

CURRENT COURSE DESCRIPTIONS

*This is an unofficial list of English courses that will be offered in **FALL 2016**. It is strictly for the use of expanded course descriptions. For the complete official course offerings, please consult the [UIC SCHEDULE OF CLASSES](#).*

English classes: [100](#) | [200](#) | [300](#) | [400](#) | [500](#) | [INDEPENDENT STUDY](#)

First-Year Writing Program: [070](#) | [071](#) | [160](#) | [161](#)

100 Level

ENGL 101: Understanding Literature

CRN: 20578

Days: MWF 2:00-2:50

[John Crema](#)

In this course we will be reading American literature, namely novels, written in or near the 21st century, and our approach to these texts will be driven by two interrelated questions: What do we mean by claiming that something is or belongs to literature? And how does literature written now reflect, clarify, or complicate contemporary social, political, economic, and cultural concerns? Works that we read might thus take up issues such as immigration and globalization, the attacks and effects of September 11th, the increasing ubiquity of technology and social media, and post-apocalyptic possibilities. This course will focus above all on reading closely, writing clearly, and thinking deeply about how literary meanings and social contexts connect, and written reflections and consistent class participation and discussion will thus be expected. We may read such works as the following: Karen Tei Yamashita's *Tropic of Orange*, Gary Shteyngart's *Super Sad True Love Story*, Ben Lerner's *10:04*, Jonathan Safran-Foer's *Extremely Loud and Incredibly Close*, Don DeLillo's *Falling Man*, Benjamin Kunkel's *Indecision*, Rachael Kushner's *The Flamethrowers*, Cormac McCarthy's *The Road*, and Colson Whitehead's *Zone One*.

ENGL 101: Understanding Literature

CRN: 22333/22337

Days: T/TH 3:30-4:45

[Marc Baez](#)

What might analysis of stand-up comedy tell us about narrative techniques? How might the stand-up comic's relationship to audience open up possibilities in storytelling? Focusing on the story-driven side of stand-up comedy, we will close-read ways stand-up comics use narrative techniques in front of live audiences. Throughout the semester we will also ask questions about what it means to call something literature. To develop this inquiry, we will compare stories delivered by stand-up comics and stories in books. You will then develop your own focus within this inquiry in a Comparative Analysis paper. The goal of this inquiry is to gain a fuller understanding of literature than we might have if we only looked at writing or performance alone. The majority of our class consists of group work, discussion, and presentations. So active participation is required.

ENGL 101: Understanding Literature

CRN: 25644

Days: MWF 1:00-10:50

[Matt Moraghan](#)

This course will focus on American literature written from the close of the 19th Century to the mid-thirties in the 20th Century, a small window of American history, which saw tremendous changes in art and society. In this class we will closely examine the ways different authors represent and understand those massive changes. To do this, we will look at key Modernist texts from the first half of the 20th Century. Also, we will occasionally read nonfiction essays to ground our understanding of the period we seek to bring into focus. But readings will focus primarily on novels and poetry with a particular interest in methods for determining literary meaning.

ENGL/MOVI 102: Introduction to Film

CRN: 11104 (24423)

Days: T 2:00-3:15; R 2:00-4:45

[Angela Dancey](#)

What's the difference between a film and a movie? We all know movies are entertaining, but what do they mean? In this course, we will: explore cinema as an art form and an industry; study films from different time periods, countries, and genres; and develop a shared vocabulary in order to describe, analyze, and discuss film in terms of meaning, ideology, and history. Assessment is based on quizzes, exams, and short papers; note that attendance is required.

ENGL 103: English and American Poetry

CRN: 20645/20646

Days: TR 2:00-3:15

[Christina Pugh](#)

The reading of poetry requires a different form of attention than most reading of prose (whether fiction or information). This course is an introduction to the close reading of poetry in English, drawing from highlights of both the English and American lyric traditions over several centuries. By paying close attention to the details and prosodic strategies of poems, we will increase the pleasures we take in reading them both silently and aloud. The course will provide tools for reading and interpreting poems in both formal and free verse, and in genres that perform many varieties of engagement with the self, others, and the material or natural world. We will consider the hallmarks of the lyric poem: apostrophe, metaphor, and music, just to name a few. Students should come prepared to read and focus on these exceptionally condensed instances of language. Written assignments will include short close-reading papers, longer papers, and midterms and final exams.

ENGL 104: English and American Drama

CRN: 26201

Days: MWF 1:00-1:50

[Aaron Krall](#)

This course will be an opportunity to examine the ways plays represent the world and the role that theatre continues to play in the twenty-first century. We will focus on strategies for critically reading and writing about English and American drama. Although we will read plays from a variety of historical periods, the course will have a special emphasis on modern and contemporary drama, including works by George Bernard Shaw, Sophie Treadwell, Tennessee

Williams, Samuel Beckett, Caryl Churchill, August Wilson, and Tony Kushner among others. In addition to reading drama as literature, though, we will consider the relationships between written texts and live performances through workshops on acting, directing, and design. We will also explore the social contexts for plays by reading theatre history and dramatic theory, including selections from Aristotle, Bertolt Brecht, Antonin Artaud, and Richard Schechner. In this way, the literary texts and techniques of playwrights will be complicated by the performers, theatres, critics, and audiences that shaped their production.

ENGL 105: English and American Fiction

CRN: 31721

Days: MWF 8:00-8:50

[Elvira Godek-Kirylyuk](#)

Found in Paris: The Lost Generation

This course will focus on anglophone writers whom continental Europe, mostly France and mostly Paris, had drawn into its cosmopolitan hub between WWI and WWII. However, we will begin the course at the turn of the century with Joseph Conrad and then we will bookend the trajectory of our inquiry with Virginia Woolf's stream of consciousness narration before we fix our attention on the Lost Generation proper, that is on the work of some of the Left Bank expatriates like James Joyce, Gertrude Stein, Ernest Hemingway, Ezra Pound, H.D., Bryher, Kay Boyle, and Djuna Barnes. We will supplement their fiction with their critical and biographical writings, including letters to their editors, publishers, and other artists, and we will examine their work in the context of international modernist developments in painting, film, and theater. There will be two short papers, a presentation, a midterm, and a final exam.

ENGL 107: Introduction to Shakespeare

CRN: 26583

Days: TR 9:30-10:45

[Gary Buslik](#)

This course will introduce you to the life, times, and work of the great poet, dramatist, and inventive genius of the English language, William Shakespeare. We will read a lively biography and selections from books about him, his work, and Elizabethan theater. We will read and discuss plays and sonnets. We will also watch filmed productions of the Bard's most famous plays. We will write response papers and have quizzes on all readings, a midterm, and a summary exam.

ENGL 107: Introduction to Shakespeare

CRN:29183

Days: MWF 11-11:50

[Robert R. Romeo](#)

An introduction to Shakespeare's Sonnets, Histories, Tragedies, and Comedies.

In addition to discussing the Sonnets and the different dramatic genres listed above, students will study Shakespeare's use of language, of episodic plot structure, and of "dramatic conflict," in order to examine the relationship of motive, behavior, and dramatic action. Students will also examine the Elizabethan age and Shakespeare's life and times in order to investigate possible influences on his writing.

ENGL 108: British Literature and Culture

CRN: 22313

Days: TR 11:00-12:15 p.m.

[Danielle Bauman-Epstein](#)

Gender, Sexuality, and the Body: If, as Michel Foucault argues, the nineteenth century was a period of the proliferation—rather than the repression—of discourses about sexuality, how should we read textual representations of gender and sexuality from this time? What can we learn about this subject, and about literature as a whole, from an investigation into explicit and implicit depictions of gender roles, hetero- and homosexuality, marriage, the body, pathology, and desire in novels, essays, and poetry? In this course, we will engage with these questions through a focus on nineteenth-century literature from Britain and the colonies, and will conclude by examining twentieth-century texts in order to think about the transformation of these ideas over time. Literature studied may include works by Jane Austen, Charlotte Brontë, Thomas Hardy, Olive Schreiner, Virginia Woolf, and V.S. Naipaul.

ENGL 109: American Literature and American Culture

CRN: 25231/25235

Days: TR 8:00-9:15

[Jennifer Ashton](#)

In this course, we'll look at the American literary tradition with an eye to how it represents the rise and fall of fortunes in what has been famously described as "the land of opportunity." We'll examine a range of genres, including novels, short stories, poetry, and drama. Authors (American as well as some foreign authors who produced work while living in the U.S.) will include: Ralph Waldo Emerson, Frederick Douglass, Walt Whitman, Rebecca Harding Davis, Herman Melville, Mark Twain, Henry James, Theodore Dreiser, Charles Chesnut, Langston Hughes, Muriel Rukeyser, Richard Wright, Bertolt Brecht, and Mark Nowak.

ENGL 109: Am Lit and Culture: POETRY

CRN:

Days: TR: 12:30-1:45

[Peter Coviello](#)

"I, too, dislike it," says Marianne Moore, in her poem, "Poetry." In this course, we will aim neither to praise nor to bury poetry, but to understand, in great detail, its varied workings, and to understand as well something of the genre's long history as a vehicle for heightened expression in the English language. We will consider the basic materials – words, lines, metaphors, sentences – from which poems are made. A strong comprehension of these matters, of in essence how poems work, will enable us in turn to see more clearly into the ends poems work for (meaning, rhapsody, transport). Topics will include poetry and politics, ordinary vs. formal speech, and, of course, the entanglements of language and love and sex.

ENGL 109: Am Lit and Culture

CRN: 25237

Days: MWF: 12:00-12:50

[Neri Sandoval](#)

In this course, we will look at the Mexican-American literary tradition. Starting with the Annexation of Texas in 1845, we will look at the major border ballads, short stories, novels,

plays and poems by writers of Mexican descent. Some of the authors we'll consider include: Maria Amparo Ruiz De Burton, José Antonio Villareal, Americo Paredes, Luis Valdez, Gloria Anzaldúa, Cherrie Moraga, Sandra Cisneros, and Juan Felipe Herrera.

ENGL 110: English and American Popular Genres

CRN: 11166

Days: T/Th 2:00 -3:15

[Marsha Cassidy](#)

Crime, romance, and horror are three of our culture's most pervasive forms of popular fiction. This course studies the conventions and formulas that make these tried-and-true genres so enduring in literature, film, and television. In our readings, out-of-class screenings, and student discussions, we search for the underlying cultural and social themes that drive these stories. Questions of race, ethnicity, sexual orientation, social class, and gender overarch the course and help us rethink the value of popular art itself. Required work includes reading quizzes, worksheets, a midterm, and a final exam; several short response papers; group work; and a class presentation, solo or with a partner.

ENGL 111: Women and Literature

CRN: 11191

Days: TR: 3:30-4:45

[Lisa Stolley](#)

This course will examine novels, short stories, and poems authored by women about women who are perceived as deviating from the "norm" in some manner, and in doing so, implicitly question, expose, or comment on attitudes concerning gender and identity. Placing each text in its historical context, we will investigate themes and patterns of female transgression in women's writing across the 19th, 20th, and into the 21st centuries. We will pay close attention to the following: notions of female "madness;" historical and contemporary attitudes toward female mental health; representation of female anger; and the female voice across race and ethnicity. Students will learn techniques for effective literary analysis, and will gain awareness of critical perspectives from which literature can be studied. Written work will include response papers, essays, and a final presentation.

ENGL 111: Women and Literature

CRN: 32312

Days: MWF 9-9:50 am

[Virginia Costello](#)

In this class, we will take a socio-historical approach to texts written by and about women. Although we will begin with Sappho's poetry and end with recent work in transgender studies, most of the texts we will study were written between 1890 and 1940. We will focus on works during this time period that advocate various forms of political and social change, but our examination will not be confined to the works themselves. We will unearth archival documents and investigate the web of relationships between writers. Our public examination of originally private documents informs not only our understanding of the writers themselves, but also outlines the context in which published texts were written. Finally a close reading of our texts and supporting documents will allow us to address, at least tangentially, issues of censorship and sexuality.

ENGL 112 / NAST 112: Introduction to Native American Literatures
CRN 34771/34772

Days: MWF 11:00-11:50

[MaryAnne Lyons](#)

The goal of this course is to familiarize you with the literatures of Native America, from traditional oral narratives and rituals to works by living Native American and First Nations authors. We will look at these works within the contexts of the history, public policy, issues, trends, and influences that inform them. We will focus primarily on the genres of fiction and life-writing, with some attention also given to poetry and film. The course is intended as a beginning, an introduction, rather than a complete and comprehensive account of the languages, literatures, cultures, and histories of the hundreds of Native American and First Nations groups who call this continent home.

ENGL 113: Introduction to Multiethnic Literature

CRN: 27276

Days: MWF 10:00-10:50

Instructor: [Mary Hale](#)

Transit Authority: Narrating Migration

In this course, we will examine stories of immigration and migration from a variety of different racial and ethnic backgrounds and time periods. To link these diverse readings, we will pay particular attention to questions of narration and narrative structure. By developing the skills of close reading, we will ask questions such as: how does fiction think about navigating new spaces, contexts, and cultures, and how are borders erected and challenged in these texts? Thinking about both desired and forced dislocations, we will ask, how do different narrative techniques impact questions related to will and choice? We will examine how these texts imagine new locations as both as safe harbors, as symbols of welcome and liberty, and as symbols of decline, loss, and degradation, rife with problems of economic and cultural insecurity. We will consider these texts alongside the shifting historical contexts—legal and cultural—that shape our understandings of race and citizenship. This historical background will inform but not replace our close reading of these texts. Some of the authors considered will be: Frederick Douglass, Mary Antin, James Baldwin, Junot Diaz, and Marjane Satrapi.

ENGL 114: Introduction to Colonial & Post-Colonial Literature

CRN 27712

Days: TTh 11:00 – 12:15

[Mary Anne Mohanraj](#)

In this course we will examine the literature of the colonial period, the writers of resistance and revolution, and the stories of what came after, in the wake of new nations which emerged, shaken and often fragmented, from the rubble of what were once European colonies. In such regions as India, Africa, the Caribbean, and Ireland, we will examine how national, cultural and individual identities have been radically altered by the experience of colonization. We will examine how authors have related this postcolonial condition; or, as some have put it, how "the empire writes back."

