

CURRENT COURSE DESCRIPTIONS

*This is an unofficial list of English courses that will be offered in **FALL 2015**. 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: [160](#) | [161](#) | [070](#) | [071](#)

100 Level

ENGL 101: Understanding Literature

CRN: 20586/11088

Days: MWF 1:00-1:50

[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 in 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 primarily at key Modernist novels and poetry. 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 with a particular interest in methods for determining literary meaning.

ENGL 101: Understanding Literature

CRN: 25642/25644

Days: MWF 10:00-10:50

Davis Smith-Brecheisen

This course will introduce and examine the ways in which the novel employs different narrative techniques and literary devices to respond to and mediate historical contexts. In particular, we will want to probe different ways of organizing historical and personal narratives, comparing the two. We hope explore the range of possibilities of the novel while introducing (and deepening) our understanding of these works of literature. Readings will likely include works by, Joseph Conrad and Virginia Woolf, among others.

ENGL 102: Introduction to Film

CRN: 11104/24423

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

[Angela Dancy](#)

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: 22348/22349

Days: MWF 12:00-12:50

[Matthew Corey](#)

In this course, we will develop an historical model for interpreting eighteenth-, nineteenth-, twentieth-, and twenty-first-century English and American lyric poetry. Through a close reading of selected poems from the Romantic era through the contemporary period, you will develop different methods for making a critique of poetry, both in scholarly conversation and in writing. Over the duration of the semester, students will explore notions of form and meter, rhetoric and metaphor, sound and diction, authorship and narration, and meaning. Each student will be responsible for daily class-participation, a series of short response essays, a midterm examination, and a final paper.

ENGL 103: English and American Poetry

CRN: 20645/20646

Days: TR 11:00-12:15

[Sein Oh](#)

The primary purpose of this course is to explore the ways in which the poetry intersects with the politics. In order to address the question of how the poetry comes to terms with the formation and dissolution of human communities, the students will be asked to perform a close reading of the poetic texts, and to make an interesting argument about them and in the context of scholarly debate on them. Assignments include daily Blackboard response, three papers of various lengths (3p, 5p, 8p+), one presentation in class, and midterm and final exams.

ENGL 104: English and American Drama

CRN: 26201

Days: MWF 1:00-1:50

[Aaron Krall](#)

This course will focus on strategies for critically reading and writing about English and American drama. In addition to reading drama as literature, we will consider the relationships between written texts and live performances. In this way, the literary texts and techniques of playwrights will be complicated by the performers, theaters, and audiences that shaped their production. Although we will read plays from a wide variety of places and historical periods, this course will have a special emphasis on modern and contemporary drama that represents and enacts cities, particularly Chicago and London. This will allow us to examine the ways drama engages life in the modern city and participates in an ongoing conversation about the contested meanings of urban life.

ENGL 105: English and American Fiction

CRN: 20597/11126

Days: TR 2-3:15

[Marsha Cassidy](#)

This section of English 105 introduces students to the art of storytelling in key fictional forms, including the short story, the novel, and film. Students learn to appreciate and find meaning in the aesthetic, emotional, and cultural elements of narrative fiction. We read and screen a range of fictional texts that raise issues about personal identity, explore the realm of the supernatural, and confront deeper questions about the human condition.

Students write brief response paragraphs and worksheets, make a class presentation, participate

in online discussions on Blackboard, and complete a midterm and final project.

ENGL 105: English and American Fiction

CRN:

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

[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 a book about him, his work, and Elizabethan theater. We will read and discuss one or two plays and several sonnets. We will also watch three or four filmed productions of the Bard's most famous plays. We will write several response papers and have quizzes on all readings and a summary exam.

ENGL107: Introduction to Shakespeare

CRN: 29182/29183

Days: MWF 11:00-11:50

[William Ford](#)

The UIC Undergraduate Catalog describes English 107 as an "Introductory Survey of Shakespeare's major plays and poems," and so it shall be. The difficulty is that Shakespeare wrote too many "major plays and poems" for us to be able to cover them all in a fifteen-week course; hence, we will need to make a representative selection. I propose that we read the following six plays: A Midsummer Night's Dream and Twelfth Night; or, What You Will (Comedies), The Life of King Henry the Fifth (a History), Hamlet, Prince of Denmark and King Lear (Tragedies), and The Tempest (a Romance). We shall begin, however, by reading twelve important Sonnets, as well as a selection of famous songs from some of the plays we are not reading, in the process familiarizing ourselves with the poetic elements they share with the plays, and accustoming ourselves to close and careful reading of literary texts. We will pay particular attention to the following features of Shakespeare's artistry: his use of the (Elizabethan) English language in both verse and prose, his practice regarding the conventions of poetry and drama to which he was heir, his characteristic employment of the artistic techniques (elements) of poetry and drama, his treatment of a wide range of subjects (historical, political, social, psychological, philosophical, religious, aesthetic), and (ultimately) his creation, in each play, of a "parallel universe" richly populated with unique and diverse characters all striving amongst themselves, in whom, despite the passage of roughly four hundred years of drastic social and political change, we may even now see ourselves and our concerns reflected.

ENGL 105: British and American Fiction

CRN: 33744/33745

Days: TR 9:30-10:45

[Heather Doble](#)

By the time Coventry Patmore's long poem *The Angel in the House* (1854-1862) was published, its depiction of the ideal woman as wife and mother located in the home, whose innate "gentleness" and morality were necessary complements to the competitive, capitalist, male, public sphere, had become commonplace. Over the course of the eighteenth and nineteenth centuries, innovations in print technology, mass literacy, and leisure time that accompanied the spread of capitalism and the rise of the middle classes in England, allowed for the proliferation

of literature directed toward women's conduct. Prominent nineteenth century scholar Nancy Armstrong has argued that domestic novels of the eighteenth and nineteenth centuries were both "agents and products" ("Desire" 28) of a cultural shift that naturalized gender differences, and the ideology of separate spheres, turning "political information into the discourse of sexuality." If domestic novels of the nineteenth century worked in consort with other forms of literature to naturalize the ideal woman as frugal, self-regulating, moral overseer of domestic economy, then what does the conspicuous lack of this ideal mother figure in much nineteenth century fiction indicate? In this course we will examine the absent mother figure in nineteenth century British fiction. We will read novels, poems and didactic literature. You will write at least 2 papers, take a midterm and a final exam.

ENGL 107: Introduction to Shakespeare

CRN: 26583/26585

DAYS: TR 2:00-3:15

[Alfred Thomas](#)

This course provides an introductory survey of Shakespeare's greatest plays (including histories, comedies, and tragedies) from the blood-thirsty revenge drama *Titus Andronicus* to the late romance *The Winter's Tale*. The plays discussed will be placed in their historical context and will represent Shakespeare not just as a universal playwright for all times but as a highly topical writer deeply engaged in the political, religious, and racial issues of his time.

ENGL 108: British Literature and Culture

CRN: 2213

Days: TR 12:30-1:45

[Mark Canuel](#)

Literature and Crime

This course begins with eighteenth-century crime literature and ends with recent television drama. We'll study the way that literary form shapes, and is shaped by, understandings of criminal character, criminal action, detection, punishment, and institutional formation. Our texts and areas of study will range from the Romantic obsession with the innocent criminal in Godwin's thrilling novel *Caleb Williams* to the twentieth-century effort to break down the barriers between criminals and detectives in recent crime dramas like *Prime Suspect*. Attention will be given to formal attributes of literary works and the language we use for describing them, and also to the historical shifts that take place over the two centuries of literature we examine in the class. Requirements: attendance, three papers, midterm examination, final examination, occasional online discussions.

ENGL 109: American Literature and Culture

CRN: 25231/25235

Days: T/TH 8:00-9:15

[Mary Hale](#)

American Houses: Haunted, Divided, and Full of Mirth

In his defense of the American constitution, James Madison described previous democratic experiments as short-lived and violent—"spectacles of turbulence and contention." While Madison's constitutional solution ultimately held the nation together, the American nineteenth century was full of division and turmoil; from the battles over slavery to the labor disputes at the

end of the century, fundamental disagreements rocked the young nation's sense of itself again and again. In this course, we will examine literary spectacles (and specters!) of turbulence and contention, and consider how the novels, stories, and poems of the period provide unique sites for understanding such contested times. To gain access to these conflicts, we will open the door to several imagined homes, escapes from home, and searches for home. Through the development and use of close reading techniques, students will examine the literary devices and formal structures that defined literary genres of the period; in writing and in class, they will participate in conversations about the way in which art, and particularly the novel, formally and thematically thinks about the world in which it is written. The course will include readings by Washington Irving, Nathaniel Hawthorne, Harriet Wilson, Mark Twain, Maria Ruiz De Burton, Stephen Crane, Edith Wharton, and others.

ENGL 109: American Literature and Culture

CRN: 38376/38377

Days: MWF 12:00 – 12:50

[Sarah Buchmeier](#)

Are You There, God?: Religion and American Literature

Theodicy is the attempt to justify the existence of evil and suffering in a world created by an omnipotent and omnibenevolent God, just the ticket for a culture whose history includes colonization, disease, slavery, civil war, and economic depression. Focusing primarily on the nineteenth century, this course will explore how American literature practiced its own kind of theodicy to make sense of the evil and suffering the writers or figures had, in some cases, experienced, or in others, caused. We will look at a variety of literary genres and ask how each text both thematically and formally addresses, justifies, defines, and explains evil in American culture. All the while, we will ponder: How do these texts see their relationship to religion and theology? What kind of vision of the world is necessary for theodical discourse? How is evil figured? And where is God, if s/he is even there at all? Assessments will include: close reading presentations, formal papers, a midterm and a final exam.

ENGL 110: English and American Popular Genres

CRN: 11166

Days: MWF 2:00-2:50

Chris Findeisen

Much has been said about the difference between high and low culture—between culture that's "for everyone" and culture that's "for the elite." But is this still a meaningful distinction? Can't we have our cake and eat it too? Are people conditioned to like certain kinds of culture, and so what if they are? What does it mean to be "popular" today, and how has that idea changed over time? Units will include Hollywood movies, pop music, graphic novels, young adult fiction, and television (students responsible for viewing visual materials on their own time). Assessment will be based on a midterm, two analytical papers, and weekly writing assignments.

ENGL 111: Women and Literature

CRN: 32312/32313

DAYS: MWF 10:00-10:50 a.m.

[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 111: Women and Literature

CRN: 11191/11933c

Days: TR 3:30-4:45

Lisa Stolley

This course will examine a sampling of novels and stories authored by women about women who deviate from the "norm" in some fashion, and in doing so, implicitly question, expose, or comment on cultural attitudes about gender and identity. Placing each text in its historical, cultural and sociopolitical context, we will investigate patterns and themes of fictional female transgression in women's writing across the 19th and 20th centuries, and into the 21st century; we will also consider the conditions under which female authors wrote (and write) and how that figures into the content. This will be a reading and writing intensive class: readings will likely include *Jane Eyre*, *Wide Sargasso Sea*, *Beloved*, and *Gone, Girl*, as well as short stories and critical essays. Written work will include weekly responses and/or discussion questions, three short essays, and a final presentation.

ENGL/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 the most recent works of 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 Multi-Ethnic Literatures in the United States

CRN: 11238

Days: MWF 9:00-9:50

Trevor Strunk

What does it mean to study multi-ethnic literature of the United States? For one, it means studying marginalized cultures and authors in order to tell a different story about belonging in America. For another, it means interrogating what makes an identity – skin color, heritage, location, none of the above? And finally, it means asking questions about history – what has

come to pass to create and change the deeply complex identities of African American, Native American, Latino, and Asian-American that we often take for granted as self-explanatory terms? Moving from early colonial texts, to early 19th century and 20th century, to mid 20th century texts, and all the way to the very contemporary moment, we will read a multitude of authors – including but not limited to Olaudah Equiano, Phillis Wheatley, William Apess, María Ruiz de Burton, Black Elk, Leslie Marmon Silko, Toshio Mori, Sandra Cisneros, Sherman Alexie, Chang-Rae Lee, John Edgar Wideman, Myung Mi Kim, and Louise Erdrich – in order to draw a complex genealogy of ethnicity within the United States. While we will certainly not pin down everything that goes into making up African American, Native American, Asian-American, and Latino identities, we will be able to see the ways in which stable identities shift and change through time, and the pressures under which Americans refine and rebel against their understandings of ethnic identity in the United States.

