**COM 210/310 Women in the Media**

Class, race and other relevant social and cultural aspects of media audiences and impact will be

investigated, as well as current trends in feminist theory and criticism that come to bear on the production of popular culture in society. This course includes a service learning component. CC, WS, WI

**COM 230 Interactive Communication and Design II**

Introduction to web communications, including Podcasting, blogging, and e-journalism. Course will cover Basic HTML code, Content Management Systems, Cascading Style Sheets, and file conversion for electronic publishing. Prerequisites: COM 130. FT

**COM 233 Integrated Marketing and Advertising**

Examination of integrated communications practices, including blending of both traditional and electronic public relations and advertising practices and social media. Course will also explore integrated communication case studies and theory, exploration of creative practices in advertising, including brand concept, audience analysis, and design theory. A service-learning component is required. Prerequisite: COM 130 or instructor's permission. CC

**COM 270/370/570 Topics in Communications**

Special topics offered to enhance the curriculum.

**COM 303/503 Media Law and Ethics**

Legal and ethics-based study of court rulings, and other issues that concern media practitioners, especially with respect to censorship, obscenity, libel, copyright, privacy and First Amendment rights and responsibilities. ETH, HWC, WI

**COM 304/504 Media Theory**

Examines the influence of traditional forms of media as well as new media technologies and the cultural conditions they establish. The course explores the history and theories of print media, communications, and digital technology, and their impact upon and implications for contemporary society and intercultural dialogue. CC, WI

**COM 322: Science Writing and Communication**

This course will broaden a student's ability to effectively communicate science, in both written and oral formats. Emphasis will be placed upon the composition of journal-style articles (both primary data and review formats), properly addressing reviewer's comments post-peer review, and oral communications in a professional setting. Pre-requisite: 3 200-level courses or higher from among the following: ANS, BIO, CHM, EQS, PHY, VMT, ENG 212; WI

**COM BB Billboard Print/Online Journalism Practicum**

The Practicum experience provides a simulation of the actual environment of a working newspaper. Students will write and edit copy, design paper pages, learn online news publication, sell advertising, and work on expanding the circulation of the campus newspaper, *The Wilson Billboard*. Can be taken as .5 or 1 course credit. Students taking course for 1 credit are required to attend a lecture component as well. Prerequisite: COM 201 or permission.

***HEAR FROM A WILSON STUDENT...***

Wilson has made me a stronger individual. I have become far more outspoken and individualized now than I ever was. Since taking Creative Writing courses at Wilson, I have vastly improved my writing ability and my attention to detail. Other than showing me that I have a passion for medieval literature, Wilson has also shown me that I am more than just a face; I have a voice and am a talented individual. –MALLORY SUNDERLAND

**Meet Our Faculty!** The English and Communications faculty are dedicated to shaping students who excel in critical writing, critical reading, and critical thinking. The faculty work diligently to ensure each and every student's success and work hard with the students to help them achieve their career and graduate school goals. You can use the pages below to learn more about the department's faculty, their interests and accomplishments, and what functions they serve in the department. Students in the Equine Journalism major will also take numerous courses with the Equestrian Studies Department, while students completing certification in Secondary Education-English will complete some of their coursework with members of the Education Department. You can learn more about the faculty in those departments on the Wilson website, [www.wilson.edu](http://www.wilson.edu).

**Michael G. Cornelius**

*Department Chair*

[michael.cornelius@wilson.edu](mailto:michael.cornelius@wilson.edu)

Warfield 109

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The current Department Chair and Associate Professor of English, Professor Cornelius received his Ph.D. from the University of Rhode Island. He specializes in early British literature, teaching courses that include Chaucer, British Literature 1200-1700, Arthurian literature and film, Shakespeare, The History and Structure of the English Language, and seminars on Robert Burns and gay and lesbian literature. Professor Cornelius is a recognized expert on Nancy Drew and juvenile detective literature. He has published in numerous journals, including *Fifteenth-Century Studies*, *Studies in Medieval and Renaissance Teaching*, *CLUES*, *White Crane Journal*, *The Delta Epsilon Sigma Journal*, *Pennsylvania Literary Journal*, *EAPSU Journal*, *Magazine Americana*, and *SCOTIA: A Journal of Scottish Studies*. He is the author/editor of fourteen books, including *The Sex Is Out of This World: Essays on the Carnal Side of Science Fiction* (Co-editor, Sherry Ginn, 2012); *Of Muscles and Men: Essays on the Sword and Sandal Film* (2011); *The Boy Detectives: Essays on the Hardy Boys and Others* (2010); *Nancy Drew and Her Sister Sleuths: Essays on the Fiction of Girl Detectives* (2008); and three volumes in Harold Bloom's classical studies series: *John Donne and the Metaphysical Poets* (2008); *Geoffrey Chaucer* (2007); and *Shakespeare Through the Ages: Much Ado About Nothing* (2010).

Professor Cornelius is also an award-winning novelist, penning the works *Creating Man* (Vineyard Press, 2001) and *The Ascension* (Variance Books, 2008). His most recent works include *The Snow Vampire* (Dreamspinner Press, 2012) and the short story collection *Tricks and Treats* (MLR Press, 2012). He has also published short fiction in numerous journals, magazines, and anthologies, including *Velvet Mafia*, *The Egg Box*, *Icarus*, *Collective Fallout*, *The Spillway Review*, *Future Mysterious Anthology Magazine*, *CreamDrops*, and others.

Professor Cornelius also organizes the annual Writers Series and is the current chair of the Faculty Senate.

**Laura Biesecker**

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Laura Biesecker teaches English as a Second Language. She received her B.A. in Intellectual History from the University of Pennsylvania and her M.A. TESOL from The American University. Laura has returned to the local area after living and working in Hungary for thirteen years, and is thrilled to be back “at home” working with Wilson's international students. Laura's work in teaching English as a Foreign Language grew out of her desire in the late 1980s to help recent immigrants to the U.S. become acclimated and gain confidence in their new home.