ENGL 115: Introduction to the Bible as Literature

CRN: 32306

Days: TR 9:30-10:45 AM

[Rachel Havrelock](#)

It may go without saying that the Bible is an important literary work that has had tremendous impact on culture in the United States. Professor Rachel Havrelock of the English Department is a Bible scholar and will provide students with insights into the literary and historical dimensions of the Bible. While reading the Bible, we will develop a vocabulary for discussing literary texts as well as a vocabulary specific to texts from the ancient world. This lively, discussion driven course will introduce students to the major themes, dynamics, and contexts of the Bible. In addition to studying texts from the Hebrew Bible and New Testament, students will consider how the Bible has been interpreted in American novels and films.

ENGL/GWS 117: Gender, Sexuality, and Literature

CRN: 25656

Days: TR 11-12:15

[Jennifer Rupert](#)

Exploring the Politics of Desire in Modern Literature

We will begin the work of this course by tracing the social forces that brought about the “invention” of heterosexuality through Hanne Blank’s *Straight: The Surprisingly Short History of Heterosexuality*, (2012). By immersing ourselves in this history, we will become better prepared readers of the ways in which modern writers of memoir and fiction (mostly during the first half of the twentieth century) either resisted or internalized the pathologizing voices of the sexual sciences as these texts framed masculinity and femininity as biologically determined and heterosexuality as the norm.

Then, by reading 19th century memoir, 20th century fiction, and 21st century writing for social media through the critical lens Blank’s well-documented research provides, class participants will begin to see the ways in which received ideas about gender and sexual normalcy in relation to love and desire have a long and complicated trajectory. Although several of our readings will evidence the ways in which creative minds have been colonized by narratives that insist on pinpointing types of gender deviance and sexual perversion in order to discourage and/or condemn them, our real project will be to locate in the literature we read patterns of resistance to both long-standing and relatively new discourses that attempt to put each and every one of us in very confining gender and sexuality boxes.

As we read both modern and postmodern fiction about different kinds of love, we will investigate the ways in which notions of class, race, and ability differences inform various kinds of scientific and literary narratives about gender and sexual normalcy, past and present. Our inquiry this semester will not only be a reflection on gender identities and societal notions of who should love whom but also a meditation on possibilities for creating a culture of egalitarian eroticism and meaningful sexual consent.

ENGL 120: Film and Culture

CRN 35432

Days: M 3:00-4:50, W 3:00-5:45

[James Drown](#)

This class will explore the relationship between Film and Culture. Culture both informs our reading of film, and is the lens through which films are made. In examining the genre of science

fiction/fantasy starting early in the twentieth century, we will look at the ways in which this look at our “future” and “alternative worlds” actually looks at our own culture in a myriad of ways. We will watch films ranging from classic to counterculture to populist in order to see how they all are reflections of various cultural attributes, and simultaneously act as touchstones for our culture. Films will include 2001: A Space Odyssey, The Fifth Element, The Color of Magic, and Metropolis, among others. Students should be prepared to keep a weekly film journal, write two short papers, screen films outside of class and take an essay focused final.

ENGL 120: Utopia and Anti-Utopia in Modern Fiction and Film

CRN: 26583

Days: T 3:30-6:15, R 3:30- 4:45

[Alfred Thomas](#)

This course provides a comparative and interdisciplinary perspective on the important genre of utopian and anti-utopian literature in the West from Sir Thomas More’s Utopia (1516) to the dystopian fiction of the late twentieth and early twenty-first centuries. Readings will include More’s Utopia; Fyodor Dostoevsky’s Notes from the Underground; H.G. Wells’ The Time Machine; E.M. Forster’s story “The Machine Stops”; Karel Čapek’s play R.U.R. (Rossum’s Universal Robots); Yevgeny Zamyatin’s WE; Aldous Huxley’s Brave New World; George Orwell’s Nineteen Eighty-Four; Ray Bradbury’s Fahrenheit 451; Philip K. Dick’s Do Androids Dream of Electric Sheep? And Michel Houellebecq’s Submission. We shall also be examining cinematic treatments of utopia and anti-utopia in such films as Metropolis, Fahrenheit 451, Bladerunner, and Ex Machina. The central question this course poses is why and how the utopian and idealistic view of the world evinced by Renaissance and Enlightenment thought rapidly gave way to dystopian and pessimistic responses to reality in the late nineteenth and twentieth centuries.

ENGL 121: Introduction to Moving Image Arts

CRN: 40398

Days: T: 3:30 pm - 4:45 pm & R 3:30 pm - 6:15 pm

Gregor Baszak

This course will familiarize you with film analysis and its component elements (analysis of camera shots and angles, lighting, editing, sound, dramaturgy, and so on). Thus, our selection of movies, TV series, and videos will be fairly broad and contain aesthetically interesting productions from various genres, from Michelangelo Antonioni’s Red Desert to Fred Zinnemann’s High Noon. However, we will also consider works of art from other media altogether, such as painting or sculpture. Our class will meet biweekly, with our Thursday session reserved for showings of our selected movies. Throughout the course, you will be asked to write regular reflections on our movies, as well as a film review for the midterm exam and an analytical paper as a final project.

ENGL 122: Understanding Rhetoric

CRN: 34823

Days: MWF 1:00-1:50

[Robin Reames](#)

What is “rhetoric” and why should we care about it? Although Socrates demeaned rhetoric as a dangerous and deceptive form of flattery, used by demagogues to deceive uninformed listeners,

Aristotle called it an art—the art of seeing the available means of persuasion and of making strong arguments. Even today as technologies change rapidly and the medium of persuasion shifts, the importance of these two ideas can be witnessed all around us. From the 2016 presidential campaign to advertisements to social media to the proliferation of memes, the power of language persuades us, determines our thoughts and beliefs, and dictates our actions--sometimes for the worse, sometimes for the better. In this course we seek to understand rhetoric--what it is, how we use it, and how it works on us. Students in this course will be introduced to a range of rhetorical theories and concepts and apply them to everyday persuasion. Major assignments include a rhetorical analysis on a topic of the student's' own choosing.

ENGL/ASAM 123: Introduction to Asian American Literature

CRN: 32405/19879; 32407/27062

Days: MWF 1:00-1:50

[Mark Chiang](#)

What is Asian American literature? How can we define it? Is it a matter of identity? Does it have to have Asian American characters? Does it need to address Asian American topics or issues? Asian American literature is ultimately as diverse as Asian Americans themselves. This course will introduce students to a range of literary works that reflect the whole spectrum of Asian American experiences. We will attend both to the particular features of literary texts, as well as to their larger social and historical contexts. Assignments for the course will include short papers and exams. Texts for the class will include such works as John Okada, *No-No Boy*; Mohsin Hamid, *The Reluctant Fundamentalist*; Le Thi Diem Thuy, *The Gangster We Are All Looking For*; M. Evelina Galang, *Her Wild American Self*, and Fae Myenne Ng, *Bone*.

200 Level

ENGL 200: Basic English Grammar

CRN: 21003

Days: TR 9:30-10:45

[Jeffrey Gore](#)

Although we regularly understand grammar as a set of prescriptive (or even annoying) rules, during the Renaissance, grammar was understood as the “art of speaking and writing well.” In this course, we’ll work to get the best of both perspectives: rules will become tools to help you to speak and write more effectively. There will be parts of the course that might be compared to the drills that athletes practice (such as free throws for a basketball player or kata for a practitioner of karate). You will learn to recognize parts of speech in terms of their functions in sentences and to describe them by name. You will practice using different sentence forms in order to appreciate how they allow you to convey different kinds of thoughts and feelings. You will exercise your mastery of these forms by producing short essays that emphasize different grammatical forms, and you will examine works by professional writers in terms of their grammatical and stylistic choices. By the end of the semester, you should be able to use terms of grammar to discuss what makes writing more effective, and you should have enough practice with these grammatical forms that better writing will come more naturally to you.

ENGL 200: Basic Grammar

CRN: 12066

Days: MWF 11:00-11:50

[Katherine Parr](#)

Grammar is an important component to writing. It enables a writer to produce sentence structures that affect how well a message, essay, or other document will be received by the reader. This section of Basic English Grammar will apply a rhetorical lens to the traditional study of grammar. Students will recognize parts of speech in terms of their functions in sentences and will practice sentence forms in order to appreciate the impact of a sentence on its reader. Students will also produce short essays and will examine works by professional writers to discover their grammatical and stylistic choices. However, this is not a remedial course in grammar. It does advance in complexity the student's understanding of grammar from Composition I and II.

ENGL 200: Basic Grammar

CRN: 35758

Days: MWF 12-12:50

[Robert R. Romeo](#)

This is a study of the different forms and functions of English grammar. We will study the patterns, relationships and structures upon which the English sentence is built and how those elements create meaning. By working with these tools, you will develop a deeper knowledge of the components and patterns of English grammar. You are expected to learn the terminology associated with this discipline. Non-Native speakers are welcome. In the past, multilingual students have done quite well.

ENGL 201: Introduction to the Writing of Nonfiction Prose

CRN: 12068

Days: MWF 1:00-1:50 PM

[Hannah Green](#)

Lee Gutkind claims of creative nonfiction (CNF) that “The words ‘creative’ and ‘nonfiction’ describe the form. The word ‘creative’ refers to the use of literary craft, the techniques fiction writers, playwrights, and poets employ to present nonfiction—factually accurate prose about real people and events—in a compelling, vivid, dramatic manner.” The point of creative nonfiction is thus to make real, nonfiction stories as engaging and entertaining as fictional stories. In this course, students will develop and refine their understanding of the elements of creative writing and how they work together in the context of CNF through reading, writing, and analyzing a variety of texts. By the end of this course, students will create their own CNF and be able to assess and critique published CNF, the works of their peers, and their own writing.

ENGL 202 Media and Professional Writing

CRN: 23568

Days: TTh 11:00-12:15

Margena A. Christian

This course prepares you for print and online media along with professional writing. Multiple aspects of media and communications will be examined—from journalism to company PR—through writing, reading, researching, interviewing, and discussing how to analyze and construct work in these industries. A portfolio, presented via links on a personal web page, will

be produced at the end of the course. English 202 is the prerequisite for English 493, the English internship for Nonfiction Writing. Media and Professional Writing will prepare you for internship and employment opportunities in this field, because the course will reflect writings in the professional workplace. Extensive computer use will be required.

ENGL 202: Media and Professional Writing

CRN: 26210

Days: TR 9:30-10:45 AM

[Jay Shearer](#)

In this course, you will develop a fresh perspective on—and skills regarding—writing for media (print & online) and public relations. Through extensive reading, interviewing, writing and discussion, you will learn to analyze and produce work appropriate for these dynamically evolving industries. You will examine multiple aspects of media and communications—from journalism to company PR—and eventually produce a writing portfolio (as presented via links on your personal web page), preparing you for internship and employment opportunities to come. This course is the prerequisite for Engl 493, the English Internship in Nonfiction Writing.

ENGL 202: Media and Professional Writing

CRN:

Days: MWF 9:00-9:50; 10:00-10:50

[Julia Lieblich](#)

In this course, you will learn to write compelling stories for media and public relations. You will study the work of some of our finest journalists, including Philip Gourevitch and Katherine Boo. You will learn how to conduct in-depth research, find and interview subjects from different backgrounds, construct short and long stories for print and online venues and become a tough critic of your own work. You will learn about the evolving industries of media and public relations and the possibilities for future employment. You will produce a writing portfolio to prepare you for your internship and employment opportunities.

ENGL 210: Introduction to the Writing of Poetry

CRN: 12082

Days: MWF 11:00-11:50 AM

[Annah Browning](#)

This course is designed to serve as an introduction to the craft of writing poetry. As such, our emphasis will not only be on investigating aspects of form and language with an eye toward improving your own work, but also on developing a critical vocabulary to approach your peers' work and the work of published poets. You will learn these basics through extensive writing exercises and readings, as well as through craft lectures and workshop. You will be writing about poems, and we will be examining poetic forms as well as free verse strategies. You will also be required to revise your work, often dramatically; therefore, in order for you to be successful in this class, you must be open to criticism and suggestions. It is my hope that through this course you will begin to develop a writing process that will serve you as poets, as well as deepen and expand your appreciation of the art form.

ENGL 210: Introduction to the Writing of Poetry

CRN: 12086

Days: TR 2:00-3:15 PM

[Scott McFarland](#)

This creative writing course introduces students to both traditional and experimental poetry. In the first half of the course we will study—by way of critical reading and writing, as well as creative writing projects—poems that exemplify the artistic strategies and intentions of various movements in literature, music and visual art. The second half of the course will be devoted to revising, workshopping, and presenting the critical and creative work produced in the first. Writing assignments will include short critical responses as well as writing exercises based on formal and thematic constraints. Midterm and final exams will be given. The majority of this course consists of discussion, group work, and presentations, so active participation is required.

ENGL 212: Introduction to the Writing of Fiction

CRN: 12098

Days: TR 12:30-1:45

[Alex Luft](#)

This course is devoted to two related activities: reading the works of established writers and writing your own fiction. We will read short fiction for an understanding of how fiction works, and we will pay close attention to the consequences of various choices a writer might make. In the second half of the course, you will apply the lessons of that reading to developing your own story. We will position ourselves as both writers and critics as we engage in workshop sessions with the aim of helping every writer improve his or her work.

ENGL 212: Introduction to Creative Writing: Fiction

CRN: 22428

Days: MWF 9:00-9:50AM

[Adam Jones](#)

This class is focused on learning the basic elements of writing fiction. We will read a variety of short works, analyzing their formal components: character, dialogue, setting, plot, etc. We will also complete exercises designed to practice using those components ourselves. Additionally, each student will complete and submit one story that synthesizes the different components covered in the class, which the class will collectively workshop. Overall, students will learn to read more critically (“reading as a writer”), will practice the “moves” available when writing fiction, and will gain experience participating in a fiction workshop.