ENG 114: Intro to Colonial and Post-Col. Lit.

CRN: 27712

Days: MWF 11:00 – 11:50

[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." As a product of such colonization myself (born in Sri Lanka to Tamil ancestors who became Catholic as a result of Portuguese colonizing missionaries, and who became an English professor in the wake of British colonizers and their imposition of English on my nation), and as a fiction writer whose own work focuses on issues of nationalism, immigration, emigration, gender, sexuality, and race, I'm particularly pleased to be offering this course.

ENGL 115: Bible as Literature

CRN: 32306/32307

Days: MWF 9:00-9:50

[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. 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 Deviance, Sexual Perversion, and Modern Literature

CRN: 25656/25657

Days: T/R 11-12:15

[Jennifer Rupert](#)

In this course we will focus not only on the ways in which experimental modernist writers from the late-nineteenth to the mid-twentieth century anticipated, responded to, and resisted the major storytelling trajectory of the sexual sciences but also the ways in which contemporary writers continue to respond to various sorts of pathologizing narratives that frame masculinity and femininity as biologically determined and heterosexuality as the norm. By reading both early memoirs and case studies of gender and sexual non-conformity, students will become acquainted with the ways in which the scientific community attempted to manage the minds and bodies of so-called gender and sexual “deviants.”

By tracing the social forces that brought about the “invention” of heterosexuality (through Hanne Blank’s *Straight: The Surprisingly Short History of Heterosexuality*, 2012), students will become well-prepared readers of “modern” texts of resistance, such as Herculine Barbin’s posthumously published memoirs (1868) of her life as an intersex person, Radclyffe Hall’s defense of queer--some say trans*-- subjectivity in *The Well of Loneliness* (1929); and Anaïs Nin’s explorations of “perverse” female sexuality in the pornographic stories she wrote for an anonymous patron (circa 1940).

We will close the class with a series of experimental texts written in the late-20th and early-21st centuries that will remind us not only of the ways in which our minds have been colonized by pathologizing discourses but also-- and more importantly-- that there has been and continues to be mighty resistance to discourses that attempt to put each and every one of us in very confining gender and sexuality boxes. As we read Laura Krughoff’s *My Brothers Name* (2013) and selections from ground-breaking anthologies, such as the *Mammoth Book of Lesbian Short Stories* (1999), the *Best Transgender Erotica* (2002) and *Subversive Stories about Sex and Gender* (2007), we will investigate the ways in which notions of class, race, and ability differences inform various kinds of scientific and literary narratives on gender and sexuality, past and present.

ENGL 117: Introduction to Gender, Sexuality, and Literature

CRN: 30900/30901

Days: MWF 11:00 – 11:50

[Philip Jenks](#)

What is the difference between sex and gender? How many genders are there and do they vary across time and culture? Where does sexuality connect to gender and literature? Where does sex fit in? In this course, we will read works that portray how writers have represented, described and reacted to and/or against notions of sex, sexuality and gender. We seek to illuminate our understandings of the various interpretations of sex, gender and sexuality and to provide a context for the literary texts we will be reading. We will examine the historical and cultural context of these works. We will also examine a few feminist, gender, and queer theories in order to frame our literary readings. Our readings will be further situated through the context of literary theories (New Criticism, Reader Response Theory, Poststructuralism, Marxist approaches, Postcolonialism).

What seems fixed and determinate in gender, sexuality, and literature quite often turns out to be much more ambiguous and complex. While we will cover many historical moments both in the literature we read and the films we view, several of our texts will come from contemporary or

“postmodern” (or post Stonewall) era. Contemporary literature offers unique insights into the intersectionalities of gender, sexuality, class, race, age, ability, regionality, language, and genre. Dimensions of possibility and resistance can be found within exposing the socially constructed aspects of what seems at first glance to be entirely natural and permanent.

ENGL 120: Film and Culture: Cinematic Subversion

CRN 26208

Days: T 3:30-6:15, R 3:30-5:15

[Jessica Berger](#)

This course will explore the intersections between film and American culture with an emphasis on so-called subversive, often counter-cultural texts. In examining a wide range of “classic” and “cult” films from the silent era to today, we will explore the nature of cinematic revolution, its relationship to the commercial and historical, and seek to ask and answer significant questions about our visual culture and its symbiotic engagement with our sociopolitical beliefs. To further our understanding, we will view films, read articles, and seek to build a working knowledge of the formal components of moving image arts with an emphasis on the ways films construct and convey meanings through generic repetition and aesthetic innovation. Films viewed will include titles as diverse as *Bonnie & Clyde*, *Persona*, and *Brazil*. Students should expect to write a number of short papers, prepare at least one short presentation, and engage in research/viewing outside of class time.

ENGL 120: Film and Culture: Science Fiction and Fantasy

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 121: Introduction to the Moving Image: Science Fiction

CRN: 20666, 33405

Days: T 3:30 - 5:15, R 3:30-6:15

[Kate Boulay](#)

This course provides an introduction to the construction and dissemination of moving images. Focusing on feature-length Hollywood science fiction films, we explore the ways these texts question and critique socio-cultural formations and the bodies that construct and inhabit them. Although we will screen primarily US-made commercial films, we will also consider shorts, advertising, and gallery work. Students should expect to attend outside screenings, discussions and/or view work in galleries.

ENGL 122: Understanding Rhetoric

MWF: 12-12:50

[Ralph Cintron](#)

Rhetoric emerged as a focus of study in classical Greece where it concerned itself with the making of effective arguments in public settings. Over time the study of rhetoric became one of the cornerstones of Western education. It offered the basic tools for the study and production of literature but also of oratory.

Today, rhetorical studies has vastly expanded its objects of analysis. We now think that all kinds of discourse (language) are fundamentally rhetorical. That is, poems, short stories, and novels are rhetorical, but everyday talk, political speeches, laws, supreme-court proceedings, business reports, scholarly articles, highway signs, street-gang graffiti, rap, and so on are also rhetorical. Indeed, many have claimed, of late, that even non-discursive processes and entities function rhetorically, meaning that architecture, appliance design, the clothes that we wear, urban planning, etc. are legitimate objects of rhetorical study.

This course, then, will help us build a basic understanding of the key terms, principals, and theories that have endured since at least the time of classical Greece. We will read a few key texts by Plato, Marx, and more recent writers, but we will read them critically (that is, rhetorically). For these documents may be "classics," but they are not "truth-telling"—they too are making arguments in specific social settings and addressing specific audiences in order to answer the problems of their day.

Central to our discussions will be issues of social class, justice versus social justice, human rights discourses, and today's debates between the left and right. A few documentary films chosen for their depictions of, say, the tea party and other groups will be shown.

ENGL/ASAM 123: Introduction to Asian-American Literature

CRN: 32405/19879

Days: MWF 1:00-1:50

[Dongho Cha](#)

Race, Culture, and Class in Asian American Literature: This course will introduce you to a range of literature written by Asian American authors and some racial, cultural, political, and economic issues that shape the study of Asians in the U.S. We will consider basic questions about the formation of Asian American identities and about the literary and aesthetic forms of representation explored by Asian American writers and artists. For example, we'll be asking the following questions: What are the foundational experiences and histories that characterize Asian American? What is the relation of Asian Diaspora to the U.S. nation-state? Who is included in the category "Asian American"? How do Asian immigrants become American ethnics? How do they become writers? What do they achieve for themselves and for their groups by participating in national literary and rhetorical traditions? Our reading will include Bharati Mukherjee, Carlos Bulosan, Chang-Rae Lee, Hisaye Yamamoto, Theresa Hak Kyung Cha, Younghill Kang, Maxine Hong Kingston, and others.

200 Level

ENGL 200: Basic English Grammar

CRN: 21003

Days: T/R 9:30 – 10:45am

[Mimi Rosenbush](#)

This course closely examines the English sentence. During the first half of the semester, we will study the function of sentence elements, word classes, the expanded verb pattern, and sentence variations and their applications. The last part of the class will cover morphology and purposeful punctuation. In addition to quizzes and exams, students will complete two projects: a syntactical and morphological analysis of Jabberwocky, and Language Logs, an analysis of grammatically interesting variations of standard sentences. In examining what they intuitively know and have learned about the English language, students will achieve confidence and proficiency in making the grammatical choices necessary to produce meaningful and accessible English sentences.

ENGL 200: Basic English Grammar

CRN: 34460

Days: T/R 12:30 – 1:45pm

[Mimi Rosenbush](#)

This course closely examines the English sentence. During the first half of the semester, we will study the function of sentence elements, word classes, the expanded verb pattern, and sentence variations and their applications. The last part of the class will cover morphology and purposeful punctuation. In addition to quizzes and exams, students will complete two projects: a syntactical and morphological analysis of Jabberwocky, and Language Logs, an analysis of grammatically interesting variations of standard sentences. In examining what they intuitively know and have learned about the English language, students will achieve confidence and proficiency in making the grammatical choices necessary to produce meaningful and accessible English sentences.

ENGL 200: Basic English Grammar

CRN: 35758

Days: MWF 12:00 - 12:50

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 and style. 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 in terms of their grammatical and stylistic choices, recognizing that good writing is situation appropriate. (It is not a remedial grammar class.)

ENGL 200: Basic English 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 and style. 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 in terms of their grammatical and stylistic choices, recognizing that good writing is situation appropriate. (It is not a remedial grammar class.)

ENGL 201: Introduction to the Writing of Non-Fiction Prose

CRN: 12068

MWF 1:00 - 1:50

Chris Girman

In this course you will learn the techniques non-fiction writing by reading a variety of short nonfiction texts and developing your own nonfiction writing skills. We will work in a variety of creative nonfiction genres: personal essay, memoir, literary journalism and cultural critique. Creative non-fiction tends to be ignored as the ugly step-sister compared to its more glamorous and well-known poetic and prose counterparts. The genre has been described as "elusive" and "malleable," but throughout the semester we'll take a look at some of the common elements shared by creative non-fiction works: personal presence of the author, self-discovery and self-exploration, veracity, and the ability to both show a story and tell readers its significance. You can think of creative non-fiction as an engagement with the language of poetry, the dialogue of drama, and the storytelling techniques of fiction. Yet creative non-fiction also engages the more "expressive" genres of diaries, journals, autobiography, music, poetry, and others.

ENGL 202: Media and Professional Writing

CRN: 32314

Days: MWF 10:00 - 10:50

Katherine Parr

This section of English 202 will reflect the workings of the professional workplace. Through readings, class discussions, writing projects, interviews, and Internet based technology, students gain a perspective for today's media and public relations professions. Assignments are drawn from the field of media communications -- public relations, journalism, technical writing. Because media communication has become entwined with the Internet, we will use some of our time on to work in a computer lab. English 202 is the prerequisite for English 493, the English Internship in Non Fiction Writing.

ENGL 202: Media and Professional Writing

CRN: 26210 & 23568

Days: Tu/Th 9:30-10:45 & 11:00-12:15

[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 210: Introduction to the Writing of Poetry

CRN: --

Days: --

[Jacob Boyd](#)

In this course, you will write and share poems in a workshop setting. The objective will be not only to produce and improve your own writing through practice, but also to acquire a critical poetic vocabulary and to familiarize yourself with various poetic strategies. Weekly readings will be focused on widely divergent writers and aspects of craft, including some traditional forms. Writers of all level of experience are welcome.

English 210: Introduction to the Writing of Poetry

CRN: 12086

Days: TR 2:00-3:15

[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. We will be examining both traditional poetic forms as well as free verse strategies as you go about the writing and significant revision of your own poetry. Writing about poetry—both the work of published authors and that of your classmates—will also be a fundamental aspect of the course. It is my hope that through this class you will begin to develop a writing process that will serve you as poets, as well as a deepened appreciation and understanding of the art form.