Her sights later turned to teaching abroad. Laura soon found herself teaching in a Hungarian High School Military Academy. As an eager student of the Soviet period, this placement was a fascinating adventure into a post-Soviet time. During those thirteen years, Laura served as an ESL intern for the Center for Immigration Policy and Refugee Assistance and later as a fellow of the National Security Education Program. She was most recently the Director of the Language Teaching Center at Central European University in Budapest. While at CEU Laura had the opportunity to work with students and faculty hailing from more than 25 countries and initiated CEU's first intensive writing program in English for Academic Purposes. Today, she enjoys focusing on comparative rhetoric as it applies to the contrasts and similarities among various language groups. As such, she is very excited to be teaching an international group of students at Wilson and helping non-native speakers of English further develop their own voice in another language.

Laura has a wide range of interests and hobbies that include dance, music, sports, and travel. Laura was a Special English writer for the Voice of America's Special English program broadcast from Washington, DC, a CNN intern, and a paralegal in telecommunications law.

**Jonathan Z. Long**

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Dr. JZ Long, Assistant Professor of Communications, holds interdisciplinary degrees in political and cultural economy, popular culture, and a Ph.D. in Cultural Studies from George Mason University. He has taught at the collegiate level for over fifteen years, including courses in interpersonal, group, and mass communications, media theory, and free speech and ethics. He also received the Lambda Pi Eta “Adjunct Professor of the Year” award while teaching at George Mason.

Dr. Long's research specializations include digital media and design, global media law and cultural policy-making, and the effects of media and information technologies on popular consciousness. Recent publications include analyses of the Hummer automobile, comic books, and popular cinema. His current research focuses on issues involving the First Amendment, the Federal Communications Commission, and cybberpower and cybber governance.

Dr. Long has also worked in both academic and government libraries, and is certified in reference and technical services, special collections and archives, and information technology and security. He also serves as a media analyst for an international marketing firm. His interests include crossword puzzles, Eastern philosophies, and highlighting things.



**Larry Shillock**

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A Professor of English and Assistant Academic Dean, Larry Shillock earned his B. A., M. A., and Ph.D. degrees from the University of Minnesota, Twin Cities.

Dr. Shillock has published in the areas of critical theory, the modern novel, and film studies. More recently, he contributed chapters to volumes on science fiction and the sword and sandal film, both of which were edited by Michael G. Cornelius. "The Global and Local Femme Fatale in *The Maltese Falcon: A Reappraisal*" is forthcoming in

*Philological Papers*. He is also a frequent contributor to *The Bloomsbury Review*, where he writes on an array of topics, including aesthetics, English studies, classical Hollywood cinema, gender, the history of the novel, and teaching. A previous holder of the Drusilla Stevens Mazur Research Professorship, he received the Assessment Award for Faculty in 2012 and the Donald F. Bletz Award for Teaching in 2013. He is currently working on a book project that reassesses the role of the femme fatale in film noir.

Dr. Shillock teaches courses in British literature and composition and on subjects spanning Homer to Homer Simpson. His hobbies—backpacking, bird watching, fly fishing, mountain biking, orchid hunting, and solar-home design—more closely resemble obsessions. Each summer, he can be found at his house in Montana near Yellowstone Park, which he co-designed and built.

**Lisa Woolley**

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A Professor of English, Lisa received her B.A. from Augustana College and her M.A. and Ph.D. from the University of Minnesota.

She is author of *American Voices of the Chicago Renaissance* (Northern Illinois University Press), "Racial and Ethnic Semiosis in Mitsuye Yamada's 'Mrs. Higashi Is Dead'" (*MELUS*), "Vachel Lindsay's Crusade for Cultural Literacy" (*MidAmerica*), "From Chicago Renaissance to Chicago Renaissance: The Poetry of Fenton Johnson" (*Langston Hughes Review*), "Two Chicago Renaissances with Harlem Between Them" (*Other Renaissances*), and "Richard Wright's Dogged Pursuit of his Place in the Natural World" (*ISLE: Interdisciplinary Studies in Literature and Environment*).

Lisa teaches courses in American literature, women's literature, composition, and Environmental Studies. Her hobbies include bird watching, hiking, bicycling, and knitting.





**Part-time instructors:**

**Samantha Burmeister** received her B.A. in communication studies from Elmhurst College, located in Elmhurst, Illinois, and her M.A. in communication from the University of Illinois-Springfield. Burmeister serves as the Director of Athletics Communication at Wilson and teaches Journalism 201. Previously, she had a stint at MacMurray College, located in Jacksonville, Illinois, where she was the Sports Information Director and taught a communication practicum class with a focus on sports communication. As the Director of Athletics Communication at Wilson, she utilizes various communication skills and practices and applies them to the day to day tasks that promote the athletic department and Wilson College.

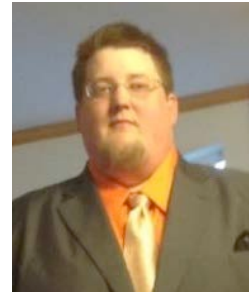


**Manny Diaz** received his M.A. in English and M.F.A. in creative writing from McNeese State University in Lake Charles, LA. He has published a number of poems and some articles. He enjoys teaching, writing, preaching, and cross-country skiing.

**Sharon Erby** earned her M.F.A. from Wilkes University and teaches courses in composition, writing about literary genres, and creative writing at Wilson. A Pushcart Prize-nominated fiction writer, she has published critical and creative work in numerous journals and magazines, including *Slice*, *Florida English*, *Feminist Studies*, and *The Puritan*. An avid gardener and cook, she also enjoys taking extended road trips to parts unknown with her family.