ENGL 222: Tutoring in the Writing Center

CRN: 12110

Days: TR 3:30-4:20

[Kim O’Neil](#)

English 222 is an intensive reading and writing course for students who would like to be writing tutors. As such, students will not only engage critically with writing center theory, but also put theory to practice in developing respectful, collaborative, and effective tutoring strategies. Activities include: observation of experienced tutors in 1:1 sessions and groupwork; cross-tutoring; participation in class discussions and presentations; reflections on tutoring sessions, aided by transcription and discourse analysis; weekly reading and writing assignments on, among other things, current tutoring research, diverse learning styles, and the roles of identity, power, and ideology in education; and a final, longer project. In addition to meeting weekly for

class, all students will be required to train and work (unpaid) in the Writing Center for 2 hours per week as writing tutors. Students receive a grade at the end of the semester that assesses their academic work for the course as well as their professional commitment to tutoring. Professionally, tutors are expected to be on time, respectful of students and faculty, supportive and attentive to all the writers who use the Writing Center, and receptive to coaching from their instructors and the Writing Center's staff.

ENGL 222: Tutoring in the Writing Center
CRN: 33816

Days: TR 11-11:50

[Charitianne Williams](#)

English 222 is an intensive reading and writing course for students who would like to be writing tutors. As such, students will not only engage critically with writing center theory, but also put theory to practice in developing respectful, collaborative, and effective tutoring strategies. Activities include: observation of experienced tutors in 1:1 sessions and groupwork; cross-tutoring; participation in class discussions and presentations; reflections on tutoring sessions, aided by transcription and discourse analysis; weekly reading and writing assignments on, among other things, current tutoring research, diverse learning styles, and the roles of identity, power, and ideology in education; and a final, longer project. In addition to meeting weekly for class, all students will be required to train and work (unpaid) in the Writing Center for 2 hours per week as writing tutors. Students receive a grade at the end of the semester that assesses their academic work for the course as well as their professional commitment to tutoring.

Professionally, tutors are expected to be on time, respectful of students and faculty, supportive and attentive to all the writers who use the Writing Center, and receptive to coaching from their instructors and the Writing Center's staff.

ENGL 222: Tutoring in the Writing Center
CRN: 27282

Days: WF 2:00-2:50

[Gregor Baszak](#)

This course will help to prepare you to become a tutor in the UIC Writing Center. We will meet twice a week for class. You will also be required to work (unpaid) in the Writing Center for two hours per week as writing tutors. In our class meetings, you will engage critically with writing center theory, but also put theory to practice in developing respectful, collaborative, and effective tutoring strategies. Activities include: observation of experienced tutors in 1:1 sessions and groupwork; cross-tutoring; participation in class discussions and presentations; reflections on tutoring sessions, aided by transcription and discourse analysis; weekly reading and writing assignments on, among other things, current tutoring research, diverse learning styles, the use and function of directive and non-directive tutoring styles. We will also discuss how to make the Center a welcoming and accommodating space for all writers. For our final project, you will collaborate in groups and develop a short tutoring handbook of your own in which you synthesize arguments from in-class readings and other sources as well as reflect on your own experiences as tutors and outline preferred tutoring strategies, which you can draw on if you choose to continue working at our Writing Center.

ENGL 222: Tutoring at the Writing Center

CRN: 32315

Days: WF 10:00-10:50

[Vainis Aleksa](#)

The course provides opportunities for students both to help their fellow students and to learn valuable new skills as writers and communicators. Students in this course study and analyze approaches to tutoring and reflect on their own writing practices. We discuss various methods of tutoring that are not only effective, but supportive and respectful of other students and instructors. Weekly assignments include readings, quizzes, written assignments, and a longer project focusing on a self-chosen topic related to tutoring. In addition to class meetings, students schedule two hours per week to tutor starting the fourth week of the semester. During tutoring, Writing Center Instructional staff are available to answer questions and coach the tutors. Attendance and being on time are requirements for both class and tutoring. Course readings include the UIC Writing Center Handbook, available online on the Writing Center's [website](#), and Grammar Moves by Lawrence Weinstein and Thomas Finn.

ENGL 232: History of Film I: 1890 to World War II

CRN: 12114/12118

Days: MW 3:00-3:50 pm

[Martin Rubin](#)

An overview of film history from the late 19th century to the late 1940s. Topics likely to be covered include the invention of cinema, the evolution of the film director, the rise of narrative cinema, silent comedy, the role of women in early film history, the birth of the documentary, German expressionist cinema, Soviet montage cinema, the coming of sound, and Italian neorealism. Filmmakers covered include Georges Méliès, D.W. Griffith, Charles Chaplin, Lois Weber, Robert Flaherty, Sergei Eisenstein, Josef von Sternberg, Orson Welles, and Vittorio De Sica. Course requirements include regular written responses, a midterm exam, and a final exam.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 33331

Days: MWF 9:00-9:50

[Ainsworth Clarke](#)

This course is an introduction to the key terms and debates that define the field of literary study. Using the transformation of detective fiction from the classic detective story to the postcolonial crime novel as our case study, we will explore how questions of genre, literary form, agency, and narratology that circulate within the field inform critical analysis. Our readings will include classic literary analysis by Todorov, Brooks, Moretti, Genette, and Culler (amongst others) and signal examples of detective fiction by Poe, Conan Doyle, Chandler, Himes, Auster, Everett and Chamoiseau.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN:

Days: TR 11:00-12:15

[Joseph Tabbi](#)

We will be reading signal works indicating mainstream developments in contemporary thought (ecological criticism; global cultural studies; media environments). Together with the work of such theory minded scholars as Michael Hardt and Antonio Negri, Donna Haraway and Cary

Wolfe, we will also spend some time with the poetry of Emily Dickinson, A.R. Ammons, Wallace Stevens, and others, whose imaginative work carries on some of the same themes and conceptual explorations as the criticism.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 32317/8

Days: TR 3:30-4:45

[Nasser Mufti](#)

Why Doesn't it Just Say That?

“Why doesn't it just say that?” At the heart of this question (often posed to works of literature) is why a text withholds something from us? But the question is equally about why we care to find out what is being kept from us. Why does a text tell us some things, and not others? Should we uncover this secret, or is it part of the experience of reading? Is what is being withheld always the same? In this course, we will think about these and other questions from a range of perspectives. Looking at Marxist, psycho-analytic, structuralist and post-structuralist literary theory we will think about the ways in which writers have thought about what lies hidden in texts. Readings will be short, but this is because we will pay very close attention to the arguments and concepts of the texts. Please be prepared for discussion of the readings in every class.

ENGL 241: Survey of English Literature I: from Beowulf to Milton (900-1674)

CRN: 12171 (Lecture)

MW: 12-12:50; discussion sections at 12 & 1 on Fridays (mandatory)

[Robin Grey](#)

Why do we need to read literature that might be as old as 800 years, and from what is another country? The answer might be that: 1) these works are interesting windows into what were America's earliest, even archaic forebears and show how these literary texts have been the repositories of cultures as diverse as the Vikings, the Anglo-Saxons, the (French) Normans, and Continental countries. 2) They make us think about nations and nation states. For example: they tell us about how England was invaded, settled, and fought over. 3) They show how various literary methods evolved to tell interesting stories from the days of King Arthur's court to Shakespeare's world and the world of John Milton's English Revolution as depicted in the famous poem Paradise Lost. And 4) we know that American authors such Herman Melville, Ralph Waldo Emerson, Nathaniel Hawthorne, and Margaret Fuller immersed themselves in this literature as they sought to become writers in their own right. American authors did not spring full-grown from the American soil: they owed a significant debt and sometimes rebelled against that debt to these English authors. 5) Moreover, for those English majors who would be writers themselves, these authors offer a variety of examples of writing techniques about how to tell stories in interesting, varied, and sometimes complex ways, even in as little as 14 lines of poetry.

We will read texts, see film clips of a (recreated) Anglo-Saxon scop (oral poet), scenes from Shakespeare's plays, and look at illustrations by Medieval manuscript artists and later engravings of some of the most important texts an English major might want to know. Gender and class issues will also be of interest as we look at female writers competing in a largely male world of aristocratic literary writing, and literary patronage (commissions). Courtly treachery and danger were also interesting topics for those who wrote in the times of Henry VIII and Elizabeth I.

The intent is to provide both an historical overview and in-depth readings of texts in these periods (Anglo-Saxon through the Medieval, the Renaissance, and the Seventeenth Centuries). The emphasis throughout will be upon learning how to perform a variety of literary analyses (both in subject matter and style), identifying literary genres (drama, epic [war] poetry, love sonnets, dream visions, and prose works about visions of utopia and the ideal courtier, for example). We will be viewing the various authors' literary efforts as cultural artifacts. This will include the historical contexts of the writings to help us understand the cultures, as well as the literary representations that circulated at the time of the writings. The authors read will range from anonymous early texts through Chaucer, Marie de France, Shakespeare, Wyatt, Sidney, Sir Thomas More, Castiglione, Aemillia Lanyer, Mary Wroth, John Donne, and John Milton. Discussion sections will provide practice in performing literary analyses, as well as make room for individual questions and group discussions. Although this is a lecture course, questions are always welcome during lecture.

ENGL 242: English Literature II: 1660-1900

CRN: 38155

MW 9:00-9:50, F Sections 8:00-8:50, 9:00-9:50

[Lisa A. Freeman](#)

This course serves as the second part of the History of English Literature series. During the semester we will study a sampling of works from major authors of the Restoration through Victorian periods. Our goal will be to further our knowledge of literary form and content by developing a better understanding of the relationship between literary structures and the stories they tell. While we will approach literature in its cultural and historical contexts, we will also strive to develop an understanding of the study of literature as a discipline requiring the use of specific tools and methods. Particular attention will be paid in the course of our readings to the rise of the British empire and to the articulation of race, class, and gender as categories of identity in an English context.

ENGL 243: American Literature: Beginnings to 1900

CRN: 36961

Days: TR 9:30 - 10:45

[Mary Anne Mohanraj](#)

This class is designed as a survey of American literature from the earliest Native American creation stories, through the early explorers and the colonial period, and extending to 1900. Given the enormous period of time the class covers, the readings are designed more for breadth than depth. You'll be introduced to a variety of writers, genres, and issues from the various periods in American literature, and we'll examine the ways literary texts participate in artistic, social, and religious tensions within American culture.

ENGL 243: American Literature: Beginnings to 1900

CRN: 36959

MWF 2-2:50

[Robin Grey](#)

This survey will start from the Colonial period, through the Federal period, and the "American Renaissance" of the Nineteenth Century and extend into the beginning of the Twentieth

Century. The course will examine both the ways literary texts participate in artistic, social, and religious tensions within American culture and the ways these literary works challenge and reshape the culture through acts of inventive myth-making. We will try to balance our exploration of tensions within society with an awareness of the particular author's sensibility and style in his or her literary work. Topics covered in the course will include (among others): the experience of living in strict religious communities (with clips from the film *The Witch*); the relationship between church and state in the age of Franklin and Jefferson; civic duty and the way politics shaped the America of today; economic upward mobility and the American Dream; Transcendentalism and individualism; capitalism; marriage and feminism in the nineteenth century; the Civil War in the eyes of poets, and race relations in the eyes of political leaders as well as former slaves themselves; the Gilded Age of artistic development and capitalist exploitation. Literary genres will include poetry, short fiction, personal narratives, and autobiographies, sermons, essays, and the novel. A sampling of authors includes Anne Bradstreet, Jonathan Edwards, Ralph Waldo Emerson, Nathaniel Hawthorne, Henry David Thoreau, Walt Whitman, Herman Melville, Harriet Jacobs, Margaret Fuller, and Edith Wharton.

300 Level

ENGL 311: Introduction to Medieval Literature

CRN: 27719

Days: TR 11:00-12:15

[Alfred Thomas](#)

This course is intended for students who have acquired some knowledge of English medieval literature in ENGL 241 and would like to explore the period 1000-1500 CE and the rich tri-lingual culture of medieval England (English, Latin and Anglo-Norman) in greater depth.

Readings include *Beowulf*; *The Battle of Maldon*; *The Seafarer* and *The Wanderer*; Geoffrey of Monmouth's *History of the Kings of Britain*; *Layamon's Brut*; *The Breton Lays of Marie de France*; *Sir Gawain and the Green Knight*; *Pearl*; Langland's *Piers Plowman*; Chaucer's *The Canterbury Tales*; *The Book of Margery Kempe*; Sir Thomas Malory's *Morte Darthur*, and a selection of the morality and mystery plays.

ENGL 327: Contemporary American Literature, 1980-Present

CRN: 32316

Days: TR 9:30-10:45

[Jennifer Ashton](#)

If issues like the environment, the economy, immigration, disparities and discrimination based on ascriptive categories (racism, sexism, ablism, etc.), inequality of wealth, military and foreign policy, health care, and education have governed the discourse of the 2016 presidential campaign, these issues also (unsurprisingly) undergird a number of significant works of poetry, fiction, and literary memoir published over the course of the past four presidential terms. We'll explore the literary handling – i.e. the aesthetic as well as political dimensions – of such issues in the work of Anne Boyer, Sheila Heti, Cathy Park Hong, Douglas Kearney, Ben Lerner, Tao Lin, Mark Nowak, Claudia Rankine, Gary Shteyngart, and Colson Whitehead. Coursework will

include occasional informal short writing assignments, two papers, and a final group project.

ENGL 328: Asian American Literature

CRN: 19897/27063

Days: MWF 10:00-10:50

[Mark Chiang](#)

This class will survey a range of Asian American fiction from the early 20th century to contemporary writing, by writers from disparate ethnic communities. We will focus in particular on the formal and thematic aspects of the literature while also situating it within its sociohistorical context. These texts depict a range of Asian American lives and experiences, from early Filipino immigrants in the American West, to plantation workers in Hawaii, to life in mid-20th century New York Chinatown, to more recent Vietnamese refugees and middle-class Indian Americans. Texts for the class will include works such as Carlos Bulosan's *America Is in the Heart*, Milton Murayama's *All I Asking for Is My Body*, Louis Chu's *Eat a Bowl of Tea* (novel and film), Dao Strom's *Grass Roof, Tin Roof*, and Jhumpa Lahiri's *Interpreter of Maladies*. The course requirements include 3 short papers.

ENGL 363: Gender and Sexuality in Literature: THE QUEER CHILD

CRN:

[Peter Coviello](#)

We will consider questions of desire, violence, and sexuality in relation to a concept often understood to be defined by the absence of precisely those things: the child. We will ask: Can you be a queer child, or only have been one in retrospect? What kinds of relation obtain between queer adults and the children they were, and the children who come after them? What makes children queer? Readings may include Henry James, James Baldwin, Carson McCullers, Virginia Woolf, Alison Bechdel, Freud, Foucault, as well as the work of much contemporary queer scholarship.