English 212: Introduction to the Writing of Fiction

CRN: 36170

Days: MWF 2:00-2:50

[Brooks Sterritt](#)

This course concerns itself with the fundamentals of fiction, including (but not limited to) plot, character, setting, and theme. In the first half of the semester we will study the work of writers who have mastered these fundamentals, as well as masters who have chosen to employ them in new ways or scrap them completely. Beyond these macro elements, we will focus on the sentence: its syntax, rhythm, sound, appearance, and efficiency. What makes a sentence pleasing to the eye and ear? What makes a sentence powerful? These and other questions will arise as you begin to complete fiction exercises and create sentences of your own. The course's second half will take the form of a workshop, in which each of you will bring in hard copies of a complete story (10-15 pages) to be constructively critiqued the following week. Your story, as well as your participation in workshop, should demonstrate knowledge of the fundamentals and techniques covered in this course.

ENGL 212: Introduction to the Writing of Fiction

CRN: 12098

Days: TR 12:30-1:45

[Evan Steuber](#)

In this course students will be introduced to the history and techniques of fiction. In the first half of the semester we will read a wide variety of authors who are masters of their craft: we will attempt to get a good mix of conventional fiction and styles as well as a few more experimental approaches to form so a basic understanding is formed of the vast expanse that is labeled “literary fiction.” Imitation and understanding of these techniques will work as the beginnings of students transferring this knowledge to their own fiction. Readings will include such authors as John Barth, Joyce Carol Oates, Flannery O’Conner, William Faulkner, Denis Johnson, Jamaica Kincaid, Margaret Atwood, Ralph Ellison, and more. In the second half of the course students will workshop their own pieces, making use of the techniques and styles that have been identified and explored in the first half of the semester. Each student will have one longer short story work-shopped of 10-15 pages as well as a character sketch of 3-6 pages. At the end of the semester students will turn in a portfolio with revised versions of their work-shopped pieces and a three to four page review of a recent journal publication.

ENGL 212: Introduction to the Writing of Fiction

CRN: 22428

Days: MWF 9-9:50 am

Chris Bryson

This course is designed with two aims in mind: to develop your fiction writing skills and enhance your abilities as readers of fiction. In this course we will begin by reading a number of works by established authors. We will examine the ways in which such writers employ various techniques, styles, and devices. You will write two stories, one shorter (5-7 pages) and one longer (10-12 pages), several short writing exercises of about 2-3 pages each, responses to the weekly readings, and several other short assignments and in-class writing exercises.

ENGL 222: Tutoring in the Writing Center

CRN: 12108/36405

Days: W 2:00-3:15

[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: 12110/36407

Days: T 3:30-4:45

[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: 32315/36408

Days: Thursdays 2:00 - 3:15 pm.

[Vainis Aleksa](#)

The course provides opportunities for students both to help their fellow students and to learn valuable new skills as writers and communicators. Course assignments are primarily analytical; students analyze approaches to tutoring and their own writing. We discuss various methods of writing help that are supportive and respectful of UIC students and instructors. Weekly assignments include readings, quizzes, writing assignments, and a longer project focusing on topics related to tutoring. In addition to a weekly class meeting, 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 various articles available on Blackboard, The Bedford Guide for Writing Tutors by Leigh Ryan and Lisa Zimmerelli, the UIC Writing Center Handbook (available online on the Writing Center's <writingcenter.uic.edu>), and Grammar Moves by Lawrence Weinstein and Thomas Finn. Recommended readings include Writing Analytically by David Rosenwasser and Jill Stephen and Rhetorical Grammar by Martha Kolln and Loretta Gray.

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

CRN: 12114/12118

Days: MW 3-4:50 pm

[Martin Rubin](#)

An overview of film history from the late 19th century to the late 1940s. Topics 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 29607/29608

Days: TR 11:00-12:15

Jennifer Ashton

In this course we'll tackle a small number of works in a variety of genres and media (poetry, short stories, novels, plays, music, and film) and from broad range of time periods. As we think about how to understand these works in formal, theoretical, and historical terms, we'll explore some foundational questions for both the practice and the theory of critical interpretation. We'll start with two basic questions: What is a "text"? And what counts as the "meaning" of a text? As we'll see from the first week of class, the answers to these questions, far from being uncontroversial, have been the subject of longstanding, rigorous debate. We'll study work by a variety of poets, including George Herbert, Edgar Allan Poe, Emily Dickinson, Paul Laurence Dunbar, Gertrude Stein, and Harryette Mullen. We'll also works of fiction by Charles Chesnutt, O. Henry, and Henry James; theatrical work by John Gay and Bertolt Brecht (both script and a film version); and rap by JayZ, 50 Cent and Chief Keef.

ENGL 240: Introduction to Literary and Critical Methods

CRN: 31753/31756

MWF 1:00-1:50

Madhu Dubey

The purpose of this course is to introduce and explain a range of influential approaches to making sense of literature, including formalism, structuralism, psychoanalytical criticism, new historicism, feminism, postcolonial theory, Marxism, and deconstruction, among others. Reading poetry, drama, and fiction by authors ranging from John Donne to Toni Morrison, the course will also help students gain a basic understanding of key questions and debates about literary periods and genres.

Required Readings: Norton critical editions of Shakespeare's *The Tempest*, Mary Shelley's *Frankenstein*, and Henry James' *The Turn of the Screw*, and *Critical Terms for Literary Study*, edited by Frank Lentricchia and Thomas McLaughlin, which will be available at the UIC bookstore. Selection of poems and essays in literary criticism that will be posted on Blackboard. Course Requirements: two 3-page response papers; one 5-page paper close reading a literary text; one 8-10 page final paper.

ENGL 240: Introduction to Literary Studies and Critical Methods

CRN: 29078/29079

M/W/F 2:00-2:50pm

[Natasha Barnes](#)

Do you know to define realism in a novel? Can you tell the difference between an image, a metaphor or explain the concept of metonymy? This course is designed to teach English majors how to read literature. It will cover all the basics of literary form and narrative language. The reading material will teach students how to recognize literary form in poetry and imaginative prose. Students would be familiarized with the main tenets of twentieth-century literary theory: modernism, post colonialism, postmodernism and learn how to recognizes the signature literary tropes associated with each theoretical category. If we have time we will also pay attention to the

emergence of new (or hybrid) literary genres, such as the graphic novel and speculative/Neofuturism literature. Literary texts studied will include Ian McEwan's "Saturday" and "Atonement," Virginia Woolf's "Mrs Dalloway" and Michael Cunningham's "The Hours." Textbooks: All books will be available at the UIC Bookstore, articles and short stories will be uploaded on Blackboard. Students will be required to write 3-4 short papers and a midterm and final exam

ENGL 240: Literary Criticism and Theory

CRN: 22356/22357

Days: Tues/Thurs 2:00-3:15

[Sunil Agnani](#)

Words and Power: An Introduction to Literary Theory

Socrates found poets to be so dangerous he wanted them exiled from his ideal Republic. But what was to be feared from a reckless imagination and a creative re-making of the external world? Both totalitarian and democratic regimes have, arguably, ways of regulating words, spreading myths, and mitigating dissent. This course explores links between literature and the world it describes. Specific topics to consider: what are the links between aesthetics and politics, between words and power? Chronologically, the focus will be on four eras: classical Greece (Plato & Aristotle) as we think of how the sophists related to public debate; Enlightenment Europe, where challenges to monarchic and despotic power found expression in a new type of writing on art and literary texts (Hume, Burke, Kant, de Staël); the nineteenth century (Hegel, Coleridge, Baudelaire, Nietzsche); and finally the modern and contemporary era, where a range of literary theories re-visit and reformulate this question (Saussure, Roland Barthes, Adorno, Benjamin, Foucault, Edward Said, Gayatri Spivak). Due attention will be paid to pessimists as well as optimists (e.g. Matthew Arnold alongside excerpts from Marx).

There was a time, not so long ago, when literary theory was seen as a kind of analytic “toolkit” that could be used to think not only about literary texts, but also “social” texts and cultural works. It served as a bridge between literary study and other disciplines (such as psychology, the study of society and mass-media, anthropology and, closer to home, linguistics). This course aims to revive some of that spirit, and to give students a more fleshed-out sense of the what is at stake in different schools of criticism beyond their names: marxism, the Frankfurt school, structuralism, deconstruction, postcolonial thought. By the end of the course, if you seek it, you will be more adept at working with (or rejecting) these styles of thought and criticism.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: --

Days: TR 12:30-1:45

[Joseph Tabbi](#)

In this introduction to Criticism and Methods, 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 critics as Michael Hardt and Antonio Negri, we will also spend some time with the poetry of Emily Dickinson, A.R. Ammons, Wallace Stevens, and others, whose imaginative work carries on (in a different register) some of the same themes and conceptual explorations as the criticism.

Course requirement: one paper weekly, one page in length and citing at least two passages from

works read in the class, or related work read elsewhere.

ENGL 241: English Literature I: Beginnings to 1660

CRN: 12171

Days: Lecture: MW 12-12:50; Discussion (required) F, 12 & 1 (separate CRN numbers)

Professor Robin Grey

TAs Nicole Cridland and Courtney Sloey

This course will offer a survey of literature from Anglo-Saxon texts through the Middle Ages, the Renaissance, and the Seventeenth Century. The intent is to provide both an historical overview and in-depth readings of texts in these periods. The emphasis throughout will be upon learning how to do a variety of literary analyses (both in subject matter and style), identifying literary genres (drama, lyric and epic poetry, dream visions, etc.), and viewing the authors' literary efforts as cultural artifacts, so this will include the historical contexts of the writings. We will study Viking and Norman culture along with their dragons and military values; and the lives of common people who show us the tension between their lusts and the teachings of the Church during the Middle Ages. We will examine the plight of women and female authors at a time of courtly patronage, the culture's fondness for fairies and other supernatural beings, as well as the perils of being close to the centers of power in the monarchy, both for men and women. We will watch poets woo their ladies all the while complaining of their guile, and we will read significant portions of Milton's *Paradise Lost* – the very first civil war (in Heaven).

The authors read will range from anonymous early texts through Chaucer, Shakespeare, Queen Elizabeth, Thomas Wyatt, Sidney, Sir Thomas More, Hobbes, Aemillia Lanyer, Mary Wroth, John Donne, and John Milton. Some of the approaches to the texts will include historical and feminist, among others.

Requirements: Norton Anthology of English Literature Vols. A & B – 9th Edition ONLY

Exams: 1 In-Class Midterm: a series of short essays, short answers, and identifications

1 In-Class Final Exam: same structure as midterm; cumulative but with an emphasis on material after the midterm

Paper: 2 papers, one 5 pages in length, and another 6-8 pages, typewritten, double-spaced with 1 inch margins, 12-pitch characters). Topics: a number of topic choices will be distributed each time a paper is due and distributed 2-3 weeks ahead of the due date.

Attendance: mandatory; requires signing in during each class on a sign-up sheet. No more than a total of 5 absences will be permitted.

Note-Taking is a must in order to do well in the course. Have the texts read before you come to class. Write down any questions or observations as you read and offer them in class. **BRING YOUR TEXT TO CLASS EACH AND EVERY CLASS.**

ENGL 242: History of English Literature II: 1660-1900

CRN: 38155

Days: Lecture MW 11:00-11:50, Section F, 11:00-11:50

Nicholas Brown

English Literature from Stuart Restoration to Imperial Crisis

This course undertakes the impossible task of surveying over two hundred years of English literature in fifteen weeks. From allegory to lyric, from essay to novel, from ballad to dramatic monologue; from the scandalous affairs of Restoration comedy to the chaste attachments of Victorian verse; from the origins of the English novel with Daniel Defoe to its apotheosis in George Eliot (and to its transformation in Joseph Conrad): this 240-year stretch of literary history is crowded with new forms and new thematic and narrative material. The reading load for this course will therefore be heavy. Since this course is designed for English majors, it is presumed that students will arrange their semester to enable them to devote sufficient time to it. The payoff will be worth the effort. This semester will provide a solid backbone to the study of the period and a strong basis on which to begin a study of twentieth-century literature.