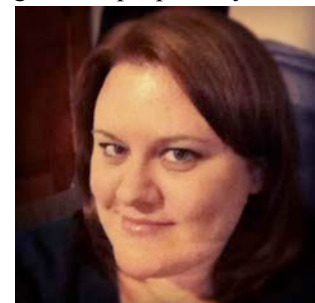
**Mark Erwin**, a native of south central Pennsylvania, received his B.A. from Shippensburg University, where he majored in English and minored in Ethnic Studies, and his M.F.A. in Creative Writing-Fiction from the University of Memphis. He has been teaching various writing and literature courses for over ten years. His areas of interest/study include writing, in all its forms, the short story, and modernism. He has been writing a weekly outdoors/humor newspaper column for over five years.



**Robin Herring** earned her Bachelor of Arts degree, majoring in Mass Communications, from Wilson College in 2007. In addition to earning magna cum laude honors, she was awarded the Grace Tyson Schlichter Award in Communications and the Wilson College Political Science Prize. Robin is the advisor to Wilson College Conococheague Yearbook. Robin received the Wilson College Award for Volunteer Service to the Community in 2006 and the Wilson College Award for Service to the Students in 2010. In 2012, Robin received Wilson College Alumnae Association Outstanding Young Alumna Award. She is the current President of the Wilson College Club of Franklin County.

**Susan P. Livermore** earned her Bachelor's Degree in Secondary Education, Communications: Writing and Literature at Bloomsburg State College and her Master's Degree in English at Millersville University. She has taught grade 3 and English 7-12, as well as various writing and literature courses at local community colleges, state universities, private colleges, and proprietary institutions. Her non-academic interests include reading, baking, and engaging in family activities.

**Kimberly Maske-Mertz** is a 2008 graduate of Wilson College with a BA in English/Writing and minors in Political Science and Mass Communications. She completed her MA Humanities from Wilson in 2015



with a concentration in Language and Literature. She hopes to specialize and teach in the areas of Young Adult Literature, Dystopian Fiction, and Celtic Mythology. In addition, she is currently working on a four-part YA contemporary fantasy series based on Celtic mythology. In her spare time, she can be found toiling away in her garden.

**Diane Morgan** received her B.A. in Political Science from the University of Maine and her M.A. in English from the University of Maryland. She teaches courses in philosophy, religion, and literature. She has published over 30 books to date, ranging from pet care to Buddhism to magical studies. She is an award winning playwright and poet, but prefers writing non-fiction. She has won the Maxwell Award for her dog-writing three times, and her *Charmed Garden* was named one of the best gardening books of the year by the London Sunday Telegraph.



**Cherie Pedersen** earned her M.A. in writing from the Johns Hopkins University. She is a freelance writer living in Mercersburg, PA. She enjoys reading, hiking, skiing, traveling, the Maryland Symphony Orchestra, and hanging out with her grandchildren.

**Brad Stiles** (Ph.D.) is a microbiologist / biochemist by training with a keen appreciation for communication (written and oral). His career in science was formally forged at Penn State University, Virginia Tech, and then the University of Texas. Twenty-four years were subsequently spent in a federal research laboratory studying toxins from snakes, marine cone snails, and bacteria. The goals were to further understanding of how toxins affect cells and subsequently generate methods for neutralizing these nasty proteins. Results from his laboratory led to various peer-reviewed publications, national and international conference presentations (oral and poster format), as well as working abroad. Brad has been an adjunct at Wilson College for seventeen years, primarily teaching microbiology. Brad teaches Science Writing in the department.

**Linda Swartz** received her Ed.D. from the University of Maryland, her M.S. from the State University of New York at Geneseo, and her B.A. from Houghton College. She also holds a Reading Supervisory Certification from Shippensburg University. Before coming to Wilson, Dr. Swartz completed a 37-year career in public education and also taught at a local community college. Dr. Swartz is the first college reading specialist hired by Wilson College and hopes to be a valuable resource to students. She believes that the teaching of reading comprehension is intertwined with the teaching of study skills.



#### ***HEAR FROM A WILSON STUDENT...***

The reason I came to Wilson for my Associate Degree was its small class size; the reason I am continuing for my Bachelor's Degree in Communications is the dedication and professionalism of the faculty in the department. Not only are the lectures interesting, assignments and tests are designed to facilitate learning with real-world applications. And I have yet to encounter a professor who is too busy to answer questions either during class, office hours or via email. - CAROL ZEHOSKY

## Student Media and Department Clubs at Wilson

### STUDENT MEDIA



*The Wilson Billboard* is a student-run newspaper that depends on the students first and foremost. *The Billboard* aims to present campus news and be a forum for the free exchange of ideas, offering space for all types of reports, commentary, and artistic expression, whether from the students, the Wilson Community, or outside subscribers. For the readers, it strives to be a succinct summary and sounding board of campus events; for its contributors, it is an exercise in creativity and technique.

Each edition brings editorials, feature stories, photographs, and sports articles designed to keep the readers interested and informed. It is published tri-weekly during the school year. Students can take *The Billboard* as a half or full credit course, participate in it as a club, or even work for *The Billboard* as work study. To learn more about *The Billboard*, visit their website at [www.wilson.edu/billboard](http://www.wilson.edu/billboard).

*The Bottom Shelf Review* is Wilson College's literary magazine. Run by and for Wilson students, the magazine publishes the best in prose, poetry, and drama by the entire Wilson community. To learn more about *The Bottom Shelf Review*, or to read the current issue, visit the Department website.

### STUDENT CLUBS

The **Kittochtinny Players, the Wilson College Dramatics Society**, works hand in hand with the Department's minor in theater. The group puts on a major production every spring and sponsors Wilson's wacky comedy-improv group, The All-American Kumquats. Certain theater activities can be counted for course credit. To learn more about the Kittochtinny Players, speak with Prof. Shoap, Instructor of Theater.