ENGL 381 Advanced Professional Writing

CRN: 39400

Days: TTh 12:30-1:45

Margena A. Christian

In this course, you will learn genres and forms in the professional writing spectrum that demonstrate competence in creating clear, concise narratives for a wide variety of audiences with changing needs. You will examine characteristics of effective writing in a non-academic context, developing a facility in writing across a range of specialized areas. Expect to produce long-form profiles, proposals (book and request for proposal/RFP), healthcare newsletters and grant writing. You will learn to make sense of numbers with data reporting and research methods that measure your proficiency to construct appropriate styles of advanced professional writing on an array of platforms, including online. In the process, you will learn to communicate well by recognizing the correct manner and form to use for different media formats.

ENGL 384 Technical Writing

CRN:

Days: MWF 12-12:50

[Julia Lieblich](#)

In this course, you will learn to produce sharp and clear technical writing for a burgeoning market. You will write accurate technical reports in business, engineering, healthcare and the sciences that incorporate graphics and tables. You will prepare technical manuals while refining your writing style and becoming a tough critic of your own work. In the process, you will learn how to communicate well in any professional environment. Guest speakers from this growing field will talk about how to produce professional copy that will capture employers' attention.

400 Level

ENGL 422: Topics in Postcolonial and World Literature in English

CRN:

Days:

Instructor: Natasha Barnes

The Postcolonial Aesthetic: This course will take on the fluid notion of "postcolonial" literature, a corpus of writing that was first used to describe the work of writers from formerly colonized nations. We will see how "first wave" writers like Jean Rhys (Dominica), Michelle Cliff (Jamaica), Chinua Achebe (Nigeria) and others developed an aesthetic to counter colonial descriptions of their social world in "classic" English texts such as Brontë's "Jane Eyre," Forster's "A Passage to India" and Conrad's "Heart of Darkness." We will also pay attention to the ways that migration, transnationalism and globalization have brought new accounts of the postcolonial experience and new ways of aestheticizing that experience. Issues of nation, gender and sexuality, diaspora, resistance, language and hybridity will be explored through writers such as Edwidge Danticat, Zadie Smith, Marlon James and Ben Okri. Requirements: 2 papers: a short 5-page essay and a longer 10-12-page paper.

ENGL 440: The Freshwater Lab

CRN: 29627

Days: TR 2:00-3:15

[Rachel Havrelock](#)

As we have learned from the Flint, Michigan water crisis, contemporary water issues are also social issues that intersect with race, class, and gender. The Freshwater Lab course is set-up to acquaint students with the complex issues of the Great Lakes region and empower them to work on projects that advance new approaches to managing, governing, and conserving water. The Freshwater Lab is a "lab" in the sense of a multidimensional workshop where students work on projects and connect with professionals and activists in order to think about implementing their ideas. Through the support of the Humanities Without Walls Initiative, several guest speakers visit the class and students have a chance to visit Chicago area water sites such as the Shedd Aquarium, the Little Village Environmental Justice Organization (LVEJO), Alliance for the Great Lakes, and the Environmental Law and Policy Center (ELPC). The course culminates with a student research forum at which students present their work to academics and professionals working in the water sector.

While we certainly respect and depend upon scientific approaches to the Great Lakes, this is a Humanities driven course interested in the many ways in which water interacts with socio-

political systems, legal structures, cultural perceptions, and artistic visions.

ENGL 445: Topics in Disability Studies

CRN: 38163, 38164

Days: W 3-5:45

[Lennard Davis](#)

What is normal? Who is abnormal? Is disability a medical impairment or a social issue? In this course we will be reading broadly across disability studies literature in the realm of literature and poetry, film, history, politics, and religion. We will explore how the different mind and body are represented in culture and treated in the body politic. This course will explore the theories behind ideas about the body and social control of it as well as the idea that disability might be (or not be) an identity like those of race, class, and gender. Students will present a book from the supplementary reading list and will write a 15-20 page paper. Class participation is an important component of this course.

ENGL 481

CRN: 33811 (undergraduate) and 33812 (graduate)

Time: TR 3:30-4:45 PM

Instructor: Prof. Todd DeStigter

Taken in conjunction with ED 330/432 (Curriculum and Instruction), English 481 is the capstone course in the sequence of English Education methods courses. It is to be taken the semester before student teaching. The course's central objectives focus on the tensions that emerge between theory and practice when English teachers construct and enact lesson and unit plans. Special attention will be paid to the ways in which teachers' methodological choices are influenced by the theoretical frameworks they adopt. Additional focus will be on long and short term planning and sequencing and on responding to the interests and skills of secondary school students. In addition to written work, English 481 students will lead discussions, organize small group activities, and practice lesson plans they design.

ENGL 483: Presidential Campaign Rhetoric

CRN: 34774

Days: MWF 12:00–12:50pm

[Robin Reames](#)

“Make America Great Again!” “Si se puede.” “Ask not what your country can do for you.” “I feel your pain.” “No new taxes.” What do all these words have in common? They are things that presidential candidates have said in order to change your mind and win your vote. In this section of English 483, Studies in Language and Rhetoric, we will study the language and rhetoric of the 2016 presidential campaign. Using a range of rhetorical and linguistic theories, we will analyze and critique how persuasion occurs in the medium of the campaign, how campaign rhetoric defines and defies rhetorical genres, how campaigners harness the power of speech to persuade, and how political campaign rituals have shaped and been shaped by American culture and rhetorical traditions, including new technologies and digital media. Students in this course will gain both breadth and depth of knowledge in some of the most influential rhetorical theories from antiquity to the contemporary period. Major assignments include a book review, an in-class presentation, and a rhetorical analysis on a topic of the student's own choosing.

ENGL 459: Introduction to the Teaching of English in Middle and Secondary Schools

CRN: 32600 (3 credits) / 32601 (4 credits)

Days: MWF 11:00-11:50

[Russell Mayo](#)

This course is intended as a general, wide-ranging initiation to the field of secondary English teaching. We will focus on many crucial issues facing teachers in contemporary English Language Arts classrooms. Some of the questions we will explore in this course include: Why should we teach English? What does it mean to teach English? What are the purposes of English Language Arts? How does English teaching happen in different settings? In particular, this course will emphasize a number of critical theories and perspectives, including critical literacy, performance pedagogies, and ecojustice education. Some probable course texts include *Between the World and Me* (Coates), *The Critical Pedagogy Reader* (Darder, Baltodano, Torres), *Holler if you Hear Me* (Michie), and *Ecojustice Education* (Martusewicz, Edmundson, Lupinacci). Please note that 12 hours of field experience is a required component of this course. Students must have sophomore standing or above and have completed the UIC's writing requirement.

ENGL 486: The Teaching of Writing in Middle and Secondary Schools

CRN: 20658

Days: MWF 1:00-1:50

[Kate Sjoström](#)

Why teach writing? and How can we teach writing more effectively and responsibly? These are the main questions we will try to answer as we work together in English 486. Drawing from a wide range of sources such as Kirby and Crovitz's *Inside Out* and from professional periodicals like the *English Journal*, we will think about writing not only as a transfer of information from one person to another but as a process of learning—a way of thinking critically, reflectively, and precisely about issues that are important to us. In our readings, we will encounter many practical, day-to-day activities suggested by experienced and successful writing teachers; we will model and practice these activities as we write extensively together; we will read and assess each other's work; we will talk about how to teach students to write in a variety of genres. In essence, we will create an environment where you can develop your professional identity as a writer and teacher of writing by actually participating in the types of practices you may soon be implementing in classrooms of your own. Also, in order to understand more clearly why we find certain ways of teaching writing to be more useful and ethical than others, we will discuss ideas that lend coherence and justification to our specific classroom activities (what some people call "theory"). Whatever generalizing we do, however, will be grounded in the particular details of working toward the goal of this class: that is, to prepare you to establish and maintain a productive community of writers. Course requirements include 12-15 hours of field work in an area high school and three portfolios demonstrating what you've learned in various sections of the course.

ENGL 489: Teaching of Reading and Literature in Middle and Secondary Schools

CRN: 20661/21083

Days: TR 9:30-10:45

[Kate Manski](#)

Intended as part of the English Education methods sequence of four courses. Addresses recent changes in Language Arts instruction including: close reading, which is a focus for the Common

Core State Standards; critical reading of nonfiction and informational texts; varied approaches to varied genres; the study of literature; meeting the needs of weak readers; and promoting independent reading . Two micro-teaching lessons, where each student teaches a fifty-minute lesson, will be recorded. Field work involves visiting exemplary classrooms and reflecting on the teaching and learning observed; and , finally, preparation for the edTPA teacher licensure exam. 3 undergraduate hours. 4 graduate hours.

Prerequisites: Engl 459 and completion of the University writing requirement or consent of instructor.

ENGL 490: Advanced Writing of Poetry

CRN: 12504/20335

Days: TR 11:00-12:15

[Christina Pugh](#)

In this course, we'll be building on the poetic foundation established in English 210, as well as opening up your work to new possibilities of language and thought. Students need to be open to, and curious about, writing poems in structured rhyming and metrical formats, as these will comprise many of the poem assignments. Students will also write short critical papers and give an oral presentation, as well as handing in a final portfolio of revised work at the end of the semester. This course will elaborate on concepts introduced in English 210, such as metaphor and metonymy, the syntactical practices of parataxis and hypotaxis, and concrete description as evidenced in ekphrasis (poems about visual art) and dreams. We will also read a selection of critical materials addressing these issues. The course is based on strong literary (lyric) models and on the notion that critical and creative thinking inform one another, but please note that the emphasis here will be on the discussion of student poems and on the development of craft at the advanced undergraduate level -- in an environment that is positive and encouraging, but also rigorous. As per departmental rules, English 490 will only be open to students who have received an A or a B in English 210. Exceptions will be made only through permission of the instructor.

ENGL 491: Advanced Writing of Fiction

CRN: 35763

Days: T 3:30-6:15 p.m.

[Cris Mazza](#)

This advanced fiction workshop is for students who have taken English 212 (or the equivalent). Knowledge of fiction-writing techniques and willingness to engage in open discussion of work-in-progress are necessary. Failure to participate will adversely affect grades. Each student will write 3 story drafts and critiques for every other peer-evaluated story. Other reading assignments TBA. This workshop will not accept work that is genre fiction: no science fiction, fantasy, mystery, horror/gothic, romance, graphic fiction or conversion doctrine. There will be additional required guidelines to assist students broaden the scope of their approach to writing. Work that was initiated in a previous 212 or 491 course is permissible if revised since last seen by a workshop.

ENGL 492: Advanced Writing of Nonfiction Prose

CRN: 12510/20346

Days: TR 12:30-1:45 PM

[Michael Newirth](#)

This course is intended for students who have taken English 201 (or the equivalent). The creative nonfiction genre may include blogs, memoirs, travel literature, war reportage, and other forms. But just what is creative nonfiction--journalism, or synthesis? Perhaps what's most interesting about the genre is its fusion of elements from fiction, cultural research, observational reportage, and personalized tale-telling. Writing creative nonfiction can benefit the younger writer by challenging their technical skills and observational grasp, forcing them to produce disciplined prose and better understand their stance in relation to the material. In this workshop, we will write, read and discuss personal essays, literary journalism, cultural criticism, and polemical writing. We will also discuss tactics useful to the writing process, as a route into your own work (the "workshop" process). You will develop and revise your own writing projects, a process entailing engagement with fundamental matters of structure, style, narrative scope and stance, and other elements of well-crafted writing. The workshop will also include thorough and constructive discussion of "editorial" approaches to manuscripts, in which you approach one another's writing with the care and consideration you yourself would wish from readers. This is not primarily a lecture course; much of the class time will be spent in required discussion.

ENGL 493: Internship in Nonfiction Writing

CRN: 25243

Days: R 3:30-4:45

[Linda Landis Andrews](#)

"What can I do with an English major?" is a question that students begin to answer through an internship in nonfiction writing. Guided by an instructor and a supervisor, students make the transition from academic writing to the professional writing required in the workplace. Employers include radio and television stations, online and print newspapers and magazines, public relations firms, nonprofits, museums, associations, law firms, and health organizations. Interns assist employers in a number of ways: interviewing, researching, writing content, editing, assisting in special events, to name a few. Credit is variable. English 202 is a prerequisite.

500 Level

ENGL 500: Master's Proseminar

CRN: 22397

Days: W 5:00-8:00 pm

Madhu Dubey

An introduction to graduate study in English for first-year Master's students, this proseminar will examine key debates about the meaning and value of literature. Our reading and discussion of literary, critical, and theoretical texts will be guided by the following overarching questions: How do we determine the value of literature and literary study, and how have standards of literary value shifted over time? In what ways do literary texts register, reflect, and reimagine the sociopolitical conditions within which they are written? What kinds of work does literature perform in the world and how do accounts of its function vary in different parts of the

world? We will consider influential responses to these questions from a range of critical and theoretical perspectives, although the course is not designed to present a survey of critical approaches.

Course readings, consisting mostly of book chapters, essays, short stories, and poems (by authors including Matthew Arnold, T.S. Eliot, Terry Eagleton, Frank Lentricchia, John Barth, Wallace Stevens, Gwendolyn Brooks, Edgar Allan Poe, John Guillory, Toni Morrison, Barbara Herrnstein Smith, Nazar Afisi, Stephen Greenblatt, Edward Said, Martha Nussbaum, Anthony Appiah, John Carlos Rowe, Sara Ahmed) will be available as PDF files on Blackboard. Course requirements include an oral presentation, a short (5 page) paper, and a 15 page final paper.