ENGL 243: American Literature: Beginnings to 1900

CRN: 12200

Days: MW 9:00-9:50

[Terence Whalen](#)

This course will examine some of the principal works of American literature written before 1914. Primary emphasis will be upon close reading and study, but we will also devote some attention to the social and cultural background of selected texts. Longer works will include Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Nathaniel Hawthorne, *The Scarlet Letter*; and Edith Wharton, *The House of Mirth*. Requirements: two short papers; mid-term and final exams; written preparation and possible random quizzes; and class participation. Attendance is mandatory.

300 Level

ENGL 302 / MOVI 302 Studies in Film: Japanese Cinema

CRN: 21666 /24426

M: 3- 5:45 (screening); W: 3- 4:50 (discussion & clips)

Robin Grey

This course will be entirely devoted to Japanese Cinema and is meant to introduce Western viewers to Japanese cinematic culture. The course will include genres and types of film that come out of Japan's ancient past (ghost stories, revenge stories, ancestral worship, and myths) as well as more modern topics and themes that will include World War II, modern existential angst, erotica, and anime. In part the course will develop chronologically to give a history of the medium in Japan. In part it will also aim for depth with more than one film from some of Japan's most famous directors, such as Akira Kurosawa, Kenji Mizoguchi, Yasujiro Ozu, Kaneto Shindo, and Hiroshi Teshigahara, among others. I will include interviews with directors and cinematographers when possible and I will also bring in other arts that have had an impact on Japanese film (some from my own collection), including wood block prints, textiles, ceramics, as well as films of other performance-focused theater such as Noh plays and Kabuki theatre. Although this 300-level course will assume some familiarity on the part of students with cinematic terms and techniques, because it is focused on Japanese film, many of these will be re-introduced along the way because they are distinct from Western films in many respects. Virtually all the films will be in Japanese with subtitles. No linguistic knowledge of Japanese is expected.

A small number of texts will be required and some articles will be posted to Blackboard.

Requirements: 2 short papers, midterm and final exam.
Feel free to contact me if you have questions: rgrey@uic.edu

English 305: American History and American Fiction

CRN: 38379

Days: TR 11-12:15

Chris Messenger

A study of some paired texts that raise multiple issues of the use of American history in American fiction, with particular attention to the following.

1. Families and Dwellings: Cather, *THE PROFESSOR'S HOUSE*; Hemingway, *IN OUR TIME*; Fitzgerald, "The Diamond as Big As the Ritz."
2. American Romance: Hawthorne, *THE BLITHEDALE ROMANCE*; Updike, *COUPLES*.
3. The Cold War: Doctorow, *THE BOOK OF DANIEL*; Coover, *THE PUBLIC BURNING*; Kushner, *ANGELS IN AMERICA*.
4. Utopia/Dystopia: LeGuin, *THE DISPOSSESSED*; Atwood, *ORYX AND CRAKE*.

Two Short (4-5pp.) papers, Mid-Term, Take-Home final, several ungraded reaction papers. Discussion format whenever possible. Inquiries welcome (chrism1@uic.edu). Summer is a great time to do some course reading of good books and get ahead in our game.

ENGL 311: Medieval English Literature

CRN: 27719

Days: TR 9:30-10:45

[Alfred Thomas](#)

This course focuses on literary texts of the medieval period (approximately 1000 to 1500 CE) usually not covered in English 241. Its intention is to provide the student with an in-depth appreciation of a rich trilingual culture (English, Anglo-Norman, and Latin) extending from the Old English elegies "The Seafarer" and "The Wanderer" to Sir Thomas Malory's swansong for medieval chivalry, *The Morte Darthur*. Other readings include Geoffrey of Monmouth's monumental *History of the Kings of Britain* (which gave to the world the legendary figures of King Arthur and King Lear); the Breton Lays of Marie de France; Sir Orfeo (a medieval retelling of the Classical myth of Orpheus and Eurydice); *Sir Gawain and the Green Knight* (one of the most outstanding Arthurian romances of the European Middle Ages); *Pearl* (a moving elegy on the death of a beloved daughter); selected stories from Chaucer's *Canterbury Tales*; the *Showings of the anchoress Julian of Norwich*, and the *Book of Margery Kempe*, the earliest autobiography in the English language.

ENGL 313: Shakespearean Tragedy

CRN 38143/38144

Days: TR 12:30-1:45

[Mary Beth Rose](#)

This course will explore seven of Shakespeare's major tragedies. Our discussions will consider the unique characteristics of Shakespearean tragic form and will focus on the changing construction of tragic heroism; the ways in which the plays represent transforming conceptions of gender and sexuality, and conflicted representations of political authority, race, and social class.

ENGL 327: Contemporary American Literature: 1980 to the Present
CRN 32316

Days: TR 2:00-3:15

Jennifer Ashton

How does literature respond to crisis? We'll explore this question around several significant events and developments in our contemporary moment, which may include: the World Trade Center attacks of 2001 and the military conflicts that followed; the housing bubble and financial crisis that erupted in 2008 and the Occupy protests that followed; responses to police violence and incarceration; responses to border control and immigration; and responses to climate change and ecological crisis. We'll look at works of poetry and fiction by writers who may include Kevin Davies, Ben Lerner, Tao Lin, Mark Nowak, Joseph O'Neill, Claudia Rankine, Evie Shockley, Juliana Spahr, Colson Whitehead, and C.D. Wright, among others. The course requirements include in-class work and contribution to discussion, 2 short papers on assigned topics, one paper on a topic chosen from among several that students develop and propose, and a final group presentation.

ENGL 328: Asian American Literature

CRN: 19897/27063

Days: MWF 1:00-1:50

[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 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*, Dao Strom's *Grass Roof, Tin Roof*, and Jhumpa Lahiri's *Interpreter of Maladies*. The course requirements include 3 short papers.

ENGL 341: Popular Culture: Undead in American Literature

CRN: 38159

Days: MWF 12-12:50

[Terence Whalen](#)

"Undead" could be used to designate a specific literary motif or genre, but in this course we shall use the term to create a field of inquiry. For this reason, the term "undead" will remain somewhat fluid in meaning, and the field or object of study will necessarily remain open-ended. We will undoubtedly be influenced by contemporary American culture as we work through nineteenth-century texts, but we should not assume that there is a direct or inevitable link between earlier versions of supernatural death and contemporary versions of a zombie apocalypse (I avoided the z-word as long as I could). We will begin with a substantial sampling of nineteenth-century texts (Twain, *Adventures of Huckleberry Finn*; Wharton, *Ethan Frome*; Hawthorne, *The Scarlet Letter*; and selected texts by Poe and Melville). Next we will consider a number of contemporary texts in which the emergence of the undead precipitates the complete breakdown of human society: Richard Matheson, *I Am Legend*; Justin Cronin, *The Passage*; Ben

Tripp, Rise Again; and perhaps a zombie film or two. Assignments include an annotated bibliography, two papers, written preparation, possible quizzes, and class participation. Attendance is mandatory. Reading is more than mandatory—it is the foundation of all we do.

ENGL 342: Cultural and Media Studies: Television and American Culture, Past and Present
CRN: 35485

T 3:30-5:30; R 3:30-4:45

Marsha Cassidy

This course studies contemporary US television within the context of TV's past, focusing on television's relationship to significant social, cultural, and ideological movements, especially those that emerged around gender, race, ethnicity, and sexual orientation. Television theory is central, too, with readings that emphasize industry, genre, somatic, and narrative theory; TV aesthetics; and postmodernism. We also address the most current questions raised about television. As TV production and viewing move to multiple platforms, what does "television" mean today? And have we entered a new Golden Age of TV programming? If so, what constitutes "quality television"? In the past, screenings have included *The Simpsons*, *I Spy*, *Charlie's Angels*, *Chico and the Man*, *All in the Family*, *Sex and the City*, *Twin Peaks*, *Miami Vice*, Margaret Cho's *All-American Girl*, *Will and Grace*, political satire, and television's crisis coverage. Lectures include a range of exemplary clips from TV's past. The course follows the seminar model, with students contributing course topics in presentations and online Blogs. Students also complete several short response papers, a midterm, and one research paper of 8-10 pages. Class meets Tuesday and Thursday, from 3:30-4:45. From 4:45-5:30 on Tuesdays, we screen television programs relevant to our discussion.

ENGL 374: Rhetorical Studies—What is Democracy? What is Capitalism?

Fall 2015

MWF: 2-2:50

[Ralph Cintron](#)

The term "political economy" is an old-fashioned word that was quite popular before economics carved out its own niche as a specialized discipline. In rhetorical studies the term is back in vogue in part because in the real world it is difficult to separate economic matters from political matters from rhetorical performances, particularly public debates. When people vote from their "pocket book," for instance, they are stating rather explicitly that their wealth, or lack of, is helping them to choose their representative. The purpose of this course will be to examine canonical texts in rhetorical theory and to use them to think about theories of politics and economics. We will also pay considerable attention to popular texts/speeches whose premises rest on specific political and economic ideas. Topics such as rights, oligarchy, equality, the free market, justice versus social justice, the tea party (libertarianism), and liberalism will be addressed. We will read all texts through the lenses of rhetorical theory and practice. The course will also examine an occasional video and photographs in order to talk about "visual rhetoric."

ENGL 427: Topics in American Literature and Culture, 1900-present

CRN: 35518/35519

Days: TR 3:30-6:15

[Joseph Tabbi](#)

A consideration of recent work by established and emerging novelists and conceptual writers in the United States and how such work bears on longstanding international debates on World Literature, World Systems, and (more recently) the rise of Neoliberalism in the U.S. and elsewhere. Attention will be given to novelists and poets (A. R. Ammons, James Merrill, Thomas Pynchon, Lynne Tillman, William T Vollman, David Foster Wallace,) who discover ways not to deny to the systems that increasingly define contemporary life, and not to resist these systems mindlessly, but rather to reform the systems - and at the same time do the hard work of reforming, informing, and remaking oneself. Formally, the works are also chosen for their adaptive qualities, the way they do not simply follow the rules of a given genre or mode, but rather use these formulas toward unpredictable, innovative ends. This plasticity of form extends even to the mixture of poetry and essayistic writing, image and narrative, and other combinations of fields and practices normally kept separate.

One in-class presentation (3-4 pages); an annotated bibliography on 5-8 works by mid-term; and final papers of 12-15 pages.

400 Level

ENGL 419: Topics in Romantic Literature and Culture

CRN: 35514/35515

Days: T 3:30-6:15

[Mark Canuel](#)

Romanticism and the Gothic

Romantic writers were often uncomfortable with the overwrought emotions and exaggerated characters found in “Gothic” novels about ghosts, monsters, and bloodthirsty villains. But they also eagerly read them and frequently imitated them. In this class, we begin by reading examples of Gothic fiction and ballads, and discuss what might have made them formally and philosophically interesting. Then we follow with a wide range of Romantic literary texts that departed from them while also clearly drawing upon their insights and preoccupations, from Wordsworth and Coleridge’s Lyrical Ballads to Jane Austen’s Mansfield Park. While attending to the formal properties of literary works and the terms needed to describe them, we will also focus on a still wider circuit of questions that arise around the Romantic reception of Gothic literature: how did Gothicism provide a language for talking about political revolution and class struggle? How did it invite speculations about religious and secular institutions? How did it inspire arguments and counterarguments about gender and race? Requirements: attendance, 1 presentation, two papers, midterm examination, final examination, occasional online discussions.