*A scene from David Ives' "Words, Words, Words"*



### **HEAR FROM A WILSON GRAD...**

My time as Editor-in-chief of the *Wilson Billboard* not only enhanced my abilities as a creative writer, but also prepared me for the challenges I would face in the workforce. I learned how to collaborate with others of diverse background and skill, as well as the value of time management in the face of tight deadlines. My work with the *Billboard* helped me to realize my potential, and in turn I developed confidence and valuable leadership skills that will last a lifetime. -KIMBERLY MASKE-MERTZ, current *Billboard* co-advisor

## Department Sponsored Events



**The Wilson College Writers Series** Each semester, the Department of English and Communications sponsors poets, novelists, prose writers, or creative non-fiction authors to visit campus and present readings of their latest works. These writers also conduct master classes for majors. Past writers presented in the series have included Scott Hightower, John Gery, Richard Katrovas, Diane Vance, and Laurel Black. The readings are announced at the beginning of each semester and are free and open to the public. To learn more about the Writers Series, visit the Department website.

In addition to the Writers Series, the department often sponsors field trips to lectures, theater, conferences, and other events.

## Internships

Internships present an amazing opportunity for any student to gain real-world professional experience, to strengthen her portfolio with published writing samples, materials, or on-air clips, and to get a taste of potential career opportunities after the completion of her education. In our department, internships are required for some concentrations, but internships experiences are open to any student in any major. They are designed to give students hands-on experience working for a business, organization, or, in some cases, an individual professional. When completing an internship, students register for the internship for college credit (ENG/COM/EQJ 355), complete tasks assigned to them by the supervisor at their site, and submit materials to the faculty director in order to document their learning. Internships require at least 120 hours of work for the site. They may be undertaken in any semester after the junior year (including summer) at a location chosen by the student in conjunction with the faculty director and the Director of Career Services.

In the past, department majors have interned for newspapers, radio and television stations, non-profit organizations, corporate public relations and communications offices, and even acted as research assistants for prominent authors and scholars. English, Communications, and Equine Journalism majors should choose a business or organization where they can complete several pieces of professional writing. Some of the hours at the internship may include research and attending meetings, but both the student and the supervisor should keep professional writing as the focus. In the past, interns have written press releases, news articles, newsletters, websites, pamphlets, fliers, user manuals, and research summaries.

To document their learning, interns in English, Communications, and Equine Journalism typically submit a portfolio of writing produced for the site and a journal that includes reflections on the experience and the student's career goals.

To enroll in an internship, begin the following process early in the semester prior to the term in which you plan to serve as an intern.

- Attend the Internship 101 workshop sponsored by the Career Development Center and pick up the internship packet.
- Write a resume and submit it to the Director of Career Development.
- Meet with Professor Lisa Woolley to discuss your goals for the internship.
- With the help of the Director of Career Development, look for sites at which you could intern.
- Contact potential sites and complete their interview process.

- Complete the paperwork required by Wilson College; it will need to be signed by Lisa Woolley, the Director of Career Development, the supervisor at your site, the registrar, and the dean of the college.
- Students are strongly encouraged to attend a workshop on creating e-portfolios.

Most students learn a great deal about themselves and their chosen field in the process of the internship. Below are a few difficulties that students sometimes encounter and tips for handling them

- *Despite their best intentions, site supervisors occasionally cannot find time to give the intern assignments.* If your site supervisor seems to have disappeared, contact your faculty director to see if some gentle nudging from the faculty member will help.
- *The supervisor gives the student assignments, but they do not seem to take very long and then there is nothing else to do.* Be prepared to take some initiative. If the site supervisor is temporarily out of work for you, take some time to learn more about the business or organizations of this type. Your research may prepare you to take on new kinds of assignments.
- *The supervisor is not providing much feedback about the intern's performance.* All supervisors will fill out an evaluation of the intern at midterm. Meanwhile, realize that in the workplace employees often do not receive a great deal of feedback, unless something is going wrong! Remember, too, that in most cases supervisors will not consider themselves teachers. They will not be expecting to go over drafts of your work carefully and then make detailed suggestions. In terms of editing for grammar and punctuation, they often will be expecting you to be the expert.
- *The supervisor does not seem to know much about handling others' intellectual property.* Interns can not be expected to be experts in copyright law. Be aware, however, that, in writing you produce for the site, simply listing the source of images or reprinted materials may not be enough to satisfy legal requirements. Be especially careful about using others' intellectual property. Alert your supervisor if you think the business or organization where you are interning will need to obtain permission or pay a fee in order to reproduce an image or extensive quotation in a project you are doing for them.

Internships are usually tremendous experiences for Wilson students. Some have resulted in job offers; all have broadened the horizons of the students who completed them. Careful preparation can ensure that your internship experience is a positive one.



#### XIAOMENG LI

*Xiaomeng Li completed a summer internship in 2010 at Pittsburgh Magazine in Pittsburgh, PA, where she worked as an article researcher, fact-checker, and even wrote for both the print and on-line versions of the magazine.*

I felt fortunate to work at *Pittsburgh Magazine* because, unlike some heavily commercial-driven magazines, it provides a lot of useful information and everyone in the office puts a lot of effort to make the magazine a pleasant read. As an intern, I realized how difficult and time-consuming it is to publish a monthly magazine with all those interesting, exciting, and informative articles and pictures. Everyone had his or her particular job in the office, but in the end when everything came together, I could see the diligent teamwork that made all the efforts worthwhile. This internship also makes me think about my future. I also worked at the local newspaper—*Public Opinion*—last winter, and now having worked both at a newspaper and a magazine, I have a fair understanding of these two different aspects of the print media industry.

#### HEAR FROM A WILSON GRAD...

## **Advising**

Students in the department are advised by members of the faculty. Students completing concentrations in Literary Studies or English-Secondary Education are advised by Dr. Woolley. Students completing concentrations in Creative Writing are advised by Dr. Cornelius. Students completing majors in Communications and Equine Journalism are advised by Dr. Cornelius or Dr. Long, while Prof. O'Shallie in the Equestrian Studies department consults with department advisors on the Equine Journalism majors.