ENGL 503: PhD Proseminar

CRN:

Days: W 5:00-7:50

[Anna Kornbluh](#)

CRITICAL CONDITIONS

crisis, critique, criticism

The question of what literary study is or should be today, in the twilight of ‘the university,’ and in the dim din of the “critique of critique,” could not be more contentious. These heightened stakes are occasioning intensified reflections within our discipline (proliferating new methods and manifestos) and abundant experiments in more public criticism (Avidly, LARB, Jacobin, nonsite, Public Books). Our proseminar endeavors to activate introductory thinking about what literature can do, and what literary critics can do, and to thereby help new PhDs begin to position themselves purposefully in the field, as well as purposefully far afield. Our questions - about what literature is, what reading is, what criticism is, whether a theory of literature is possible, how and whether literature is contextualized by or caused by history - will be focused on modernity’s paradigmatic form, the novel, on prevailing trends in novel theory, on structuralism, Marxism, and formalism, and on recent critical debates.

ENGL 507: Theory, Rhetoric and Aesthetics

CRN: 38160

Days: M 2:00-4:50

[Ralph Cintron](#)

This course will cover a wide range of issues that cut across a variety of disciplines. In aesthetics, for instance, it is typical to privilege the arts, including the literary arts, as the primary concern of aesthetics. Although the exact texts have yet to be chosen, Michael Fried’s *Absorption and Theatricality: Painting and Beholder in the Age of Diderot* is a likely read. Along these lines some of the classic work by Adorno and Horkheimer as well as Pierre Bourdieu’s *Distinction: A Social Critique of the Judgement of Taste* are at the top of the list. The work of Deleuze and Guattari may also be significant here. Specific sections from *A Thousand Plateaus: Capitalism and Schizophrenia* are important but also Deleuze’s *Cinema 2* as well as some of the sections on art in *What is Philosophy?* should be of interest.

We may not want to limit the idea of aesthetics to art objects however. In rhetorical studies, for instance, we find considerable work on the aesthetics of politics as well as the role of aesthetics in knowledge-making. Related to this last notion is some of the work by Heidegger, particularly

his text “The Question Concerning Technology.” In Heidegger we see a line of thinking that prefers the ethical and the phenomenological, which is something that Foucault picks up on towards the end of his life as he begins to write about the “aesthetics of existence.” Merleau-Ponty’s work in the Visible and the Invisible strikes similar chords—in my view.

Also under consideration are texts that have recently been published. I am thinking most particularly of the continental philosophers Bernard Steigler and Quentin Meillassoux. Steigler is deeply influenced by Marx, and his text *The Re-Enchantment of the World: The Value of Spirit Against Industrial Populism* is an attempt to rethink political economy according to what he calls *ars industrialis*. Meillassoux in contrast raises a very different issue in his *After Finitude: An Essay on the Necessity of Contingency*. Contingency is at the heart of rhetorical studies. (If the matters before us were certain and not contingent, there would be no reason to debate them and, therefore, no reason for rhetoric. Similarly, a world of certainties would be a world with, presumably, a rather narrow vision of aesthetics.) Hence, to probe the relationship between contingency and necessity (certainty) seems to hold numerous implications for the study of both rhetoric and aesthetics.

In sum, I see the course as laying down some basic principles, particularly regarding rhetorical studies, and moving on from there to take up notions in aesthetics and theory/philosophy.

ENGL 517: British Literature and Culture

CRN: 35521

Days: T, 5:00-7:00

[Nasser Mufti](#)

Biopolitics and Imperialism - This course traces the parallels, conjunctures and divergences of two genealogies: biopolitics and British imperialism. Our politico-historical anchor will be the concept of race, which we will track from the birth of nationalist thought in the early-nineteenth century, to New Imperial discourse at the century’s turn, to proto-fascist texts of the 1920s and ‘30s. Hannah Arendt’s **The Origins of Totalitarianism** will guide us through these historical epochs, and our theoretical lexicon will come from Foucault’s lectures from 1975-8 (*Society Must Be Defended*, *The Birth of Bio-Politics*, and *Security, Territory, Population*) and *The History of Sexuality* Vol. 1. Literary readings include canonical novels by Benjamin Disraeli, Rudyard Kipling, and Joseph Conrad, Olive Schreiner, and J. M. Coetzee, as well as some fringe texts by lesser-known writers. Non-fiction will include essays by Lord Acton, Charles Dilke, J. R. Seeley, Herbert Spencer, Thomas Henry Huxley and Julian Huxley. Other readings from Edward Said, Giorgio Agamben, Roberto Esposito, Talal Asad, Achille Mbembe, and Ann Laura Stoler offer us ways to think about the relationship our two genealogies have to questions of sovereignty, Orientalism, and the international division of labor. To prepare for the course, please [email me](#) in May for summer readings, which will be neither long nor burdensome!

ENGL 525: Seminar in Restoration and Eighteenth-Century Studies

CRN: 34459

Days: W 2:00-4:50

[Lisa A. Freeman](#)

The History of the History of the Novel

In this seminar we will take up the period in English literary history that has been identified with the “rise of the novel.” Situating that development in its historical context, we will explore the boundaries of fiction and the emerging definition of a form. More specifically, we will treat the

works in question as literary experiments in their own time and examine the threads of critical debate that arose around these works and that still shape the contours of argument in novel studies today. Of particular interest in our discussions will be the boundaries between allegory and history, between transparency and opacity, and between romance and realism as they were and are articulated both in the fictional works themselves and in literary theory of the past and present. Bunyan's *Pilgrim's Progress*, Richardson's *Pamela*, Fielding's *Tom Jones*, and Sterne's *Tristram Shandy* will be among the works we will read

ENGL 557: Language and Literacy

CRN: 23604

Days: T 5:00-7:50

[Todd DeStigter](#)

Pragmatism, Education, and the Quest for the Democratic Subject

What does it mean to teach for justice and democracy, and what does American pragmatism have to contribute to conversations regarding whether it is desirable or even possible to do so? These central questions will provide a framework for our exploration of the (ir?)relevance of our work as scholars and teachers of English to the world beyond our classrooms and campuses.

Although we will occasionally discuss specific curricular choices and teaching methods, most of our readings will encourage us to consider broader theoretical issues such as 1) how "democracy" can be defined and whether it remains a viable sociopolitical aspiration, 2) the extent to which pragmatism as a philosophical/analytical method provides ways to think about the possible amelioration of sociopolitical and economic problems, and 3) whether "progressive" initiatives that stop short of political revolution or the fundamental transformation of the modes of production merely contribute to the reproduction of the status quo.

Put another way, this course will be the site of an ongoing conversation about whether we as students and teachers of English can/should hope that our work matters beyond our own intellectual and/or financial interests. Though our reading list will evolve in response to our discussions and students' recommendations, some possible texts are these:

LIBERALISM AND SOCIAL ACTION by John Dewey

PEDAGOGY OF THE OPPRESSED by Paulo Freire

THE NEW POLITICAL ECONOMY OF URBAN EDUCATION by Pauline Lipman

SCHOOLING IN THE AGE OF AUSTERITY: URBAN EDUCATION AND THE STRUGGLE FOR DEMOCRATIC LIFE by Alexander J. Means

PRAGMATISM by William James

THE SOCIOLOGICAL IMAGINATION by C. Wright Mills

MORAL MAN AND IMMORAL SOCIETY by Reinhold Niebuhr

DEMOCRACY IN WHAT STATE by Giorgio Agamben, Alain Badiou, et.al.

LITERACY WITH AN ATTITUDE: EDUCATING WORKING-CLASS CHILDREN IN THEIR OWN SELF-INTEREST by Patrick J. Finn

THE IGNORANT SCHOOLMASTER by Jacques Ranciere

DISCIPLINE AND PUNISH by Michel Foucault

CLASS DISMISSED: WHY WE CAN'T TEACH OR LEARN OUR WAY OUT OF INEQUALITY by John Marsh

TWENTY YEARS AT HULL HOUSE by Jane Addams
TWO CHEERS FOR ANARCHISM by James C. Scott
A SEARCH PAST SILENCE: THE LITERACY OF YOUNG BLACK MEN by David E. Kirkland

English 557 is intended for students in the graduate English, Education, and TESOL programs. Course requirements include bi-weekly “conversation papers” used to prompt class discussions, a mid-term paper, and an end-of-term paper/project of each student’s choosing.

ENGL: 571: Program for Writers Fiction Workshop

CRN: 33333

Days: R 5:00-7:50

[Cris Mazza](#)

The Program for Writers fall fiction workshop is for all fiction: novels, short fiction, novellas, flash fiction, etc. All fiction techniques as well as pitfalls, variables and whims of the marketplace, and how literary fiction is affected by social pressures and/or political unrest in the world are on the table for discussion. Writers of literary nonfiction who wish to participate are also welcome. Discussion and reading assignments will be based on submissions of student work.

Students who are not in the Program for Writers need the permission from the instructor to enroll.

ENGL 580: Seminar Genres of Literature, Film, and Media

CRN: 38166

Days: Th 2:00-5:00

[Nicholas Brown](#)

Literature and the Dialectic: It would not be outrageous to claim that literature and the dialectic in their modern senses were born in the same place, at the same time: Jena, at the turn of the nineteenth century, in the circle around the Schlegels and their journals and, in the case of Hegel still feeling his way through the Jena “system-drafts,” decidedly at its margins. But while Hegel probably attended Friedrich Schlegel’s lectures, the Hegel we know would not have found them stimulating in anything but a negative sense; Schlegel, for his part, left Jena soon after Hegel arrived. The relationship of nascent literature and the nascent dialectic is not to be found in their milieu. Several substantial accounts of the theory of early German Romanticism have understood the invention of literature in its modern sense as an attempt to resolve persistent impasses in philosophical idealism: as Schlegel writes, “Where philosophy stops, there poetry has to begin.” The young Hegel thought much the same of his as yet only tentatively formulated project.

Nonetheless, this course seeks to underscore the relationship between literature and the dialectic not by examining the relationship of either to any of the named problems and aporia of the idealist sequence, but rather by thinking of both the theory and practice of early romanticism and the theory and practice of the Hegelian dialectic as solutions to the problem of presentational immanence. That is, literature and the dialectic share a formal problem, namely how to produce an idea as though it were not an idea at all but something immanent to an object. As an inheritor of the romantic tradition puts it: no ideas but in things. As Hegel puts it: substance is subject, and Phenomenology of Spirit is filled with flawed paraphrases of this dictum that emerge not from

Hegel, but from the history of thought (“the being of spirit is a bone”; “l’état, c’est moi”; the law of the heart; the paradox of sense certainty; and many more). Each of these moments of the dialectic seeks to expose a logic rather than present an idea. But of course this is not quite right, as the wager of presentational immanence is precisely that “exposing a logic” is the same as “presenting an idea.” It is to from this axiomatic wager that literature and the dialectic both emerge.

The first “half” of the course, which may take up most of the semester, will concentrate on two sequences: German Idealism — Kant, Fichte, Schelling, Hegel — and early German Romanticism, or Frühromantik — the Schlegels (Friedrich, August Wilhelm, and Caroline), Novalis (Friedrich von Hardenberg), Ludwig Tieck, Heinrich von Kleist, Hölderlin, Schiller. We will begin, however, with Diderot as a precursor. The second “half” of the course, if there is one, will consider later figures such as Lukács, Wittgenstein, Jean-Luc Nancy, Cavell, and Fried, with considerable latitude in considering where (perhaps it is simply where there is art) the literary side of this double sequence continues today.

Research/Independent Studies

During his or her academic career, a student may enroll in a variety of independent studies. A student must obtain approval from the professor with whom he or she expects to work. It is the student’s responsibility to find a professor willing to direct the student’s independent study. A brief description of the project or research should be attached as well. Professors have the right to decline to take independent study students in a given semester. It is also the student’s responsibility to meet regularly with the professor and to fulfill the special demands of the independent study. The work should be completed in the semester in which it is undertaken.

Students then must complete an [Independent Study Research Form](#) which needs to be signed by the professor who will supervise the work and presented to the Director of Graduate Studies for approval.

ENGL 591

Prospectus Research

1-12 credits (variable). For doctoral students only. Supervised research and development of dissertation prospectus and colloquium committee. All doctoral students are expected to enroll for Prospectus Research when they have passed their Preliminary Examination.

ENGL 592

Preliminary Exam Research

1-12 credits (variable). For doctoral students only. Supervised research and reading that

facilitates the student's preparation for the preliminary examinations. Course is graded S/U only. Credit 1 to 12 hours, may be repeated for maximum of 12 hours of credit.

ENGL 596

Independent Study

1-4 credits (variable). Individualized research and study, with the supervision of a faculty member, in topics not covered by regular course offerings.

ENGL 597

Master's Project Research

0-4 credits (variable). For Master's degree students only. Supervised research and reading that facilitates the student's preparation of project research. Course is graded S/U only. May be repeated for a maximum of 12 hours. No more than 4 hours of ENGL 597 may be applied toward the degree.

ENGL 599

Thesis Research

1-16 credits (variable). For doctoral students only. All doctoral students are expected to enroll for Thesis Research when they have passed their Preliminary Examination (they must also enroll in ENGL 591). Can only be taken concurrently or after successfully passing the Prospectus. Students must earn a minimum of 32 research hours for the dissertation.

First Year Writing Program

070

Monday/Wednesday/Friday Sections

ENGL 070: Introduction to Academic Writing for the Non-Native Speakers of English:
Language, Identity, and English

CRN: 32797

Days: MWF 9:00-9:50

James Drown

In this class, focused on the needs of English Language Learners, we will develop the language, reading, and writing skills needed to progress to higher writing classes and succeed academically. We will be using the topic of "Language and Identity" to develop three writing projects- a summary and response blog, an in-class essay, and an academic style argumentative essay. As we do this, we will learn reading, writing and editing strategies, as well as analytical

strategies, that will be useful in both this class and in your greater academic career.

Tuesday/Thursday Sections

ENGL 070: Introduction to Academic Writing for the Nonnative Speakers of English

CRN: 30497

Days: TR 9:30-10:45

Charitianne Williams

This class will explore elements of writing from analyzing audience, the situation prompting the written response, to the effects of your completed texts. We will focus on the expectations of both academic and public genres of writing. The class also includes grammar and language study appropriate for non-native or bilingual speakers of English.