ENGL 429: Topics in Literature and Culture

CRN: 34462/34463

Days: M 3:00 - 5:45

Nicholas Brown

The Brazilian Novel in English Translation, 1850-2000

Brazil has one of the liveliest literary traditions in Latin America, one whose canonical texts

trace the history of Brazil from slaveholding agricultural society to, as one of the BRiC nations, an advanced neoliberal economy — a society whose origins in latifundia have, however, by no means been effaced. By far the largest country in Latin America (with currently nearly twice the population of Mexico), Brazil is nonetheless linguistically isolated from the rest of Latin America, and its literature, whose major works stand (and conceive of themselves as standing) on a level with any world literature, is relatively under-examined in the United States. This course will take on the history of the Brazilian novel from the publication of Manuel Antônio de Almeida's *Memories of a Militia Sergeant* (1852, considered by the great Brazilian sociologist and critic Antonio Candido a taking-off point for the development of a distinctively Brazilian literature) to the end of the twentieth century with Paulo Lins's *City of God* in 1997. Primary texts may include works by Manuel Antônio de Almeida, José de Alencar, Aluísio de Acevedo, Machado de Assis, Mario de Andrade, Graciliano Ramos, Rachel de Queiroz, João Guimarães Rosa, Clarice Lispector, Antonio Callado, Chico Buarque, Paulo Lins, and others.

Note

Texts will be in English, and papers may be written in English. However, students who wish to read some or all of the texts in Portuguese or submit work in Portuguese are welcome to do so.

Books

Manuel Antônio de Almeida, *Memories of a Militia Sergeant*

José de Alencar, *Senhora*

Aluísio de Acevedo, *The Slum*

Machado de Assis, *Dom Casmurro*

Mario de Andrade, *Macunaíma*

Cyro dos Anjos, *Diary of a Civil Servant*

Graciliano Ramos, *Barren Lives*

Rachel de Queiroz, *The Three Marias*

João Guimarães Rosa, *Devil to Pay in the Backlands*

Clarice Lispector, *The Passion According to G.H.*

Antonio Callado, *Quarup*

Chico Buarque, *Turbulence*

Paulo Lins, *City of God*

ENGL 445: Topics in Disability Studies

CRN:35407/35409

Days: W, 3:00-5:45

Lennard Davis (lendavis@uic.edu)

This course will take advantage of the fact that this year is the 25th anniversary of the Americans With Disabilities Act [ADA]. We will look at the foundation of disability studies as well as contemporary controversies and critical viewpoints. We will consider the lived experience of people with disabilities after the ADA as well as focus on the implications behind the US law and its consequences. Reading literature, theory, and watching films related to disability, we will examine the cultural effects of disability.

ENG 474: The Invisible Made Visible: Writers of Color in American Speculative Literature

CRN: 33613 / 33614

Days: TTh 9:30 – 10:45, LH 207

[Mary Anne Mohanraj](#)

In this course we will examine speculative literature authored by American writers of color. Speculative literature is a catch-all term meant to inclusively span the breadth of fantastic literature, encompassing literature ranging from hard science fiction to epic fantasy to ghost stories to horror to folk and fairy tales to slipstream to magical realism to modern myth-making - any piece of literature containing a fabulist or speculative element. Writers of color will primarily be limited to non-white writers, although the nuanced details of that definition will be discussed further during class. Readings will include books authored by Samuel R. Delany, Octavia Butler, Nnedi Okorafor, and Hiromi Goto, and anthologies edited by Sheree R. Thomas, Nisi Shawl, and Uppinder Mehan / Nalo Hopkinson.

ENGL 478: The Bible as Literature

CRN: 29627/29628

Days: MWF 12:00-12:50

[Rachel Havrelock](#)

The Hebrew Bible is a lively and intriguing literary work. As Erich Auerbach, the literary critic, famously put it, the Hebrew Bible is "fraught with background." This means, among other things, that the interpretation of a single biblical story requires knowledge of other biblical stories. Students grasp this context created by the biblical canon as they read the major narrative portions of the Hebrew Bible. Each class meeting concerns a set of biblical texts read alongside a theoretical treatment. Students will learn techniques of analyzing the Hebrew Bible and engage in discussions of the primary texts and secondary readings.

Following five weeks of class discussion and the deadline for the first paper, students will participate in the study-pair technique. The study-pairs are modeled on the mode of inquiry in ancient academies. In these modern day study-pairs, students are matched with a dialogue partner in order to discuss assigned questions and biblical texts. As the students prepare an essay based on these questions, they work with their study partner on editing drafts as well as the final version. Study-pairs draw all of the students into a dialogue and give each student a chance to express reactions to the text. The study-pairs enable students to work on public speaking, writing, and editing skills.

ENGL 481

CRN: 33811/33812

Time: TR 2:00-3:15 PM

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 teachers construct and enact lesson and unit plans within the discipline. Special attention will be paid to the ways in which texts interact with one another (how they align, how they contradict), and how 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 486: Teaching of Writing in Middle and Secondary Schools

CRN: --

TR 11:00-12:15

Gerald Graff

Until recently, the assumption has often been that personal narrative genres of writing are the most appropriate ones to emphasize when teaching writing (as well as reading) to middle and secondary school students. The Common Core State Standards, however, seem to shift the emphasis in writing instruction to the argumentative essay, just as in reading they shift the emphasis from literature to “informational texts.” This debate over whether writing teachers should prioritize personal narrative or expository argument--or some combination of both--will frame much of the work of this course and will organize many of the course readings. Assigned texts will include Kirby and Crovitz, *Inside/Out: Strategies for Teaching Writing* (4th ed.); Graff and Birkenstein, *They Say/I Say: The Moves That Matter in Academic Writing* (3rd ed.), T. R. Johnson, ed. *Teaching Composition: Background Readings* (3rd ed.). Students will be asked to develop their own positions in writing and class presentations about the debate over what kind of writing should be favored in middle and secondary schools as well as to write both stories and arguments.

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. Addresses recent changes in Language Arts instruction including: close reading for the Common Core; critical reading of nonfiction; 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 twelve or more hours visiting excellent teachers' classrooms in preparation for the edTPA 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

[Chris Glomski](#)

English 490 is the advanced undergraduate poetry workshop and the successor to English 210, which is its pre-requisite (and in which UIC students are required to achieve a grade of “B” or better). If you enroll for this course you are expected to have a working knowledge of basic poetic forms, meters, and tropes, and to have some experience participating in a creative writing workshop. In addition to pursuing your own work, you should be prepared to respond to various poetic writing assignments (intermittently given throughout the semester), to offer regular critical commentary on peer work, and to deliver informal, but thoughtful, presentations on assigned topics. Readings will focus on a course topic to be announced. Previous topics have been “Years of the Modern,” “Secrets of Surrealism,” “Literary Anthologies, Literary Communities,” “Poetics of Dissent,” and “Poetry, Technology, and Social Media.”

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 a majority 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: 35763/35764

Days: W, 3-5:45 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 Non Fiction Prose

CRN: 12510/20346

Days: TR 2-3:15

Lisa Stolley

This course is for creative nonfiction writers who have a working knowledge of the components and structure of the personal and literary journalistic essay. You will continue to develop voice, style and technique through close reading and analysis of published nonfiction, and through writing and workshoping of your own essays. Attention to narrative necessities – detail, characterization, setting, etc. and how they work together to create the whole of a successful essay– will be an important aspect of this course. Through exploration of the architecture of published, literary essays, students will create a set of criteria with which to evaluate essay drafts

in the workshop setting. The end goal of this course is to emerge with a completed, polished nonfiction essay.

ENGL 493: Internship in Nonfiction Writing

CRN: 25243/25344

Days: R 3:30-4:45 p.m.

[Linda Landis Andrews](#)

The metropolitan area of Chicago offers many internship opportunities for English majors in public relations, magazines, non-profits, associations, corporations, government agencies, and fundraising. Tasks vary and may involve writing and managing social media for an organization, feature stories, or blogs; or interviewing employees for an organization's newsletter. While students are writing, editing, or researching approximately 14 hours a week in an internship, they are enrolled simultaneously in English 493, a six- or three-credit course that meets once a week. Writing samples, resumes and cover letters, which are generated in ENGL 202, are required to apply for an internship. In the ENGL 493 class students share knowledge gained in the internship, write short papers, and learn about writing for a public audience. Through internships students examine different work cultures, gain professional skills, and build a network of contacts leading to jobs after graduation.

ENGL 498/499: Student Teaching with Seminar

CRN's: 12518/12530

Time: Wed. 4-5:45 pm

English 498/499 is the semester of student teaching for English education students, plus the accompanying weekly seminar. These courses are to be taken concurrently, and they are only open to student teachers. Eligible students must enroll in both courses, and for each course students must enroll in both a lecture and discussion section. (In other words, students will enroll in a total of four CRN's: two for Engl. 498 and two for Engl. 499.) Students may select any discussion CRN that is still open.

The purpose of these courses is to support student teachers' efforts to negotiate the complexities they will encounter in classrooms and to facilitate their growth and development as English teachers. Student teachers will spend the term working in an area secondary school, where they will be guided by a mentor teacher and a university field instructor. The Wednesday seminar is structured to encourage three different sorts of conversations and activities: 1) those that invite reflection upon classroom teaching, 2) those that allow student teachers to collaborate with their colleagues and field instructors to prepare for upcoming teaching, and 3) those that address issues regarding a job search and ongoing professional development.

500 Level

ENGL 503: PhD Proseminar

CRN: --

Days: W, 5:00-8:00

Anna Kornbluh

Reading Critically

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, n+1, 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. Our engagements with literary critical methodology and literary theory will therefore not be survey oriented, but center on the very question of modernity, on the institution called literature, on prevailing trends in novel theory, on structuralism, Marxism, and formalism, and on recent critical debates. Readings will likely include works by GWF Hegel, Mieke Bal, Jonathan Culler, Jacques Derrida, Paul De Man, Shoshanna Felman, Fredric Jameson, Barbara Johnson, Caroline Levine, Georg Lukacs, Franco Moretti, Jacques Rancière, and novels by authors such as Charles Dickens, Henry James, Virginia Woolf, Djuna Barnes, and Tom McCarthy.

ENGL 517: Heroism in English Literature

CRN 35521

Days: W 2:00-4:50

[Mary Beth Rose](#)

What constitutes heroism? What are the differences, if any, between male and female heroes? For most readers and spectators, heroism calls to mind socially and morally elevated protagonists embarking on active adventures: courageously confronting danger; valiantly rescuing the helpless; exploring and claiming unconquered terrain. A second model presents a hero as one who endures, patiently suffering catastrophe, grief, and pain. We will examine both these representations of the heroic and their impact on literary form. In addition we will explore the transformation of the heroic throughout centuries of English literature, investigating how representations of heroism illuminate a culture’s fundamental ways of assigning meaning and determining value.

Readings will include Beowulf, Sir Gawain and the Green Knight, Shakespeare’s Macbeth and Antony and Cleopatra; Milton’s Samson Agonistes, Aphra Behn’s Oroonoko, Mary Astell’s Some Reflections Upon Marriage, Jane Austen’s Emma, Virginia Woolf’s To the Lighthouse, and Tony Kushner’s Angels in America

ENGL 525: Seminar in Eighteenth-Century Studies

CRN: 34459

Days: R, 5:00-7:50 PM

[Sunil Agnani](#)

The Enlightenment & Postcolonial Thought

This course ranges between Europe and the former colonial world, making explicit links between the eighteenth century and the present. In particular, we consider an Enlightenment past emerging in eighteenth-century Europe, and a postcolonial present drawing examples from South Asia and the Caribbean. We begin by considering the contradiction in the Enlightenment between languages of universal rights and freedom and practices of colonialism and slavery.

How did writers and thinkers in the British and French context reconcile "empire and liberty," or commerce with conquest? What possibilities existed for an anticolonial perspective? The philosophes, it has been argued, were interested in liberating not only French citizens from the ancien regime, but also many of those enslaved in the colonies. Yet were there limitations to their political imagination of freedom?

We trace the emergence of the forms of thought and critique in the European Enlightenment, taking that word to mean the plural styles of analysis which arise in this period. We turn from there to examine the collision (or compatibility) with the projects of territorial empire in the period. Implicitly we will span multiple periods as we move forward to the era of decolonization to examine the engagement with these earlier writers in the 20th century (in the Francophone context recently described as "colonial humanism") and the contemporary period. The class will conclude with recent critical work on the "anthropocene" as presenting a new challenge (and temporality), one in which the forms of the human re-emerge through a shared condition in place of the emphasis on philosophies of difference. Enlightenment, empire and decolonization, followed by globalization, are in this conception reconfigured in a new way. Eighteenth-century authors: John Locke, Denis Diderot, Jean-Jacques Rousseau, Edmund Burke, Immanuel Kant, Olaudah Equiano. Essays from Sartre, Frantz Fanon, and Aimé Césaire. Critical & theoretical works from: Simon Gikandi, David Scott, Ranajit Guha, Edward Said, Gayatri Spivak, Ian Baucom, Partha Chatterjee, Gary Wilder, Dipesh Chakrabarty.