## **Studying Abroad as an English, Communications, or Equine Journalism Major**

The department faculty encourages our students to go abroad! Study Shakespeare in Stratford-on-Avon. Learn about emerging media in the Far East. Combine your study of journalism and equestrian overseas. Go abroad for a semester, a summer session, or even a January-term class with a Wilson faculty member and fellow students! Wilson faculty occasionally teach summer coursework in Montreal; other recent Wilson classes abroad have visited Jamaica, Belize, Costa Rica, and Great Britain. At Wilson College, study abroad opportunities abound.

Wilson College has specific semester and summer partnership exchange programs with Ewha and Seoul Women's Universities in Korea; Effat College in Jeddah, Saudi Arabia; and through the Business Education Initiative (BEI) with colleges in Northern Ireland. Students may also participate in the many study abroad programs during a semester, summer, or the year through a partnership with Cultural Experiences Abroad (CEA). CEA Programs to England are especially popular with our majors, but CEA offers dozens of study abroad opportunities worldwide.

Travel opportunities are also possible here in the United States. Wilson students regularly participate in the Washington Semester consortium program which includes an internship and coursework in Washington D.C. Students have special housing and are eligible for scholarships for this program. Other students in the department have completed internships and coursework in New York City, Philadelphia, Lancaster, Baltimore, and Washington, D.C.

To learn more about study abroad at Wilson, contact the Study Abroad Coordinator, Dr. Melanie Gregg, at [mgregg@wilson.edu](mailto:mgregg@wilson.edu) or visit her office in Warfield Hall, Room 110.

## **Graduate School**

Many English, Communications, and Equine Journalism majors from Wilson go on to graduate school. Our students have been accepted into some of the finest institutions of study across the country, including Columbia University, Princeton University, New York University, and many, many more. Students also attend Wilson's own M.A. in Humanities program, often concentrating in the English Language and Literature area. Our students also attend graduate school in a wide variety of fields. One of the great strengths of the English, Communications, and Equine Journalism majors at Wilson is our in-depth study of critical writing and critical thinking skills. The faculty work with the students to find schools and programs that provide good fits for their academic interests and aspirations. Recent graduates have gone on to study literature, rhetoric and composition, creative writing, communications, journalism, media theory, law, social work, religious studies, divinity and pastoral care, women's studies, and sociology. The Department hosts a graduate school information session every fall.

## **Careers in English, Communications, and Equine Journalism**

Wilson graduates do exceptionally well in the work force. During the department's last self-study, for example, one hundred percent of majors in all concentrations of Communications reported working in careers that required college degrees, and all but one expressed strong job

satisfaction. The numbers were comparable in English (though many more students attend graduate school directly out of the English program.) And though our Equine Journalism program is still relatively new, we've already made important contacts in the equestrian publishing industry to ensure that Wilson students can earn excellent internships in the field, which are often the first important step in landing a dream job. The faculty and staff of the department, with assistance of the Career Services Office, amongst others, do their best to aid students in the search for jobs that are fulfilling and meaningful to each student's values and aspirations. Recent graduates work for government environmental agencies, non-profit organizations, religious organizations, institutions of secondary and higher learning, media organizations, in corporate America and in numerous other facets of industry.

Recent graduates from Wilson are currently working as...

- a professor of English at a small liberal arts college
- an account executive for a television news program
- a full-time public relations and production assistant in the newsroom of a radio station
- a diagnostic/prognostic researcher for a software development company
- middle and secondary school teachers at public and private institutions
- director of a university Writing and Learning Resource Center
- a human resources director
- a poet
- an assistant in a college communications office
- an associate at a prominent law firm
- assistant director of a private school's Alumni and Development Department
- chief of staff for a Vice President of Academic Affairs at a liberal arts college
- accounts administrator
- technical writer for an environmental non-profit organization
- corporate communications coordinator for major industry
- program coordinator and office assistant for a local church organization
- instructor of English at the Army War College

...just to name a few!

#### ***HEAR FROM A WILSON GRAD...***

During my time at Wilson, I have been able to reach outside of my comfort zone and mature into a young woman who is prepared and eager to join the ranks of professionals. The faculty in the Department is undoubtedly the best aspect of the Department. More than anything, they wish to see you succeed and will go to great lengths to help you do so. They are always available and willing to help, and are encouraging and approachable as well. –GEORGIA KALMOUTIS

Each faculty member is personally committed to the success of their students, and willing to give 100% to every student committed to learning and growing. The faculty's commitment to the liberal arts tradition is the inspiration for my decision to continue my studies in the liberal arts, and it is their passion for teaching that made me capable of pursuing the next step in my education. –COURTNEY WOLFE

## Department Minors

### Minor in English

The English minor requires five courses in English above the 100 level, including a minimum of one course in writing and one at the 300 level. Students often choose to minor in English to enhance their writing and analytical thinking skills in preparation for their chosen career.



### Minor in Communications

COM 105: Introduction to Communications

Plus four additional courses, with at least one at the 300 level. Students often choose to minor in Communications to increase their writing skills in preparation for the job market.



### Minor in Film Studies

Film has served as a central entertainment medium in our culture for more than a century. It has influenced how we think and how we perceive, perhaps even who we are. Early films can tell us much about how generations have thought in the past, while contemporary films comment upon the social, economic, or cultural issues of the day. The study of film also challenges us to understand the specific contexts in which films have been conceived, produced, distributed and consumed, as well as the messages and ideologies that viewers absorb while watching a film. The Film Studies minor, then, offers students an opportunity to sharpen their analytical skills while learning about an exciting and often demanding medium.

Student must complete four courses from among the following:

- ENG 230: Film Analysis and History
- ENG 335: Film Genres and Genders
- ENG 380: Literary and Cultural Interpretation
- COM 304: Media Theory

In addition to the courses listed above, selected Topics courses across the curriculum related to film studies may also be used in satisfying requirements in the minor (these courses need approval of the minor area director.)