ENGL 070: Introduction to Academic Writing for Non-Native Speakers of English

CRN: 30496 (TR 8:00-9:15); CRN: 30498 (TR 9:30-10:45); CRN: 35040 (TR 11:00-12:15)

Andrew Paul Young

The purpose of this course is for you to examine and develop your “voice”—the sense of self that allows you to be both yourself and a member of a community larger than yourself. Writing, and how you reveal your voice in your writing, is a social activity that creates “public conversation.” The public conversation is defined by the voices of its participants. Writing in the public conversation will require you to coexist in a community with a tolerance of diversity and respect for others. In this class, we will not only add our voices to the public conversation, but we will try to bring our ideas into useful relation to the ideas of others. Our public conversation will not be dominated by the loudest voices, but will be balanced with both voicing your ideas and opinions and listening to the voices of others.

071

Monday/Wednesday/Friday Sections

ENGL 071: Popular Music and Politics

CRN: 30505 (MWF 9:00-9:50); CRN: 30509 (MWF 10:00-10:50); CRN: 30512 (MWF 11:00-11:50)

Chris Glomski

This class involves intense writing and considerable reading. It is designed to prepare you for the challenges of writing in the languages of academic and other forms of social discourse. You will be responsible for producing multiple drafts of each writing assignment, and for making substantial revisions to each as needed. You will also work on honing the mechanics of your prose at the sentence level, acquiring active academic reading skills, and broadening your vocabulary. The guiding principle for the course is that what we write about and how we write it matters. In “Popular Music and Politics,” we will investigate subjects that may find us debating such questions as: “Why do the meanings of some words appear to change, depending on who is saying them?” “What might something so basic, so essential, as the music we listen to reveal about our social class or political beliefs?” “Can mere ideas, or products of thought, ever be

harmful enough to warrant regulation?” These are some of the starting points for much stimulating critical thinking and writing we will undertake together this semester. After completing English 071, students will be able to: 1. Develop an understanding of writing in relation to academic identities, institutions, and communities. 2. Read texts in a variety of disciplines and genres, using critical reading strategies. 3. Demonstrate an ability to effectively summarize and analyze college-level readings. 4. Defend a position in relation to the range of ideas surrounding a topic. 5. Demonstrate knowledge of writing as a process, including consideration of peer and instructor feedback, from initial draft to final revision. 6. Demonstrate control over organization and sentence-level correctness.

ENGL 071: Introduction to Academic Writing

CRN: 30501 (MWF 1:00-1:50); CRN 30511 (MWF 2:00-2:50)

Katherine Parr

English 071 introduces students to the kinds of writing assigned at the college level, especially in English 160. We will explore genres of writing from various academic fields. Students will learn to match their writing appropriately to situation and audience, as well as to their own purpose in writing. Furthermore, students will receive instruction and practice in grammar within the context of their own writing in order to make their essays clear and concise, using Standard American English.

Tuesday/Thursday Sections

ENGL 071: Writing About Representations of Marginalized Groups

CRN: 30507 (TR 9:30-10:45); CRN: 30515 (TR 12:30-1:45); CRN: 30964 (TR 2:00-3:15)

Robin Petrovic Gayle

To prepare students for English 160, this rigorous writing course will introduce the concepts of situation, language, genre, and consequence. Through formal writing projects and numerous other writing tasks, students will explore the portrayal of minorities in American popular culture. Specifically, we will analyze how marginalized groups are portrayed in popular culture and how various media such as advertising, television, and movies reinforce or counteract predominant stereotypes. We will debate whether certain genres are more conducive to stereotyping. Through class discussions and writing assignments, we will learn that language is a form of power and that we can adapt it for our purposes. Finally, by discussing the intended consequences of various works and how well they reached their objectives, we will develop strong rhetorical skills. Overall, we will discover that we are already participants in a larger community and its discourse. Ultimately, this course will provide you with the skills to be successful in English 160.

ENGL 071: Learning to Think Rhetorically

CRN: 30502 (TR 8:00-9:15); CRN: 30521 (TR 11:00-12:15); CRN: 30519 (TR 12:30-1:45)

Nicole Khoury

English 071 introduces students to the theories and practices of academic writing. Students will demonstrate rhetorical sensitivity in reading and writing, compose inquiry-based arguments, and perform writing as a process. Writing as a process means that throughout the semester (and your college experience), you will explore the various stages of the writing process. You will learn how to situate yourself in the writing process as a writer, as a reader, as a peer reviewer, and as an editor, to your paper and to your peers'. You will learn how to write multiple drafts, review

your peers' essays, and evaluate your own writing. Much of this work will be done collaboratively in writing groups. This course will help you learn how to write effectively as an ongoing process that will extend beyond this semester. In order to be effective writers, we must first be careful and close readers. Much of this course will require close readings of texts and discussion of the rhetorical situation of texts. This means we will determine how the author has constructed his/her position and text in relation to their audience and purpose. You will be asked to "enter the conversation," which means that you will respond to the texts we read in class. As course authors Gerald Graff and Cathy Birkenstein explain, "the underlying structure of effective academic writing—and of responsible public discourse—resides not just in stating our own ideas but in listening closely to others around us, summarizing their views in a way that they will recognize, and responding with our own ideas in kind" (3). That means that much of this class will be dedicated to reading, understanding, discussing, summarizing, responding, analyzing, and arguing in relation to the texts we read.

160

Monday/Wednesday/Friday Sections

ENGL 160 (ELL): Language, Society, and You

CRN: 11526

Days: MWF 11:00-11:50

James Drown

This class, focused on the needs of English-Language Learners and Bilingual Students, will look at the relationship between language, identity, and society. We will do so through the lens of sociolinguistics, the study of language as it functions in society. This will involve, among other things, examining and understanding how age, location, class and community affect language difference. During the semester we will write four projects in different genres, beginning with a summary/response blog and ending with an argumentative essay. Each project will help us develop reading, writing, argument, and rhetorical analysis skills that will be useful both academically and in the broader world. Our early writing projects will be shared publicly with the other members of the class, and will be the basis for the later projects. Finally, throughout the semester we will learn and review grammar and editing techniques appropriate to the needs of our class. Please Note: This section is specially designed for English-language-learning and multilingual students. Please contact the instructor at jdrown1@uic.edu for permission to enroll.

ENGL 160: Writing about Film Critically

CRN: 27372

Day: MWF 9:00-9:50

Elvira Godek-Kirylyuk

In his 1930 manifesto, "Toward a Social Cinema," Jean Vigo complains, "On the pretext that the cinema was born yesterday, we speak babytalk." We can no longer pretend that cinema was born yesterday, but when we talk about film, it is not all that clear that we do anything more than babytalk in the language of likes and dislikes, thumbs up or thumbs down, stars, tomatoes, or ticket sales. What makes a film good? What makes a film review good? What makes a good critic? We will focus not only on the traditions on which the films draw and the genres that shape

them, but also on the genre of our responses and the forms of judgment that they enable. You will be asked to write a rhetorical analysis of visual images, a review of scholarly literature, an argumentative paper, and a manifesto. For each of these projects, you are going to assess claims and counterclaims with respect to some criterion and consider the ways in which the language that you choose frames the consequences of your writing. Please note that a good number of films we will view for this class are in a foreign language and have subtitles.

ENGL 160: A Journey from Observation to Academic Argument

CRN: 11332 (MWF 8:00-8:50); CRN: 27286 (MWF 9:00-9:50); CRN: 30667 (MWF 11:00-11:50)

Scott Grunow

In this course, you will be embarking on a journey that will begin with closely analyzing and describing information, to analyzing through critical reading techniques this information in relation to multiple experiences and viewpoints, and finally, being able to effectively make the move from information to knowledge in argument-based writing assignments. We will read and write in various genres that originate in response to diverse situations ranging from neighbor disturbances, marketing products to eclectic audiences via an infomercial, to the ongoing controversy surrounding the global retail giant, Walmart. Expect to do many activities in an interactive workshop-driven class, especially those related to the multiple steps of the writing process: brainstorming, revising, editing, and proofreading.

ENGL 160: Communities, Societies, and Cultures

CRN: 30663 (MWF 9:00-9:50); CRN: 38997 (MWF 11:00-11:50)

Corbin Hiday

One of the ways in which we can both critique and understand communities, societies, and cultures is through writing in both public and academic contexts. Through engagement in academic writing, this class will teach you not only to explore, question and critique, but also offer your own vision of the future. Blog posts, manifestos, published articles, and feature profiles of prominent members of the community have the potential to provide insight into the different communities in which we are a part of. In this course we will develop our understanding of writing as an instrument for reflecting on these communities, societies, and cultures through issues concerning economic, political, and social justice. Among the goals of this class will be to garner a greater understanding of our surroundings; we participate in communities every day—in the classroom, in your neighborhood, in the city of Chicago, in the United States—and we will examine both positive and negative contributions, hoping to build towards our own constructive contributions. Students will engage with these topics through reading and research, and in the creation of four writing projects: 1.) a blog post, 2.) a manifesto, 3.) an argumentative essay build on research, and 4.) a feature profile of a prominent community member with an accompanying cover letter. At the end of the semester, these projects culminate in the submission of a final writing portfolio representing students' best work. Through the process of writing and revising multiple drafts, students will have the opportunity to learn about both the subjects of their compositions and the writing process as a whole, including the revision process, standards and methods of academic writing, organizational structure, grammar, language, and writing style.

ENGL 160: Fantasy Novels, Comics, and Films

CRN: 11462

Days: MWF 10:00-10:50

Adam Jones

In this class you will employ a variety of reading and writing strategies to draft and revise four major writing projects: a film review, a comic, an argumentative essay, and a personal blog post. In each of these projects, your subject will be contemporary fantasy literature and cinema. In order to have something to say, we will examine current trends in fantasy literature and cinema, as well as arguments made about current culture and the audiences driving those trends. Readings will include comics, reviews, historical narratives, critical analyses, informal interviews, and argumentative essays. To accomplish these reading and writing tasks with style and substance, you will spend a significant amount of time in class focusing on areas key to reading and writing at the college level.

ENGL 160: Reading, Writing, and Collaborating: An Introduction to College-Level Discourse

CRN: 11399 (MWF 1:00-1:50); CRN: 11327 (MWF 2:00-2:50)

MaryAnne Lyons

Although both reading and writing are sometimes regarded as solitary activities, they are, in fact, collaborative acts involving interactions between writer and reader. A successful writer is one who communicates their ideas effectively to a reader; a successful reader is one who can glean the meaning, relevance, and importance of what a writer is trying to convey. In this English 160 course we will focus on developing both your reading and writing skills to meet the wide range of assignments, challenges, and expectations that you will encounter within the university setting. We will practice reading and writing in a variety of genres with different expectations and levels of difficulty in order to give you a solid grounding in some of the major genres you will encounter in your college career and beyond. We will work on a series of writing projects focused on the UIC experience and environment; these writing projects will eventually contribute to group presentations on the topic of the student experience at UIC.

ENGL 160: That One Good Scare: The Allure of Horror

CRN: 11572

Days: MWF 10:00-10:50

Melissa Macero

Why do we like to be scared? What is the appeal of fear? Why do millions of people turn off all of lights and watch horror movies in sticky theaters or their own living rooms every year? Why is Stephen King a household name? What is the allure of horror? These and similar questions will form the intellectual basis of this class. We will examine the horror genre in most of its forms, while also exploring other genres of writing that pepper our lives and inform how we interact with the darkness of horror. Through the course writing projects you will be contributing to the public discourse surrounding specific social, political, and philosophical questions related to the horror genre. Each writing project will ask you to respond to a very specific situation by employing these different types of writing from a different situational genre. In addition to these projects, you will write a cover letter outlining your understanding of the key English 160 terms as they apply to these assignments and your personal growth as a writer.

ENGL 160: Writing About Work

CRN: 11330 (MWF 9:00-9:50); CRN: 11558 (MWF 10:00-10:50)

Daniel Magers

Through reading, writing, and critical thinking, we will be considering the nature of “work” in this course. Not only will we consider “work” as your long-term career goal (or that which you might already be getting paid to do), but also think about the “work” you are presently doing in your other courses and in this very class. What is work? Why do we work? The answers are less straightforward than we think. Through readings, class discussions, group work, and in-class writing, we will start to develop answers to these questions. We will develop four writing projects which will train our skills in rhetorical analysis and argumentation in different reading and writing contexts, which will give you the confidence to do reading, writing, and problem solving in the rest of your university courses and achieve your goals.

ENGL 160: Writing as a Technology

CRN: 39017 (MWF 9:00-9:50); CRN: 24124 (MWF 10:00-10:50)

Justin Raden

In this class we’ll work through a series of writing projects that will be concerned with and influenced by the status of writing as a technology. We tend to think about technology as smart phones, self-driving cars, super computers, etc., while forgetting that the basis of all digital tech is writing and language. We’ll explore some of the similarities (as well as the differences) between the types of writing we more commonly encounter and the types of writing we’d more readily associate with technology. We’ll also explore the role of writing as a technology of cognitive prosthetic (i.e., a tool to help you think).

ENGL 160: The Writer in Society

CRN: 38957 (MWF 8:00-8:50); CRN: 27575 (MWF 9:00-9:50)

Adam Theron-Lee Rensch

The goal of this course is to encourage you to think critically about current social issues on both a local and global scale. The topics and discussions in this course will always be circling around the concept of society: What constitutes a society? Are societies always fractured into smaller communities, or is it possible to imagine something more utopian? How does change take place at the level of society? We will discuss important topics—wealth and income inequality, poverty, gun violence, issues of gender and race—and how these things relate to you. This course will prepare you to locate your own voice within the public discourses surrounding these topics. In this class, you will learn how to effectively express yourself through writing. From essays to formal proposals and feature stories, you will be able to utilize your writing skills in a variety of different genres. By the end of the semester, you should have a new understanding about the contexts from which we write. Furthermore, you will have (hopefully) learned more about your own position within society, and perhaps even have an idea of what you’d like to see change.

ENGL 160: Writing, Politics, and the Everyday; or, How to Change Your World with Words

CRN: 11811 (MWF 8:00-8:50); CRN: 11339 (MWF 9:00-9:50)

Robert Ryan

What are politics? What is the political? Why does writing matter? How do these questions relate to one another? In this course, you will learn to take seriously these questions for the simple reason that they will have a real effect on your life and the lives of others. Through various readings and writing assignments, you will learn to transform your thoughts into elegant written arguments; how to turn a series of disconnected intuitions into powerful rhetoric. You will learn

to change your world. From Manifestoes to Emails, Essays to Interviews, you will learn to find the political locally, in everyday spheres, and to regard it with joy and conviction. Finally, and perhaps most importantly, you will learn how to bridge the gap between the structured and sterile realm of the university classroom and the chaotic and unpredictable world outside it with confidence, competence, and grace.