ENGL 550: Seminar in American Literature

CRN 36967

Days: R, 2:00-5:00

Walter Benn Michaels

This course will be about American literature (fiction, poetry and maybe some social or philosophical writings, e.g. the Agrarian manifesto, I'll Take My Stand or John Dewey's Art as Experience) in the period between 1928 and 1941. I haven't yet decided on a final list of texts (and students committed to taking the course should feel free to email me with suggestions) but relevant possibilities would include works by James Agee, Willa Cather, Jack Conroy, William Faulkner, F. Scott Fitzgerald, Ernest Hemingway, Zora Neale Hurston, Ezra Pound, Henry Roth, Muriel Rukeyser, Gertrude Stein, John Steinbeck, William Carlos Williams and Richard Wright (not all of these, obviously). It's also possible we might want to look at some texts from outside the U.S. -- by Wyndham Lewis or Jean-Paul Sartre, say. I will at the beginning of the summer send everyone who is planning to take the course a final list of texts and some supplementary critical reading.

ENGL 571: Program for Writers Fiction Workshop

CRN: 33333

Days: T 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.

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

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.

071

ENGL 071: Introduction to Academic Writing: Writing about the Media

CRN: 30519 / 30964

Days: TR 12:30-1:45; 2:00-3:15

Katherine 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 cover a range of perspectives on the news media. Exploring the intersecting mediascapes, we critically think and write about the production, dissemination and reception of news in Chicago, the United States and the English-speaking world. Synthesizing our assignments, we end the semester writing a media manifesto in which we outline and advocate for a media practice that suits our individual

needs, preferences and politics. These projects – as well as our in-class work – are based on the cornerstone of the UIC composition program: situated writing. We consider how situation shapes genre choice, how language choices produce consequences, and how the ideas we generate as a class this semester can impact a broader social context.

ENGL 071: Introduction to Academic Writing: "Popular Music and Politics"

CRN: 30509 / 30513 / 30501

Days: MWF 10:00-10:50; 11:00-11:50; 1:00-1:50

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.

ENGL 071: Writing, Identity, & Institutions

CRN: 30505 / 30512

MWF 9:00-9:50; 11:00-11:50

Aaron Krall

How do college writing courses imagine writers, produce identities, and shape public institutions? In this course, we will develop and pursue a sustained inquiry about the intersections between writers, texts, and institutions. Beginning with our own writing experiences, we will explore the history and function of first-year writing courses, the kinds of writers they hope to produce, the methods they employ, and their effects on students, universities, businesses, and the public sphere. Our course will structure this inquiry through a series of argumentative writing projects that will ask you to actively participate in a variety of genres, as well as an examination of their contexts (social and physical locations) and their consequences (the changes they might produce in the world). As we explore the situations and genres that motivate and organize these projects, we will attend to the language choices that writers make and the expectations and conventions that shape these choices.

ENGL 071: Introduction to Academic Writing: Writing About Representations of Marginalized Groups

CRN: 30502 / 30517

TR: 8:00-9:15; 12:30-1:45

Robin Petrovic

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.

160

ENGL 160: Writing for Social Justice

CRN: 11330 / 11385

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

Danielle Bauman-Epstein

One of the ways in which we can critique society and offer our own vision for the future is through writing in a public context. Letters to the editor, published articles, blog posts, project proposals, and even letters/emails have the potential to challenge injustice and present potential solutions, as well as to open a dialogue with others. In this course we will develop our understanding of the social aspect of writing in order to consider its potential as an instrument for enacting social, political, and economic justice. Through writing projects in four genres, students will gain experience engaging with questions of equality, access, and humaneness at the local and global level, and will become more familiar with writing for a public audience.

ENGL 160: Reading and Relating to History

CRN: 24124 / 11534

MWF 10:00-10:50; 12-12.50

Gregor Baszak

The nineteenth century socialist thinker Karl Marx once wrote that attaining a critical consciousness of history “is not a matter of drawing a great dividing line between past and future, but of carrying out the thoughts of the past.” Our approach to reading and relating to history will be similar: We will not be treating history as something that is past and can therefore be thoroughly left behind, but as something that still tasks us, something that is always present when we conduct the business of our present lives. We will ask: In what ways do past events and experiences still live on in our current moment? How does history influence how we go about our lives? How does it influence how we meet our own respective or collective futures? Over the course of this semester, you will compose, piece-by-piece, a portfolio featuring four writing projects: an interview, a movie review, an argumentative essay, and a team debate. As we draft, edit and revise these writing projects, we will also discuss how to best manage argumentative structure, tone, rhetorical appeals, and grammar mechanics. We will read crucial texts dealing with the theme of our class, watch movies, documentaries, and approach questions of history from different kinds of disciplinary perspectives to gain a wholesome appreciation of the role of history in our own lives and in our society.

ENGL 160: “The Horror! The Horror!”

CRN: 32837 (TR 12:30-1:45)

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: Stand-Up Comedy: Writing in Genres

CRN: 11575

MWF 11:00-11:50

Chris Bryson

The main purpose of this class is to provide you with writing experience that you can use throughout your entire career here at UIC as a contributing member of an academic community. Specifically, you will employ a variety of reading and writing strategies to draft and revise four major writing projects: a Dialogue, a Review, an Argumentative Essay, and a Personal Essay. In each of these projects, situation and genre will operate as guiding concepts, and your subject will be standup comedy. In order to complete these projects with confidence and clarity, you will spend a significant amount of time in class focusing on areas key to reading and writing at the college level. Specifically, you will:

- Focus on annotation and other strategies which will help you map out, remember, and analyze texts
- Focus on in-class note taking in order to better remember and utilize what happens in class
- Focus on rhetorical triangle as a model for analyzing the writing strategies of others, and for analyzing the knowledge, attitudes, and expectations of the audience that will read your writing
- Focus on situation, genre, language, and consequences as key concepts in writing
- Focus on paragraph structure, i.e. how to formulate topic sentences, gather supporting evidence, and how to make explicit transitions both within and between paragraphs in order to increase logic and coherence
- Focus on sentence structure and grammar, i.e. parts of speech, the relationship between subject and predicate, simple and complex sentences, and the purpose of various types of punctuation

ENGL 160: Writing Across Campus

CRN: 23296, 11583

TR 9:30-10:45, TR 11:00-12:15

Jose Castellanos

In this course, we will write to explore a series of situations that affect your campus community, or the Chicago area in general. The situations that this course place you in will lead to the thoughtful creation of four unique pieces of writing all focused on making a difference in society and highlighting problems that may go ignored and underserved. This course approaches writing as a tool for local civic engagement and social change, which will cause you to question some of the important issues that frame our local communities and by extension the entire nation. This course will help you to understand how, as a student, you can use writing as a source of power and enact change. Writing Across Campus invites you to ask questions, explore answers, and take advantage of your own unique abilities as a writer to help shape the world in positive ways.

ENGL 160: Writing as a First-Year Academic

CRN: 11462, MWF 10:00-10:50 / #28745 MWF 2:00-2:50 / #11792 MWF 3:00-3:50

Matthew Corey

You are, suddenly, a first-semester student at a world-class university. This new situation leads to a long series of questions that are likely on your mind: what were the experiences that led you to college, what did you expect to find once you arrived at the University of Illinois at Chicago (UIC), and what do you want most out of college and college life? In this class, which prepares you for university-level writing, you will explore what it means to be a first-semester student at UIC by writing, revising, and submitting to peer review a handful of sustained writing projects. All of these assignments begin with you: each writing project in this class will ask you to write from issues that arise from everyday situations specific to first-year students at UIC. You will complete four such writing projects over the course of the semester: an argumentative essay, an interview-and-profile, a proposal, and a photo essay. To support your writing this semester, you will read a variety of different texts, including blogs about street art in Chicago, an essay on the history of Reggaeton music, and a photo essay about American nationalism and group identity. The purpose of this course is to prepare you for the kinds of writing you will do as a college student, and the kinds of critical thinking that college classes require, regardless of your major.

ENGL 160: Academic Writing II

CRN: 33322

TR 12:30-1:45

Heather Doble

In this course we will examine the history of cultural movements and their relationships to politics, economics and the potential for social change. Reading the Twentieth Anniversary Edition of Greil Marcus's *Lipstick Traces: A Secret History of the Twentieth Century* as our primary text in relation to current media, we will explore the definition of history through music, art and language. This exploration will provide the means to think about the connectedness of historical and cultural movements across and through time. By rethinking the definition of history, we will examine the ways in which the language of historical fact plays into the ability to affect change. Marcus's argument presents a "counterhistory" of the twentieth century connecting the music of the Sex Pistols to other historical voices demanding change like the Brethren of the Free Spirit in medieval Europe, the Dadaists of the early twentieth century and Situationist International in Paris in the 1950s and 1960s. Using Marcus's argument as a framework, we will reflect on the ways current countercultural movements use their voice to create new language as a reaction to historical circumstances. We will also focus on the ways in which these demands and works of art are often assigned an economic value and become commodities to be bought and sold.

ENGL 160: Tailor-Made Texts

CRN 11558, 11505

Days: MWF 10:00-10:50, MWF 11:00-11:50

Jason Douglas

Many of the conveniences and luxuries of modern life that we enjoy are only possible because of mass production. Our cell phones, televisions, cars, and countless other objects are the result of large-scale, modern, industrial manufacturing. But there is still something special about things

that are one of a kind and custom made. There is power and elegance in something that is purpose built to fulfill a particular need. In an era where media is also mass produced, we will approach the possibility of writing as a kind of custom work that produces texts geared toward fulfilling a specific informational or communicative purpose. In this course, students will learn to identify and respond to the cultural and formal demands of specific writing situations, in order to produce a text that is tailored to fulfill a specific purpose. Students will examine the characteristics and elements of several different popular and academic genres in order to determine what makes an effective piece of writing. This will require an awareness of which elements of good writing are necessary for a specific writing situation. We will approach the production of tailor-made texts by developing the skills to write as a reader and to practice writing as a process, which will emphasize the importance of reading and drafting.

ENGL 160: Language, Identity, and Sociolinguistics

CRN 11526

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. During the semester we will write four projects in different genres. Each genre will help 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 our later projects. Finally, we will learn 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 for permission to enroll.

ENGL 160: Writing In Context: Defining Your Voice

CRN: 11560 MWF 10:00-10:50 11601 MWF 11:00-11:50 30965 MWF 1:00-1:50

Jocelyn Eighan

The goal of this course is to encourage you to think critically about current social issues on a local and global scale. We will discuss important topics—like cultural authenticity, the meaning of personal identity, and the global job market—and how these issues 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 identity and your place in the issues we have discussed throughout the semester.

ENGL 160: Academic Writing I

CRN: 11727

Days: TR: 9:30-10:45

Mary Hale

In our technologically connected world, we are surrounded by texts-- text messages, tweets, headlines, emails, advertising slogans, and sound bites. In a democracy, the way in which these texts get manipulated, interpreted, and disseminated has significant impacts on the outcome of

elections and thereby on the creation of domestic and international policy. Honing the skills necessary to be good readers and writers of texts enables us to better engage with our own political moment. In this course, you will develop skills as both a consumer and a composer of media within the situation of an important electoral moment. We will consider some of the ways in which new technologies are providing opportunities and challenges for political engagement, and we will discuss the way in which our writing adapts to accommodate these still developing genres. Over the course of the semester, students will draft and revise four writing projects. We will consider how situation shapes genre choice, how language choices produce consequences, and how the ideas we generate as a class can impact a broader social context.