### Minor in Theater and Speaking (THE)

The Wilson College Theater and Speaking Minor emphasizes performance and public recitation to encourage students to become comfortable speaking and performing clearly and ably in a public forum. The minor emphasizes oral communication skills in combination with the study of acting techniques to create conditions that demonstrate to students the importance of clear and confident oral communication as well as methods related to successful and confident public speaking. Classes emphasize both the correct methods of oral communication as well as strategies for successful





public speaking. The Theater and Speaking Minor also teaches students how to think critically about dramatic text and performance and how to take on significant leadership roles in classroom and professional situations.

Required Courses

THE 200: Techniques of Acting

THE KP: Theater Practicum

COM 110: Effective Speaking

COM 120: Interpersonal Communications

Plus two of the following:

THE 340: Independent Project in Theater

THE 355: Internship

ENG 232: Modern Drama

ENG 325: Topics in Creative Writing: Drama

ENG 345 Shakespeare's Comedies and Histories

ENG 346: Shakespeare's Tragedies and Romances

Or relevant topics course, selected in consultation with the minor area director.

(At least one of the optional courses must be at the 300-level)

Students who major in English and wish to minor in Theater may only count two English courses towards the minor. Students may also petition the program coordinator to have relevant topics courses at the 200 or 300 levels counted towards the minor.



*Dr. Larry Shillock makes an important point to his film class.*

## Department Awards and Honors

### English Department Awards

#### *The James Applegate Award*

Established in honor of Dr. James Applegate, Dean Emeritus and Emeritus Professor of English, this prize is awarded to a student or students with an interest or appreciation of drama and theater.

This award is decided upon by vote of the English department faculty.



#### *The Joanne Harrison Hopkins Prize*

Endowed by classmates and friends of the late Joanne Hopkins of the Class of 1957, this prize is given for the finest piece of imaginative literature in fiction, poetry, drama, or creative non-fiction produced during the academic year.

This is a contest judged by the members of the English faculty. In the spring semester, notification will be sent out to all students eligible for the prize asking for submissions that will include all relevant directions on how to apply for the prize.

#### *The William and Ivy Saylor Prize*

Endowed by Raymond W. Britcher and established through the Academy of American Poets, The William and Ivy Saylor Prize supports young poets through a program established by the Academy of American Poets at colleges nationwide.

Winners receive a cash prize as well as a one-year membership in the Academy.

#### *The Mary Beers Sheppard Prize*

Established by Benjamin M. Sheppard in memory of his sister of the class of 1895, this prize is awarded to the member of the senior class who, in the judgment of the English faculty, has shown the keenest understanding and appreciation of literature.

This award is decided upon by vote of the English department faculty.

#### *Sigma Tau Delta*

Wilson is a member of the National English Honors Society, Sigma Tau Delta. Any student completing a major or minor in English may be considered for acceptance into the Sigma Tau Delta chapter upon achieving junior status.

### Communications Awards

#### *The Grace Tyson Schlichter Award in Communications*

Endowed by Grace Tyson Schlichter, a member of the class of 1935, this award is given to a senior who has shown general academic excellence and outstanding promise for a career in a field of communications.

This award is decided upon by vote of the Communications faculty.

Majors in Communications and Equine Journalism are eligible for this award.

*Wilson College also proudly sponsors a chapter of **Phi Beta Kappa**. See Dr. Woolley to determine how you can become eligible for the nation's oldest and most prestigious honor society.*

### College Honors

Both English and Communications majors may be invited by faculty to complete *Honors in the major* and to compete for the campus-wide *Margaret Criswell Disert ('20) Honors Scholarship*. Many Wilson English and Communications majors are invited to complete these to earn Honors in the Major. Below are just a sampling of titles of recent theses completed in the department.

- *Tom Waits: A Revolutionary Poet in the Tradition of William Wordsworth* Rachel Coldsmith, 2014
- *A Creative Exploration of New Wave Fabulism* (Disert Award Winner) Casey Beidel, 2013
- *The Internet as a Contemporary Public Sphere: Democracy and Communication* Laura Hans, 2013
- *"No Improper Vehicle:" Charlotte Smith and the Eighteenth Century Sonnet Revival* Jess Domanico, 2011.
- *Chaucer's Interruptions and Their Social Implications* Meg Oldman, 2008
- *Dreaming with a Purpose: Three Examinations of the Medieval Dream-Vision* (Disert Award Winner) Elizabeth Clever, 2007

To learn more about College Honors, please visit the Department Chair.

### **HEAR FROM A WILSON GRAD on... DOING A THESIS**

*Jess Domanico completed her thesis in the field of literary studies. Here is what she has to say about the benefits of doing thesis work in the field.*



Planning and writing a senior research project—my thesis—in the English department gave me the opportunity to experience scholarship beyond the classroom. Encouraged by the department's faculty, I organized a long-term project on a literary period and genre of my choosing. Initially interested in the revival of the sonnet form in the late eighteenth century, I chose to narrow my interest and focus on Charlotte Turner Smith, a marginalized woman writer. Smith's contributions to the sonnet revival influenced several canonical poets of the Romantic period, poets such as Coleridge and Wordsworth. My project raised questions of gender, influence, and canonicity—all prevalent questions in today's literary scholarship. From there I learned how to compile the necessary research, think critically about current scholarship and respond to it,

overcome my own writing obstacles, and produce a significant body of work that would prepare me for graduate study in English. In the process, I discovered how exciting scholarship can be.

## Assessment in the Major

### Assessment for Concentration in Literary Studies

Students who are completing a major in English with a *concentration in literary studies* will demonstrate that they are

#### **persuasive expository writers**

Papers which meet this goal will show the student writer's awareness of

- purpose in writing,
- audience,
- role,
- tone,
- and use of supporting details.

#### **familiar with the literary traditions of Britain, Europe, or the U.S.**

Papers which meet this goal will show the student writer's knowledge of

- a literary school, movement, period, genre, or major author,
- and the debate over the literary canon.