ENGL 160: Writing and the Arts

CRN: 11792 (MWF 9:00-9:50); CRN: 29462 (MWF 12:00-12:50)

Mark Schoenknecht

In this course, we'll focus on improving reading comprehension and writing skills, using art—in a variety of media—as an occasion to think about issues such as persona and performance, the culture wars (high versus low art), and art's potential value to the individual and society. Students will be asked to write four papers, including a personal essay and an argumentative essay. We'll read a variety of written texts, from scholarly articles to lyric poems, and engage in analyses of film, music, and works of fine art. Students will also be expected to attend at least one artistic performance during the first few weeks of the semester, and to actively participate in class discussions and activities.

ENGL 160: Writing for Your Discipline

CRN: 21750 (MWF 9:00-9:50); CRN: 11534 (MWF 12:00-12:50)

Heidi Smith

In this class you will learn the basics of academic writing for a lay audience. The writing genres you will become familiar with help you to develop your voice across a variety of interrelated situations (online writing, argumentative writing, the proposal, the literature review, and the cover letter). By focusing on a single discipline you will gain a depth of knowledge that will help you navigate your future college career. Furthermore, through sustained engagement with a single discipline, you will gain a sense of how to learn about a new academic topic, and how to then engage with the field and communicate your findings to others. Through grammar lessons, prewriting, extensive revisions, and critical engagement with the assigned texts and the texts you find on your own, you will develop a greater facility and familiarity with how to communicate clearly in writing and how to intervene in public debates and conversations.

ENGL 160: Chicago: Cuisine, Culture, and Crime

CRN: 11575 (MWF 11:00-11:50); CRN: 30668 (MWF 12:00-12:50)

Cecilia Villarruel

In this course you will learn how to effectively express yourself through writing; you will do this primarily by utilizing and honing your writing skills in four writing projects: a review, a feature story/profile, an argument, and a brochure. Through individual and partner work, you will sharpen your ability to edit and revise your writing. You will learn how to navigate and use various academic resources available to you on campus and online. Your assignments will focus on Chicago, specifically on the food, art, culture, and criminal system within it. By the end of the semester, you should come away with knowledge of writing strategies that will be useful to you throughout your college career, as well as a better understanding of the city in which you live, work, and/or attend school: Chicago.

ENGL 160: Writing Towards the Arts

CRN: 11601 (MWF 11:00- 11:50); CRN: 25964 (MWF 1:00-1:50)

Jay Yencich

While much of the buzz of the last decade has been on the STEM fields—Science, Technology, Engineering, and Mathematics—many universities and secondary schools have recently recognized that a more creative component to spur the innovation necessary to those same disciplines. Hence, many have argued for an Arts and Design component to fill out the acronym, STEAM, thus integrating the philosophical and humanities elements traditional to higher education. In this section of English 160, we will be using the materials of the UIC composition program and its focus on genre and situation in order to explore the world of the arts, beginning with photography and increasing in writing involvement and critical scrutiny through the worlds of music and film before finally concluding in a work of literature spanning a few hundred pages, be it a novel, a play, a collection of short stories, a book of poems, or a set of essays. Through these various lenses we will examine both the status of these arts, what goes into evaluating them, and their relation both to the UIC campus, its history, and the world at large.

Tuesday/Thursday Sections

ENGL 160: Writing in the "Boring Age"

CRN: 27282

Days: TR 11:00-12:15

Gregor Baszak

In a 2010 article for TIME magazine, titled “The Boring Age,” author Michael Lind contests the idea that “we live in an era of unprecedented change.” Instead, he argues that ours was an age of incredible technological stagnation: “global jet transportation relies on the gas turbine, which was developed in the 1930s, and global shipping uses the diesel engine, invented in the 1890s. The fastest commercial airliners ever to fly reside in museums. The most cost-effective forms of mass transit everywhere . . . are buses and planes.” Our class will investigate the possibilities for making original claims in an otherwise pretty boring age. Throughout the semester, you will be working on four writing projects from a diverse set of genres, culminating in a longer argumentative essay in which you will defend an arguable and insightful thesis. And who knows: perhaps you will be able to disprove Lind and present revelatory and unprecedented views that help to move the conversation in your major and in other fields forward.

ENGL 160: Citizen and Nation

CRN: 11539

Days: TR 2:00-3:15

Danielle Bauman-Epstein

What does it mean to be or become a citizen? What is the significance of claiming, denying, or desiring national belonging? What privileges, rights, protections, obligations, and violences accompany citizenship? In this course, we will consider these questions in order to think through the possibilities and tensions of national belonging and exclusion at the intersection of race, gender, sexuality, ethnicity, and religion. We will examine subjects such as hyphenated ethnic, racial, religious, and national identities (such as Mexican-American, Asian-American, and Muslim-American); the expectations and limits of citizenship rights; and issues surrounding movement between nations, including immigration, refugee status, and the categorization of legal/illegal residency and work. We will explore these topics through the process of writing and

discussion, with the purpose of students developing their writing, reading, and critical thinking skills. Students will complete four writing projects engaging with these subjects.

ENGL 160: “The Horror! The Horror!”

CRN: 30664

Days: MWF 1:00-1:50

Jessica Berger

All writing exists as part of a situated genre. Over the course of the semester, you will learn to identify, navigate, and effectively respond to diverse writing situations using a genre of a different medium: the horror film. Just as the horror film tends to operate via strict generic conventions as it participates in a larger public conversation, we will explore writing as one of the many ways we can contribute to and participate in our world. Writing is an instrument of community involvement and a tool of social change. Whether the community you choose to involve yourself in is an online one of unabashed movie fandom or larger academic discussion, this course invites you to actively participate in these exchanges. Warning: not for the faint of heart.

ENGL 160: Writing about the Media

CRN: 32837 (TR 12:30-1:45); CRN: 27280 (TR 2:00-3:15)

Kate Boulay

This course assumes that “the mass media (newspapers, television and radio [and film, photography, the Internet, social networking, etc.]) are of considerable, and still growing, importance in modern societies” (McQuail 1). In this class, focusing mainly but not exclusively on the news, we will examine how local, national and international media help shape our daily lives and interactions with others. This semester our readings and writings will cover a range of perspectives on the news media. Exploring the local mediascape, interviewing media workers, and examining websites, etc., we critically think and write about the production, dissemination and reception of news in Chicago, the United States, and the English-speaking world.

ENGL 160: Food: From the Personal to the Political

CRN: 38998 (TR 8:00-9:15); CRN: 11731 (TR 12:30-1:45)

Jeffrey Gore

There are few things that seem more personal than eating, but the consumption of food is part of the cultural, political, economic, and technological systems that make up the world around us. As a beginning UIC student, you are entering a large university community where you will be making daily choices about food—where you eat and what you eat—and these choices will affect many aspects of your university experience. With each of these choices we make as consumers, there are communities of producers “behind the kitchen door,” ranging from the cooks and servers in individual kitchens to the farmers and corporations who perform their roles in the production process often from thousands of miles away. Journalists, writers, and activists regularly address issues related to the production and consumption of food, and these issues are also of great interest to scholars and instructors here at UIC in such diverse fields as Biology, Anthropology, Asian Studies, and Public Health. Our work in this class will range from personal essays about your own eating habits and family traditions to critical essays about local and international issues related to the food we eat.

ENGL 160: Writing into Academic and Public Conversations

CRN: 11784 (TR 12:30-1:45); CRN: 11788 (TR 2:00-3:15); CRN: 21630 (TR 3:30- 4:45)

Mary Hibbeler

This course approaches writing as an instrument of academic and public involvement. Writing is one of the many ways that we can contribute to and participate in our community—from personal letters, web logs, and emails to resumes, articles, formal proposals, and academic presentations. Local, national, and global issues generate numerous forms of academic [written] “conversations.” This course invites you to actively participate in these exchanges. Through a series of four writing projects—a proposal, film analysis, argumentative essay, and personal narrative—you will be asked to contribute to the discourse(s) surrounding specific social situations and community issues. These writing projects will ask you to respond to diverse situations by employing different types of writing from a variety of genres. As we explore various forms of writing, we will also work towards an understanding of how different genres are created out of and shaped by the particular situations from which they arise.

ENGL 160: Writing in the University

CRN: 11343

Days: TR 2:00-3:15

Alex Luft

In this section of English 160, we will closely examine what it means to be part of a university in 2016. We’ll try to understand the role that higher education has historically played in social and economic developments, and we’ll interrogate our visions for the university of the present and of the future. As part of a final portfolio for the course, you’ll write a memoir, a proposal, an argumentative essay and a profile. These projects will focus on issues in and around our university setting and will encourage students to pursue specialized knowledge in their fields of study.

ENGL 160: Writing About Work

CRN: 11514 (TR 11:00-12:15); CRN: 39062 (TR 3:30 PM-4:45)

Scott McFarland

In this writing workshop we will examine employment issues in the U.S. from a variety of academic perspectives, from the social to the political, the literary to the philosophical. Course readings, writing assignments, and class discussions will not only help you develop your skills in reading, writing, and verbal communication, they’ll also help you examine your own beliefs, values, and goals. Throughout the semester we will ask questions about how work is valued—in both the culture and the economic system of the United States. To develop this inquiry, we will examine news stories, academic papers, essays, and works of art and literature. The majority of this course consists of discussion, group work, and presentations, so active participation is required.

ENGL 160: Building a Better Place: Writing about the Politics of Space in Chicago

CRN: 11543

Days: TR 9:30-10:45

Jennifer Rupert

As Chicago’s only public research university and a member of the Great Cities Institute, the University of Illinois at Chicago has a huge impact on the quality of life for those who live in the

Chicagoland area and plays a significant role in what makes the city such a wonderful place to be. In this section of English 160, students will pursue several writing projects designed to provoke contemplation on how they might play a key role in making the city even better through the knowledge acquired in their university education. By bringing the inspiration provided by the Project for Public Spaces's annual community-based urban renewal contest and Chicago's city-wide placemaking initiative into the classroom, students will not only begin to acquire the necessary skill set for becoming successful writers in the university but also be encouraged to project themselves into future working lives that will contribute to the vibrancy, productivity, safety, and healthfulness of life in the city. To this end, we will read across many of the disciplines taught at UIC engaged in this very project. By reading the works of urban planners, architects, sociologists, psychologists, art historians, poets, politicians, economists, scientists, civil rights activists, entrepreneurs, criminologists, advocates for the disabled, public health lobbyists, and fellow students, our goal will be to learn more about the cultural, emotional, spiritual, practical, and political uses of space in the Chicagoland area and beyond. Through this course work, students will sharpen some of the most valuable skillsets for their future academic and professional lives: the ability to understand complex arguments, the ability to write clear, correct, and compelling prose, and the ability to assess various sorts of rhetorical situations in order to make successful presentations. In other words, students will begin to see the value of smart rhetorical choices in achieving their long-term goals.

ENGL 160: Your Take (Writing Your Way into the World Around You)

CRN: 11331 (TR 8:00-9:15); CRN: 19880 (TR 12:30-1:45)

Jay Shearer

This course will direct and assist you in a written conversation with the world around you, primarily through (though not limited to) the art of composing an argument. Through articles, models, book excerpts and other media, you will examine popular culture, political culture, the city of Chicago, and your place in the country and the world. You will express and examine your opinions regarding these issues and evaluate opinions that differ from your own. Your arguments will be geared toward specific situations in the genre of writing most appropriate to the issue at hand. You will express your "take" on a given situation using four distinct written forms (or genres): the Opinion Piece/Commentary, the Proposal, the Media Review, and the Argumentative Essay. This course will challenge you, improve your writing skills, and help you engage in a public conversation. It might even be actual fun.

ENGL 160: Writing About Immigration in the U.S.

CRN: 11390

Days: TR 2:00-3:15

Lisa Stolley

The subjects of immigration and immigration policy are breeding grounds for conflict, myth, and questions of national identity. In this class, we will look at current policies, laws, and perceptions around immigration in the United States, and the historical precedents and popular images that inform the present immigration debates. Topics of discussion will include immigration reform, the impact of immigration on public schools, immigration law and immigrant rights, and the more philosophical question that underlies American anxiety about the radically changing face(s) of our country—who are we? We will examine polarities in immigration images, national narratives, and language: how do we reconcile the engraved words on the Statue of Liberty—

“Give me your tired, your poor / Your huddled masses yearning to breathe free” with the unwritten but clear message of the U.S./Mexico border fence? How do we untangle the vital role of Chinese workers in building the transcontinental railroad from the Chinese Exclusion Act of 1882, just ten years after the railroad was completed? How do we apply American values of justice to the internment of 120,000 Japanese Americans during World War II? Or to today’s approximately 250 immigration detention camps across the U.S.? We will also look at more personal aspects of immigration—the challenges of assimilation, the generational conflicts between first generation American youth and their immigrant parents, and more. Through a variety of texts—including immigration law petitions, media, and a visit from a Chicago-based immigration lawyer, we will pursue answers to questions concerning immigration attitudes, legalities, and realities. Over the course of the semester, you will put together a portfolio composed of four writing projects: a profile piece, a sample legal immigration petition, a letter to a politician, and an argumentative essay. Through the creation of these writing projects, you will learn effective methods of writing, including structuring and shaping a piece based on its purpose and intended audience, establishing an authoritative voice, argumentative techniques, language use, grammar mechanics, and more. Your primary goal in this class is to attain the skills and techniques necessary to translating the thoughts and ideas in your head into written documents that will reflect your ability to join the academic community—and ultimately the world at large—as an active participant and contributor.