ENGL 160: Writing into Community Conversations

CRN: 11787 / 11784 / 21630

Days: 11:00-12:15; 12:30-1:45; 3:30-4:45

Mary Hibbeler

This course approaches writing as an instrument of community involvement and a means of instigating social change. Writing is one of the many ways that we can contribute to and participate in our world – from personal letters, web logs, and emails to resumes, articles, formal proposals, and academic presentations. Local, national, and global issues generate numerous forms of public [written] “conversations.” This course invites you to actively participate in these exchanges. Through a series of four writing projects you will be asked to contribute to the public 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: Academic Writing I

CRN: 11818

MWF: 12:00 -12:50

Christopher Girman

In this course you will learn the fundamentals of college writing by constructing several different writing assignments, including the argumentative essay, personal essay, film review, and a feature profile of someone on the UIC campus. In the process, you will improve your ability to organize your ideas, cite relevant sources, and develop your own point of view. In addition, we look at common grammar and sentence structure errors that hamper the effectiveness of college writing assignments. Be prepared to find your own voice in the classroom, on campus, and in the community.

ENGL 160: Writing for Your Career

CRN: 27575

MWF 9:00-9:50

Hannah Green

Just as the courses you take in college prepare you for your intended career, so too does academic writing prepare you for the writing you will encounter in professional settings. This class encourages you to use these similarities to develop as both a professional in your field and as a writer as we analyze the causes, effects, and consequences of writing in a variety of formats.

Because the ability to communicate clearly and effectively is an essential skill for every career, we will focus on writing as a process as we brainstorm, draft, revise, and edit our writing projects. We will also discuss key concepts of academic writing such as persuasive arguments, rhetorical appeals, tone, structure, and the mechanics of grammar. Over the course of the semester, you will compose a portfolio consisting of four major writing projects that contain several genres useful for your careers including: resumes, job and scholarship application letters, a career profile, and a persuasive argumentative essay. From each writing project, you will learn valuable writing skills that you can apply to other courses, writing outside of the university setting, and writing that you will encounter in your future careers.

ENGL 160: Writing in Diverse Workplace and Community Situations

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

Scott Grunow

In this class, we will focus on the hows and whys of writing for diverse audiences you can expect to interact with in real-life workplace and community situations. Writing projects include a memo complaining about unfair treatment by neighbors and employers; an advertisement for a product popular with a specific community; and an argumentative essay focusing on the controversial power of the retail giant Walmart in the global economy. Through these writing projects, this course will develop your confidence as writers and critical thinkers, building on strengths, improving weaknesses, and, overall, help to transition you in order to successfully approach college-level and beyond communication challenges.

ENGL 160: Music as Social Experience: Connecting Lives, Communities, and Environment

CRN 11551 / 27282

Days: TR 9:30-10:45; 11:00-12:15

Ekaterina Kulik

The main goal of this class is to introduce you to writing in academic and public contexts by providing you with strategies and knowledge that you can use to write about ideas which can impact a broader social context. The wider theme of this course is music, or to be more exact, our experience of the musical performance in which we take part whether by performing, listening, rehearsing, practicing, or dancing. We will work on a number of writing projects which, on the one hand, will explore the topic of music as a 'participatory', not merely 'presentational', experience, and on the other, will require that we participate in that social experience through writing.

ENGL 160: Writing About the University

CRN: 11759

Days: MWF 1:00-1:50

Alex Luft

In this section of English 160, we will closely examine what it means to be part of a university in 2015. 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 final portfolio for the course, you'll write a proposal, a profile, a memoir, and an argumentative essay.

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

CRN: 24146 / 30663

Days: MWF 8:00 - 8:50; 9:00 – 9:50

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. In this class, you will complete four writing projects: a review, a brochure, an argumentative essay, and a proposal. Through these 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 these different situational genres. 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 in Academic and Public Contexts: Writing to Explore UIC and Chicago

CRN: 11543 (TR 9:30-10:45), 11539 (TR 2:00-3:15)

Lindsay Marshall

In this course, we'll focus on reading and writing arguments about Chicago—its neighborhoods, politics, history, visual arts, and culture. Over the course of the semester, you will write and revise in several different genres, including a personal essay, a review, an argumentative essay, a photographic essay, and a cover letter. When you're asked to explain why you believe something, for example why something is true or important, you are being asked to make an argument. All arguments have some features in common, but there are also differences depending on the particular situation in which you are being asked to write. A movie review, for example, is one kind of argument; an academic essay is another. We call these different kinds of writing genres: they each respond to a different situation (a reason for writing), have a different kind of language appropriate to them, and have different kinds of consequences in the world. In this course, you will be asked to read and write in five different genres, but what your writing in each of these genres will have in common is that in each case, you will try to make a convincing argument. In the process, you will learn how to create a strong thesis, incorporate evidence and support your claims with persuasive reasons. The goal of this course is to lead you to think about reading and writing not just as a passive activity, but as an active response to a specific situation. Your reading and writing has purpose and consequences: it is not just something you do: it does something in the world. Please note that in this course, you will be required to do SIX community visits—getting to know UIC and the Chicago-land area. Be prepared to travel!

ENGL 160: Writing about Ourselves: Past, Present, and Future Course

CRN: 29462

Days: MWF 12:00-12:50

Russell Mayo

Philosopher Søren Kierkegaard wrote that life can only be understood backwards, but that it must be lived forwards. With this important paradox in mind, we will explore academic writing through the complex, expansive, and fascinating fields of life writing and auto/biographical

studies. To do this, we will reimagine “curriculum” by employing the Latin infinitive form of the verb, *currere* (meaning “to run the course”). Reconceptualizing our work together as a verb rather than a noun requires each of us to be engaged, active participants. Each step in the process of our course will be important as we develop intellectually through memory, self-reflection, and analysis, as well as collectively through the social construction of knowledge. Throughout our work together, we will consider the words of curriculum scholar William Pinar: “How is the future present in the past, the past in the future, and the present in both?” All English 160 students hone their writing skills through four major projects that build an understanding of “situated writing.” Writing is not simply a self-centered activity, and we will see that the process of life writing can serve to engage the individual as well as the community. Together, we will examine a variety of writing techniques and hone our skills as a community of writers. Our specific writing projects will include: 1) an autobiographical memoir, 2) a personal interview and profile, 3) an argumentative essay, and 4) a photo essay with rhetorical analysis. All together, these pieces will constitute a creative non-fiction, auto/biographical portfolio for the student. In the end, beyond having a better sense of writing and reading academic texts, you will engage in personal development through the *currere* method of learning, exploring your own life stories, your identity and representations of self, and your experience across various cultural communities. This course will appeal to students interested in writing, journalism, education, literature, history, the social sciences, gender/cultural/disability studies, or anyone who finds memoirs or auto/biography interesting. As many of you move from high school into college, it is my hope that this first-year writing course will help you transition into critical, engaged, mindful scholars—and human beings!

ENGL 160: Academic Writing 1: Writing Your Way into the World

CRN: 11331

TR 8:00-9:15

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, case studies, book excerpts and other media, you will examine political culture, popular culture, the city of Chicago, and your place in the country and the world. You will express and examine your perspectives regarding these issues and evaluate perspectives 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. This course will challenge you, improve your writing skills, and help you engage in a public conversation. It might even be actual fun.

ENG 160: Writing in and for Academic and Public Contexts: Rhetoric and Politics in the 21st Century

CRN: 11548

Days: MWF 9:00-9:50

Courtney Sloey

This class is meant to expose you to the world of writing, rhetoric, democracy, and politics. “Democracy” is a term whose meaning and use has changed and evolved within the environments and workings of government, education, media, and foreign affairs. What did it mean for ancient Greece, the original “founding fathers” of the United States, women suffragists, and civil rights activists? What does it mean American citizens today? Why fight for it? Why

should countries write it into their constitutions? This class will allow you to explore social issues relevant to the overall question on what it means to live and think democratically. During the semester, you will write arguments, research papers, speeches, and even poems about various social issues important and contingent to democratic values. The course will empower you by providing the tools and history to understand a belief system intrinsic to our culture. Readings will take both an American and global perspective and draw from across a wide historical range from the writings of ancient Greece to contemporary political commentary on democracy in global current events. Course Goals: • To build your confidence in college-level thinking and writing • To sharpen your understanding of the rhetorical situation, whenever you speak, write, or read • To sharpen your awareness of rhetoric doing & shaping things around you—shaping culture, shaping style, shaping history, shaping the economy, shaping policies, shaping institutions • To connect what you're learning in class to the wider world • To sharpen your awareness of your likely, intended audience/s for the writing that you do • To help you be more strategic about whatever arguments you make

ENGL 160: Writing about American Cultural Myths

CRN: 30661 / 11821 / 11446

Days: 9:00-9:50; 12:00-12:50; 1:00-1:50

Marla Weeg

In this course you will work on your critical reading and writing skills to help you in your academic career at UIC. The core reading material we will look at will be from Gary Colombo, Robert Cullen, and Bonnie Lisle's *Rereading America* (Eighth Edition). This book centers on some of the prevalent cultural myths in America. The publisher states, "Rereading America takes on the myths that dominate U.S. Culture: family, education, success, gender roles, race and the environment." Although we will be analyzing and using critical thinking in the readings, primarily this course provides the opportunity to explore writing and its consequences in four different situations and genres. Through a selection of readings centered on the cultural myths of America, you will explore the ways that different written genres have an impact on their audiences and how the rhetorical construction of these genres can be effective in different situations. Each writing project lasts three weeks, and asks students to work in different genres, including personal and argumentative essays, the opinion piece, and a dialogue.

ENGL 160: Writing Your Way into the Public Conversation:

CRN: 11803

Days: 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 which has 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.

ENGL 160: Writing on Chicago Neighborhoods

CRN: 11327

Days: MWF 2:00-2:50

Sylvia Wolak

In this course we will examine Chicago neighborhoods and your place in them as a UIC student. Discussions will focus on critical conversations about Chicago as a neighborhood-centric city and reflective writing projects that address your ideas in relation to Chicago. You will be asked to develop connections between those ideas in situated writing exercises that will engage you with your surroundings. The four writing project genres you will engage in are: the review, the memoir, the argumentative essay, and the photo essay. These assignments are aimed to enhance your understanding of writing genres, to spark a critical understanding of how the language of each genre produces consequences, and finally to connect these concepts through a situated writing experience that evolves from your position as a Chicago student. You will learn not only about the unique experiences Chicago neighborhoods have to offer, but also to think critically about the value these neighborhoods afford to you while exploring genre writing.

161

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

CRN: 32676 / 11979 / 27288

Days: MWF 8:00-9:15; 11:00-12:15; 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 not only comedy, but also song, dance, music, architecture, booking agencies, temperance and prohibition, images on sheet music, animation, developments in advertising, and drug use in performance. My hope is that you will not only find a research project that interests you, but that as a reader and writer you will become more attuned to historical context and ways in which history gets written. English 161 is designed to provide you with the tools that you will need to engage in academic inquiry. So with this in mind, you will complete four writing projects: Summary (3 Pages); Synthesized Analysis (5 Pages+ 1 page Cover Letter); a Research Proposal including an annotated bibliography (3 Pages); and a final Research project (8-10 Pages). Through the first three writing projects, you will develop skills that will enable you to create a well-organized final research paper. Each writing project will include at least two drafts, and the final draft for the research project will include a cover letter explaining your major revisions.

ENGL 161: Writing about History, Music, Culture

CRN: 27565

Days: MWF 12:00-12:50

Davis Smith-Brecheisen

In this course we will examine the history of cultural movements and their relationships to

politics, economics and the potential for social change. Reading the Twentieth Anniversary Edition of Greil Marcus's *Lipstick Traces: A Secret History of the Twentieth Century* as our primary text in relation to current media, we will explore the definition of history through music, art and language. This exploration will provide the means to think about historical and cultural movements. Marcus's argument presents a “counterhistory” of the twentieth century connecting the music of the Sex Pistols to other historical voices demanding change like the Dadaists of the early twentieth century and Situationist International in Paris in the 1950s and 1960s. Reading these historically situated movements together suggests the fundamental, yet mysterious entanglement of then and now. Beginning with the Sex Pistols' classic song “Anarchy in the U.K.”, Marcus unravels assumptions about the transmission of history and culture arguing that music and language have the potential to create a rift in the social, political and economic status quo accepted as natural. Using Marcus's argument as a framework, we will reflect on the ways current countercultural movements use their voice to create new language as a reaction to historical circumstances.