#### **skillful interpreters of literature**

Papers which meet this goal will show the student writer's ability to

- read literature closely and discuss narration, literary devices, or poetics,
- use evidence from the history of literature,
- and situate literature in its socio-historical context.

#### **effective synthesizers of ideas**

Papers which meet this goal will show that the student writer can

- compare and contrast themes across works of literature,
- apply a theory of literature (e.g., feminism, psychoanalysis, historicism) to texts,
- and use research to enter scholarly dialogue.

The first document in each English major's portfolio will be a lengthy essay (typically 15-20 pages) that lists what is in the portfolio, names the course for which each item was produced, and explains the relevance of individual items to specific departmental goals. These materials may be written papers and, less frequently, essay exams. For example, a paper written for ENG 108 College Writing would be expected to show a mastery of purpose, audience, role, tone, and supporting details—the sub-goals of the “persuasive expository writer” criterion. Similarly, a paper for an upper-division course might demonstrate your knowledge of “the literary traditions of Britain, Europe, and the U.S.” as well as your ability to interpret literature. Papers produced for upper-division courses in other departments may be applied to these general criteria as well, so long as you provide a specific context for their inclusion. As a whole, the introductory essay will be a reasoned argument that treats the portfolio's materials as evidence of your development as a student.

Students will develop their portfolios during their senior year by enrolling in ENG 400 Assessment Portfolio course.

### **Assessment for Concentration in Creative Writing**

Students who are completing a major in English with a *concentration in creative writing* will demonstrate that they are

#### **persuasive expository writers**

Papers which meet this goal will show the student writer's awareness of

- purpose in writing,
- audience,
- role,
- tone,
- and use of supporting details.

#### **acquainted with the literary traditions of Britain, Europe, and the U.S. and skillful interpreters of literature**

Papers which meet this goal will show the student writer's ability to

- read literature closely and discuss narration, literary devices, or poetics,
- use evidence from the history of literature,
- and situate literature in its socio-historical context.

#### **effective synthesizers of ideas**

Papers which meet this goal will show that the student writer can

- compare and contrast themes across works of literature,
- apply a literary theory (e.g., feminism, psychoanalysis, historicism) to texts,
- and use research to enter scholarly dialogue.

#### **accomplished creative writers**

Papers which meet this goal will show the student writer's knowledge of

- two creative genres (e.g., the short story, the one-act play, the novella),
- and a mastery of one creative genre.

The first document in each English major's portfolio will be a lengthy essay (typically 15-20 pages) that lists what is in the portfolio, names the course for which each item was produced, and explains the relevance of individual items to departmental goals. These materials may be creative fiction and nonfiction, literary analyses and, less frequently, essay exams. Individual items may meet more than one goal. For instance, a paper written for ENG 108 College Writing might show a mastery of purpose, audience, role, tone, and supporting details—the sub-goals of the “persuasive expository writers” criterion. Similarly, a paper for an upper-division course in creative writing might demonstrate your knowledge of a creative genre or genres. Papers produced for upper-division courses in other departments may be applied to these criteria as well, so long as you provide a specific context for their inclusion. As a whole, the introductory essay will be a reasoned argument that treats the portfolio's materials as evidence of your development as a student.

Students will develop their portfolios during their senior year by enrolling in ENG 400 Assessment Portfolio course.

### **Assessment for Secondary Education Certification in English**

Assessment for all Education majors, regardless of their area of certification, is completed through the PRAXIS II test (for English majors, it is the English Language, Literature and Composition exam.)

### Assessment Plan for Communications Majors

Students who are completing a Bachelor of Arts degree in *Communications (Media Writing and Design)* will demonstrate that they are

#### (1) **persuasive professional communicators**

Assignments which meet this goal will show the student's command of

- current media design and communications technologies, C130,C230+BB
- journalism and news media practices, ethics, and management, C201,C303+BB
- clear and organized writing styles, grammar, and syntax. C201,E210/212

#### (2) **familiar with the field of media studies**

Assignments which meet this goal will show the student's knowledge of

- the history and development of print and electronic media, C105,C303
- major laws and regulations affecting media and communications, C303,BB
- communications theories and methods used to analyze media issues. C303,C304

#### (3) **proficiency with the field of digital design**

Assignments which meet this goal will show the student's grasp of

- visual communication skills and best practices, C130+FA
- basic hardware and software used in desktop and mobile publishing, C130,C230+CS
- key concepts and practices of media marketing and advertising. C233,B223

The first document in each portfolio will be a lengthy essay (typically 15-20 pages) that lists what is in the portfolio, names the course for which each item was produced, and explains its specific relevance to departmental goals. These materials may be written papers, journalistic assignments, even essay exams. Individual assignments can meet multiple goals. For instance, an article written for COM 201 Journalism I would likely show a mastery of the "persuasive professional writers" criterion. Similarly, a paper for an upper-division class might demonstrate knowledge of the "foundations of media studies." Papers produced for upper-division courses in other departments may also be applied to these criteria. As a whole, therefore, the portfolio essay will be a reasoned argument that treats the portfolio's materials as evidence of your development as a student. Developed during the final semester of your senior year, the portfolio is likely to include six to ten accomplished articles, papers, and/or exams in all.

Students will develop their portfolios during their senior year by enrolling in COM 400 Assessment Portfolio course.

### Assessment in Equine Journalism

Students who are completing a major in *Equine Journalism* will demonstrate that they are

#### (1) persuasive professional communicators

Assignments which meet this goal will show the student's command of

- current media design and communications technologies, C130,C230+BB
- journalism and news media practices, ethics, and management, C201,C303+BB
- clear and organized writing styles, grammar, and syntax. C201,E210/212

#### (2) broadly versed in equestrian studies

Assignments which meet this goal will show the student's grasp of

- professional terminology and industry standards, EQ110,225,310
- equine anatomy and physiology, EQ116,215,225
- management, training, and/or teaching principles. EQ213,230,240

#### (3) proficiency with the field of digital design

Assignments which meet this goal will show the student's grasp of

- visual communication skills and best practices, C130+FA
- basic hardware and software used in desktop and mobile publishing, C130,C230+CS
- key concepts and practices of media marketing and advertising. C233,B223

The first document in each Equine Journalism major's portfolio will be a lengthy essay that lists what is in the portfolio, names the course for which each item was produced, and explains the relevance of individual items to the above goals and sub-goals. A reasoned argument, the essay will provide the context for, and an evaluation of, the portfolio's papers, tests, news articles, and other equestrian and journalism assignments. The purpose of the portfolio as a whole is to demonstrate the student's command of two academic fields of inquiry.