161

Monday/Wednesday/Friday Sections

ENGL 161: Writing the Dead: Death and Dying in the Western World

CRN: 24048

Days: MWF 2:00-2:50

Annah Browning

The particular “body” of inquiry we will be investigating in this course is (pun intended) the human body after death. How have dominant Western narratives about death affected cultural views of the cadaver? How have these attitudes manifested in how we handle the dead—physically and emotionally, as well as intellectually and ethically—in art and in society at large? We will approach a variety of texts dealing with the treatment of the dead, including cadaver donation and the funeral industry, as well as the grassroots “death acceptance” and “green burial” movements gaining momentum in America today. As you situate yourself within this body of issues through extensive reading and writing, you will find your own topic of interest. Through your research on this topic, you will not only create a contribution to larger academic discourse surrounding the death and dying, but also develop a set of writing and research skills that will serve you throughout your time in academia and beyond. As part of this process, you will produce four (4) writing projects, culminating in a documented research paper. Your final project should not only demonstrate your understanding of the topic and the existing public and academic conversations about it, but also participate in these conversations in a meaningful way.

You will develop your reading, writing, research, and communication skills through assignments and activities such as class discussion, group work, and peer review.

ENGL 161: Everything by Design—Writing About Chicago’s Infrastructure

CRN: 22420 (MWF 10:00-10:50); CRN: 11851 (MWF 11:00-11:50); CRN: 30673 (MWF 1:00-1:50)

John Casey

Infrastructure is all around you. The roads you drive to work or school, the water that comes out of the faucet in your home, the lights you turn on when it gets dark, and even the schools you have attended are all examples of infrastructure. These intricately designed systems for organizing space are fundamental parts of our lives that we often take for granted until they malfunction. But what is the logic behind the systems that make up infrastructure and how were those systems created? What is the future for infrastructure, particularly in the Chicago area? These are just a few of the questions we will explore in this class as we use the topic of infrastructure to learn some basic skills of academic research and writing.

ENGL 161: Writing Revolutions and Critiquing Prisons

CRN: 21629 (MWF 11:00-11:50); CRN: 30669 (MWF 12:00-12:50)

Virginia Costello

Although we begin with an analysis of Emma Goldman’s highly romantic and wildly impractical theory of anarchism, this class centers on a student-driven, semester-long research project. Since Goldman became an anarchist primarily in response to the treatment of Haymarket anarchists, we will start here in Chicago, 1886, but spend most of our time making connections to contemporary movements and politics, particularly those surrounding our prison system. We will be entering into an intellectual conversation about our prison system and students will be positioning themselves within those conversations. Contrary to common understanding, neither writing nor research is a linear process. Thus, in this class you will write drafts and revise several times before you submit work for a grade. Our text *From Inquiry to Academic Writing: A Practical Guide* explains how to develop ideas, read and think critically, analyze sources, construct a thesis, organize an essay, conduct basic research, and use appropriate styles and forms of citation. Writing assignments include but are not limited to the following: Annotated Bibliography, Research Proposal, Literature Review, and Research Paper.

ENGL 161: Writing About Race, Class, and Gender in Chicagoland

CRN: 11866 (MWF 10:00-10:50); CRN: 27565 (MWF 12:00-12:50); CRN: 11935 (MWF 2:00-2:50)

Philip Jenks

This course explores the relationships and intersections between race, class, and gender in Chicagoland. In its vast and diverse history, the city of Chicago has remained ambitious, if not utopian in its aims and ambitions. In this sense, Chicagoland makes all the more sense as a utopian term. What are the realities of a place and how is it represented? How do race, class, and gender intersect in and shift our understandings of one another? And, perhaps with its utopian ambition lies a dystopia. In this class, you will critically examine the intersectional meanings of

race, class, and gender with an emphasis on how these inflect and affect our lived urban environment. You will connect these concepts to our role in the world. By combining the experience of exploring the intersectionality of race, class, and gender with relevant written assignments and readings, you will enhance your research skills considerably. Your written assignments include an annotated bibliography, a research proposal, a literature review, and a culminating research paper. In each assignment, you will demonstrate an ability to summarize and analyze effectively.

ENGL 161: Writing About Chicago Neighborhoods

CRN: 11950

Days: MWF 9:00-9:50

Aaron Krall

This section will focus on Chicago neighborhoods: how they are defined, what they mean, the kinds of identities and ways of life they support, the roles they play in local politics and economies, the ways they bring people together or keep them apart, and how they change. We will initially focus on the neighborhoods that surround the UIC campus, but our inquiry will take us across the city of Chicago and into a diverse and intersecting group of communities. The course is organized around a semester-long research project. We will begin with a common set of texts and question, and then students will develop focused questions and participate in the practices of academic research and writing. We will use this work to explore disciplinary conventions and methodologies and to attend to the ways students enter communities structured by forms of academic writing.

ENGL 161: “What’s Beef?”: Hip Hop, 1978-2016

CRN: 11932

Days: MWF 10:00-10:50

Neri Sandoval

English 161 is a writing course situated in academic inquiry. This section’s focus is on the history of U.S. Hip Hop music and culture, starting near The Sugar Hill Gang’s Rapper’s Delight (1979) and ending with Kendrick Lamar’s Untitled Unmastered (2016). Besides listening to albums, students read scholarly articles surrounding debates in the history of the music genre, which we will undertake as a common set of questions. Afterwards, students will develop their own academic inquiry into the course’s topic in order to experience the process of researching and writing a final research paper.

ENGL 161: Writing About Comedy and Gender

CRN: 21626

Days: MWF 10:00-10:50

Evan Steuber

In this course we will examine the history of stand-up comedy, sitcoms, and sketch comedy through the lens of female comedians. Throughout the years, several famous male comedians have felt indifferent enough (or strongly enough) to declare that women, simply, are not funny. And yet, if success is the marker, then countless women are indeed funny, headlining major

comedies, creating hit sitcoms, and starring in popular sketch comedy shows. Therefore, the question is not what makes someone funny, but why people feel the need to declare that women specifically are not funny. At the heart of this debate are strange and contradictory notions of both “woman” and “man.” We will investigate how these ideas conflict and come together. And we will see how female comedians accept and deal with these issues before they even take the stage, reflecting and critiquing the issues within their comedy. Besides the major writing projects required for all 161 courses, students will be required to present and act as discussion leader for at least one class. Students will also be required to give a group presentation on relevant research. Students are expected to do an extensive amount of reading both on the primary content (comedy and gender) and on the form of writing (the academic essay). There will also be a large amount of supplementary videos through Netflix and YouTube.

Tuesday/Thursday Sections

ENGL 161: Entertainment and Identity: Writing about Stand-Up Comedy, Vaudeville, and the Minstrel Show

CRN: 11979 (TR 11:00-12:15); CRN: 27288 (TR 12:30-1:45)

Marc Baez

In this course we will examine relationships between entertainment and identity in stand-up comedy, vaudeville, and the minstrel show. As we explore these distinct but interrelated entertainment industries, we will consider developments in comedy, music, dance, fashion, management, and advertising: all in relationship to identity and audience. English 161 is designed to provide you with the tools that you will need to engage in academic inquiry.

ENGL 161: Participation Points: Writing About Structural Inequalities

CRN: 27289

Days: TR 3:30-4:45

Sarah Buchmeier

In this course, we will explore how our social institutions and norms produce and perpetuate inequalities that affect a particular group's ability to fully participate in society in very concrete ways. The class will begin by looking at models for the problem/solution argument structure before they choose their own topic, taking the modern classroom's bias toward extroverts as a launching point. Students will research how our current social institutions create value systems that exclude or harm a particular population, explicate the causes, and propose a solution. Three shorter writing projects will build toward a final 10-page research paper.

ENGL 161: Writing about Popular Culture

CRN: 24008

Days: TR 11:00-12:15

Angela Dancey

Students will develop their summary, analysis, and synthesis skills in researching, reading, and writing about popular culture. Assignments include a formal academic summary, research proposal, literature review, and final research paper.

ENGL 161: Taking Thought: Writing Analytically about Philosophy

CRN: 33322 (TR 12:30-1:45); CRN: 11853 (TR 2:00-3:15); CRN: 27375 (TR 3:30-4:45)

William Ford

Why does anything exist, rather than nothing? Was the universe brought into being somehow by accident, or was it intentionally created? Does God exist? What happens after we die? If the universe is "nothing but" matter and energy, what is consciousness? Could machines (robots) ever become conscious (artificial intelligence)? How can we be sure that we really know what we think we know? What are the rules of thinking? How does language relate to the world that it purports to describe? Do we have free will? How do we know right from wrong? What is the best way to organize a society? Are there universal standards for art, or is beauty just "in the eye of the beholder"? As the title of one philosophy text puts it, "What does it all mean?" Such questions are the stuff of Philosophy. In this course, we shall be investigating these questions, and many more, with the aid of two main texts: Mel Thompson's *Understand Philosophy*, and Anthony Kenny's *An Illustrated Brief History of Western Philosophy*. In addition, we shall be consulting a writing text specifically designed for beginning philosophy students (*Writing to Reason* by Brian David Mogck) that will help you, literally, to "compose your thoughts" in a methodical and analytical way, as you learn how to conduct research, how to formulate and clarify a specific philosophical question, and how to fairly consider all the alternatives in order to approach a reasonable—if tentative—solution to it. You will compose your Research Project in sections over the course of the semester, and by the end, you will have completed a thorough analytical study (of about 25 pages) of the philosophical question of your choice. Philosophy majors (current or prospective) are especially welcome, but this course is open to anyone with an interest in the subject; no prior knowledge of philosophy is required—just a deep curiosity about the True, the Good, and the Beautiful.

ENGL 161: "Chicago Works?" Writing Through the Issues of the Working Poor

CRN 32676 (TR 8:00-9:15); CRN: 11958 (TR 9:30-10:45); CRN: 11972 (TR 12:30-1:45)

Jennifer Lewis

In this course, we will explore contemporary ideas, debates and questions about work, poverty and social mobility and participate in current public conversations about these (initially broad) topics. We will first discern what these public conversations about the "working poor" in fact, are, assess their validity, and articulate our own, well-supported arguments. As summary, analysis and synthesis are central components of the academic research paper, we will practice these, and we will learn to find and evaluate a variety of primary and secondary sources for our own research. You will develop your reading, writing, research and communications skills through assignments and activities such as class discussion, group work and peer review.

ENGL 161: Writing Urban Secret Histories

CRN: 35789 (TR 2:00-3:15); CRN: 11892 (TR 3:30-4:45)

Michael Newirth

In this course, we will learn college-level tactics for argumentative and research-based writing, through an examination of contested, controversial, or alternative narratives in urban life. These

narratives may encompass issues such as segregation, the underground economy, political corruption, and the development of infrastructure and law enforcement in cities like Chicago, New York, Atlanta, Las Vegas, and Paris. As with all English 161 courses, you will be expected to produce a minimum of 20 pages of polished, original expository writing over the course of the semester. In this course, you should expect to read a fair amount of historical and social writing as background material.

ENGL 161: Health Disparities: Closing the Health Gap in America

CRN: 11854

Days: TR 11:00-12:15

Kimberly O'Neil

English 161 is designed to provide you with the intellectual tools you will need to engage in academic inquiry. Roughly the first third of the course is devoted to developing these tools, exploring texts within our theme across a range of media and genres, practicing effective strategies for finding, assessing, surveying, reading, annotating, and summarizing sources with an eye to understanding how we can credibly use different source types, putting them in conversation with each other; the result of this work will be an annotated bibliography. The second part of the course is devoted to applying these tools to a specific topic of interest to you within our broader theme—a health disparity that you will argue is current, dire, impacted by social policy, and in need of solution. As part of our class theme, we will examine how material factors like the resources in the neighborhood where you live, as well as factors like racial discrimination, act as chronic stressors on health and indeed shorten lifespan, a phenomenon which one medical journalist has called “medical apartheid” and another the “status syndrome.” The final writing project for the course will be a documented research paper you write cumulatively in three stages. You will 1) present the problem—use a case study and statistical evidence to show that a health disparity exists for a particular community, is severe in impact, broad in scope, and something we should care about; 2) analyze causes—use a literature review format to synthesize the various factors contributing to the problem into distinct schools of thought, weigh the merits and limitations of each; and 3) analyze policy solutions—after logical consideration of the arguments for and against various approaches, advocate for a specific program you judge most effective, and call your audience to action. As a capstone project, class researchers will raise awareness about the disparities they’ve investigated by presenting together at a panel for the broader UIC community of stakeholders in the public health and social justice discourse. Note: This section is specially designed for English-language-learning and multilingual students. Please contact the instructor at kimoneil@uic.edu for permission to enroll.

ENGL 161: The Scope and Impact of Mathematics

CRN: 11875 (TR 8:00-9:15); CRN: 25973 (TR 9:30-10:45); CRN: 21700 (TR 11:00-12:15)

Todd Sherfinski

“Give me a place to stay and I’ll move the earth,” proclaimed the Reverend Al Green on his take of the Gospel standard “Up Above My Head (I Hear Music in the Air).” While it’s clear that Green was quoting the standard, is it possible that Green was referencing more than Gospel? That he was in fact alluding to that great Greek mathematician Archimedes, who claimed that

given a lever and a place to stand he could move the earth? Certainly there's a difference between stay and stand, but the similarity between the terms might give one pause. And that's the heart of this section of English 161: To pause and consider the presence, impact, and relationship of mathematics to us and the world we're treading on. Through daily reading and writing assignments, group presentations, and writing projects emphasizing components of academic writing that equip students to engage in independent research, students will learn how to better use summary, analysis, and synthesis in order to write academically. The course also seeks to view academic writing through the lens of mathematics in the hopes that students who see themselves as stronger in one discipline (Mathematics or Composition) at the expense of the other (Composition or Mathematics) might find that their perceived weaknesses are in fact strengths. After all, both Mathematics and Composition are languages and so depend on orders of operations to communicate or make conversation. Both seek to express, question, solve, and perhaps most importantly explain. After all, aren't mathematical proofs in effect stories? Aren't stories attempts to explain or tell some truth? And don't the best stories, in their attempts to express truth invite retellings, entertain a range of interpretations and at least serve as some other to speak back to?

ENGL 161: The Language of "Us" and "Them": Linguistics and Identity

CRN: 11961

Days: TR 2:00-3:15

Charitianne Williams

This class is designed to recognize the benefits and advantages of bilingualism, and to serve the needs of bilingual and English-language-learning students. In this class we will study language variation with a focus on how language shapes our own and other's sense of identity. Examining major national linguistic events such as the Oakland Ebonics debate and the English-only movement, the class will attempt to separate truth from myth as course members gain mastery of one discourse community in particular: Academia.