Individual assignments will often meet multiple goals. For instance, a research paper written for an equestrian studies course could be expected to show a student's mastery of content in the field and her writing ability. Similarly, a paper for a journalism course might demonstrate a student's ability to interpret media messages and use media theory. Papers produced for upper-division courses in departments other than equestrian studies or Communications may meet these criteria as well, so long as the essay introducing the portfolio provides a specific context for their inclusion. Overall, the portfolio is likely to include seven to fifteen accomplished examples of a student's work. Finally, students majoring in Equine Journalism will develop their portfolios by enrolling in COM 400 Assessment Portfolio course.

## Rotation for English and Communications Courses

A course listed as **F** means that the course is taught every Fall semester

A course listed as **S** means that the course is taught every Spring semester

A course listed as **FE** means that the course is taught Fall semesters in an even year (2014, 2016)

A course listed as **FO** means that the course is taught Fall semesters in an odd year (2015, 2017)

A course listed as **SE** means that the course is taught Spring semesters in an even year (2014, 2016)

A course listed as **SO** means that the course is taught Spring semesters in an odd year (2015, 2017)

ENG 112 Writing in the Professions **S**

ENG 115 Writing About Literary Genres **F, S**

ENG 185 Writing About Literature and the Environment **S**

ENG 204 Women Writers **FO**

ENG 210 Advanced Exposition **SE**

ENG 212 Technical Writing **FE**

ENG 213 American Literature I **FE**

ENG 214 American Literature II **SO**

ENG 215 Major Writings of the European Tradition I **FE**

ENG 216 Major Writings of the European Tradition II **FO**

ENG 220 Creative Writing **S**

ENG 224 Young Adult Literature **F**

ENG 230 Film Analysis and History **FE**

ENG 232 Modern Drama **SO**

ENG 234 The English Novel **SE**

ENG 235 Film Genres and Genders **FO**

ENG 236 British Literature 1200-1700 **FE**

ENG 239/339 African-American Literature **FE**

ENG 311 Structure of the English Language **F**

ENG 317 American Literature Since 1945 **FO** (*This course alternates on a four-year rotation.*)

ENG 318 Chaucer **SO**

ENG 321/323 Advanced Creative Writing Poetry and Fiction **SE**

ENG 335 Film Genres and Genders **FO**

ENG 345 Shakespeare's Histories and Comedies **SE**

ENG 346 Shakespeare's Tragedies and Romances **SO**

ENG 380 Literary and Cultural Interpretation **SE**

COM 105 Introduction to Media Communication **S**

COM 110 Effective Speaking **S**

COM 120 Interpersonal Communications **F**

COM 130 Digital Communication and Design I **F**

COM 201 Journalism I **FE**

COM 210 Women in the Media **FE**

COM 230 Digital Communication and Design II **SE**

COM 233 Integrated Marketing and Advertising **SO**

COM 303 Media Law and Ethics **SO**

COM 304 Media Theory **SE**

COM BB Print/Online Journalism Practicum **F, S**

ENG / COM 400 Assessment Portfolio **S**

*Topics courses rotate on irregular rotations. To know when a specific topics course will be taught next, please consult the department chair.*



## Adult Students in English, Communications, and Equine Journalism

Wilson College's Adult Degree Program has been serving the greater Chambersburg community for over thirty years. The English and Communications Department has always been a campus leader in providing services for adult students. Each full-time member of our faculty teaches a minimum of one night class per semester. For many students, our majors can readily be completed at night in the same span of time a traditional aged student can complete a degree taking courses during the day. About fifty percent of our Communications students are, in fact, non-traditional aged (meaning four years beyond high school graduation,) and many can take courses only during the evening hours. Many students enrolled in the English major, in Secondary Education, and Equine Journalism are also non-traditional aged students. Often these students have jobs and are looking for degrees to enhance their prospects in their current employment. Our advisors work with adult and night-degree students to map out a program of success that ensures degree completion in a timely manner while also ensuring the integrity of their academic experience here at Wilson.

For further questions about enrolling at Wilson as an adult, please contact our College Admissions staff at (800) 421-8402, (717) 262-2025 or by email at [degrees@wilson.edu](mailto:degrees@wilson.edu). You are also welcome to visit Admissions on campus in Norland Hall and personally talk with one of the Adult Degree Programs Counselors. To learn more specifics about the department's night course offerings and degree possibilities in the field for adults, or to talk with some of the department's current adult students, please contact Department Chair Dr. Michael G. Cornelius at [mcornelius@wilson.edu](mailto:mcornelius@wilson.edu), or via phone at (717) 264-4141 x3308, or stop by and see him in at Warfield Hall Room 109.



### ***HEAR FROM A WILSON GRAD...***

*Carol Zehovsky, AA '12, BA '15 talks about being a non-traditional student in the Communications program.*

I was an Adult Degree Student (ADP) majoring in Communications and a member of the Drama Club, a Student Government (WCGA) Adult Degree Representative, and member of the Student Philanthropy Council. My involvement with these organizations allowed me to get to know and interact with both traditional and nontraditional students as well as faculty and staff outside the classroom setting. It was also a chance to use what I was learning in my classes to communicate my ideas and prepare for the next step in my career. These opportunities for involvement in campus life and the friendships I made added a new dimension to my wonderful Wilson experience.