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

CRN: 11892

Days: TR 3:30-4:45

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.

ENGL 161: Participation Points: Writing About the Introvert/Extrovert Divide

CRN: 11866

Days: MWF 10:00 – 10:50

Sarah Buchmeier

It only takes a few minutes in a classroom to figure out which students are the talkers and which are the quiet ones. The same is true for office meetings, parties, almost any place you can imagine a large group gathered. What might not be as obvious is the favorable bias given to “outgoing” behavior—the way each of these scenarios prefers, and in some cases, requires talk—and the psychological and material consequences of that bias. With Susan Cain’s book, *Quiet: The Power of Introverts in a World That Can’t Stop Talking*, we will explore how our social institutions and norms are built around (and build) the understanding that the difference between extroversion and introversion is the difference between aptitude and deficiency. Taking Cain’s

book as a model for argumentation, students will research how our current social institutions create value systems that exclude or harm other populations. Three shorter writing projects will help students develop the skills to write a final 10-page research paper. Both introverts and extroverts are welcome.

ENGL 161: Writing About Architecture and Urban Planning in Chicago

CRN: 11950 / 22420

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

John Casey

In this course we will continue the examination of “situated writing” begun in English 160 while exploring the skills associated with academic research. Using the four key terms of language, genre, situation, and consequences, we will uncover how architecture creates the urban experience in Chicago. The city has typically been characterized as a gritty, industrial, and materialistic city that lacks real culture. Does the urban skyline of Chicago reflect that narrative or have observers been misreading the city’s architecture? What changes have happened to the city’s appearance over time and how are they significant? How exactly does one read a city’s architecture? These are simply a few of the questions we will consider in this class as you explore your own relationship to Chicago’s individual buildings and overall design. You will be asked to choose a topic related to Chicago architecture or urban planning and engage in extended research on that topic. The subject of your research might be the history of a specific building in Chicago or a study that explores patterns of development in the city. Whatever topic you choose, it should reveal an aspect of Chicago architecture and urban planning that you feel we are not aware of or change our perception about a building or group of buildings we thought that we understood. By the end of this course, you should have an understanding of the process that leads from inquiry to academic writing. You should also have a better understanding of the perception of Chicago’s architecture and urban planning and how that perception relates to the reality of life for the city’s residents.

ENGL 161: The Decline of Men: Writing About Masculinity in the 21st Century

CRN: 21629

Days: MWF 11:00-11:50

Dongho Cha

English 161 is designed to provide you with the tools that you will need to engage academic inquiry. During the first half of the semester, you will complete three writing assignments in which you will learn to summarize, analyze, and synthesize class readings. In the second half of the semester, you will write a research proposal about one aspect of the course you’d like to research. You will spend the remainder of the semester turning your proposal into a research-assisted essay using the skills we learned in the first half of the semester. You will emerge as an incipient scholar joining the masculinity research community and offering your perspective on many of the pertinent debates in the field. In this course we will examine the subject of the so-called “declining American male.” Recent studies in academic journals, magazines, and the mainstream press agree that the American male is in a state of crisis. Rigid definitions of masculinity are outdated and dysfunctional, leading men to a variety of health, economic, and

sexual problems, as verified by recent statistical evidence. We will examine the research in a variety of disciplines—psychology, sociology, economics, history, sport, sexuality, and pop culture, among others—and trace the historic roots of contemporary masculinity. In addition, our readings will address several different topics in the masculinity debate, including the nature-vs-nurture divide, the politics of gender, adolescent male development, father-son dynamics, hyper-masculinity in sports, the metrosexual, and cultural constructions of manhood. The central question, as posed by journalist Guy Garcia, is this: can men stop being defensive without going on the offensive? And does the American male have anything to be defensive about? You will be expected to take into account your own experiences and integrate these into the ongoing masculine narrative of contemporary American culture.

ENGL 161: Taking Thought: Writing Analytically about Philosophy

CRN: 30673 / 11935

Days: MWF 1:00-1:50; 2:00-2:50

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 of our texts 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 three texts: Thomas Nagel's *What Does It All Mean?*, Ralph M. McInerny's *A Student's Guide to Philosophy*, and Mel Thompson's *Understand 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: Writing About Poverty

CRN: 24048

Days: MWF 2:00-2:50

Gina Gemmel

In this class, we will examine the ways in which we discuss poverty and will advance those discussions through our own writing. We will consider the origins of poverty, the mechanisms

that preserve it, and possible ways to alleviate or end it. At the core of our discussions and writing will be the premise that poverty is not an individual ill, but a societal one. As a result, we will examine different societal institutions to understand the way they preserve or fight against poverty, such as schools, businesses, and the media.

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

CRN: 29333 (1:00-1:50), 29334 (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 inflect upon and shift our understandings of one another? And, perhaps with its utopian ambition lies a dystopia. In this class, you will critically examine the meanings of race, class, and gender with an emphasis on how these inflect and affect our lived urban environment. You will visit relevant public places, connecting these concepts to our role in the world. By combining the physical experience of exploring public spaces with relevant written assignments and readings, you will enhance your research skills considerably. Your written assignments include journaling, summary, synthesized analysis, a research proposal, and a culminating research paper. In each assignment, you will demonstrate an ability to argue and analyze effectively.

ENGL 161: Writing Back to Globalization

CRN: 11932

Days: MWF 10:00-10:50

EuiHuack Kang

English 161 is designed to provide you with the tools that you will need to engage in academic inquiry. Approximately half of the course is devoted to developing the intellectual tools that will help you to guide your inquiry, while the other half is devoted to developing a field, or subject of inquiry. In this class, we will examine the development of globalization through a number of texts and disciplines. You will be expected to draw on both experience and research to formulate an inquiry into the effects of globalization. We will focus on the ethical implications of living in a world affected by the results of globalization. The final writing project for the course will be a 10 page, documented research paper where you will develop your own claim stemming from your research in and familiarity with a specialized field that addresses the concerns of globalization.

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

CRN: 11864 / 24055 / 11851

Days: 8:00-8:50; 9:00-9:50; 11:00-11:50

Jennifer Lewis

In this course, we will extend and further develop our skills that evolved in English 160. We will enter even further into public conversations and their consequences, first discerning what these conversations about the "working poor" in fact, are, assessing their validity, and articulating 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 final projects. One of our goals is to identify and participate in public conversations about poverty and work. In order to do this we will each bring in one newspaper or magazine article per week. It can be any piece that interested you for any reason (having to do with the working poor!). Please identify (in writing!) the issue at hand, what/who you think the author is responding to, and consider how the author defines/uses major terms such as poverty, work, welfare, etc. See detailed instructions on next page of this syllabus. This will be part of your journal and will help you move toward your final research portfolio as well as spark class discussions. Our first two writing projects are summary and synthesized analysis essays. You will base these on David Shipler's *The Working Poor* and the Course Packet (CP), which includes: "The 'Paid-What-You're-Worth' Myth" by Robert Reich (2014); "The Myth of the Working Poor," by Steven Malanga; "Taken" by Sarah Stillman (from *The New Yorker* August 2013) "The Working Poor," by Tim Jones; selections from *Nickel and Dimed* by Barbara Ehrenreich; "What a Higher Minimum Wage does for Workers and the Economy" by Peter Coy and Susan Berfield; "The Minimum Wage Debate" by Kevin Hassett and Michael Strain; "Minimum Wage Madness" by Thomas Sowell and "Raising the Minimum Wage Isn't Just Good Politics" by Noam Scheiber. The third project is an annotated bibliography and final project outline, and the final research portfolio will be the culmination, in the form of a ten-plus page paper, of the semester's inquiries and efforts. Required Texts: Anson, Chris M., and Robert A. Schwegler. *The Longman Writer's Companion: 3rd UIC Custom Edition*. New York: Pearson Custom Publishing. Graff, Gerald, and Cathy Birkenstein. *They Say/I Say: The Moves That Matter in Academic Writing, Third Edition*. New York: W.W. Norton, 2014. Greene, Stuart, and April Lidinsky. *From Inquiry to Academic Writing: A Practical Guide, Third Edition*. Boston: Bedford/St. Martin's, 2014. Shipler, David. *The Working Poor: Invisible in America*. Vintage, 2005

ENGL 161: Writing About the Scope and Impact of Mathematics

CRN: 11875 / 25973 / 11972

Days: MWF 8:00-9:15; 9:30-10:45; 12:30-1:45

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 ENGL 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: Writing About Sleep and Sleeplessness

CRN 11861

Days: MWF 12:00-12:50

Brooks Sterritt

Though a 2013 study points to the flushing out of brain toxins as one function of sleep, much about this critical state remains mysterious. When asked by D.T. Max about the purpose of sleep, eminent researcher and founder of Stanford's Sleep Research Center William Dement responded, "As far as I know, the only reason we need to sleep that is really, really solid is because we get sleepy." This course will examine sleep and sleeplessness as areas of scientific and cultural inquiry via the work of Freud, the Surrealists, Blanchot, Blake Butler, and several writers in the field of popular science. Additional topics of interest will include caffeine usage in North America, sleep disorders, the advent of artificial lighting and its effect on the workweek, and attempts by the Defense Advanced Research Projects Agency (DARPA) to reduce or eliminate the need for sleep on the battlefield. During the first half of the semester, you will complete two writing assignments in which you will summarize, analyze, and synthesize class readings and arguments. In the second half of the semester, you will write a research proposal detailing one course topic you intend to pursue. You will spend the remainder of the semester turning your proposal into a research paper using the skills you learned in the first half of the semester. Readings, class discussions, and your own research will culminate in a final ten-page paper that answers a research question related to the areas of inquiry we've examined in the course.

ENGL 161: Writing About Comedy and Gender

CRN: 11886

Days: TR 9:30-10:45

Evan Steuber

In this course we will examine the history and style of various female comedians in stand-up and on sitcoms. Throughout the years, several famous male comedians have felt indifferent enough (or strongly enough) to declare that women, simply, are not funny. And yet, women have been the major attraction of SNL at times, going on to headline major comedies such as Bridesmaids, while others have created hit sitcoms such as Parks and Recreation and 30 Rock. If success is making money and finding a market then many female comedians, writers, and directors have been extremely successful in the comedic field. We know women are funny, can be funny, so the question is not whether women can be funny, but why people feel the need to declare that women specifically are not funny. At the heart of the matter are confusing and contradictory

notions of gender. What, as a culture, do we say is “woman?” What do we say is “man?” How do these ideas conflict and come together? We will see how female comedians have accepted and dealt with issues that are present before they even take the stage, and how their comedy reflects the issues at the heart of this debate. For the first half of the course we will complete two writing assignments: a summary essay and then an analysis/synthesis essay. In addition to this students will be required to present and act as discussion leaders for one class. The second half of the semester will work towards your research proposal (based on inquiries— well-formed questions concerning the content of the course and the ongoing arguments addressing that content) and finally, your research paper. During these last few weeks students will also be required to give group presentations on outside research that they think might benefit the class as a whole. 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.

ENGL 161: The Two (or More) Cultures: How We Think and Write Academically

CRN: 21626

Days: MWF 10:00-10:50

Trevor Strunk

In 1959, scientist and novelist Charles Percy Snow gave what was to become an infamous lecture called “The Two Cultures,” in which he attacked the deep intellectual division between the arts and the sciences. Two years later, literary critic Frank Raymond Leavis gave yet another lecture critiquing Snow and affirming the distinction between the hard sciences and the humanities. Fifty some odd years later, the debate still rages, and Curtis White’s *The Science Delusion* charts how the character of the debate has taken on the cast of a systemic critique of religion in the service of valorizing scientific knowledge as such. White suggests that this movement has impoverished the range of epistemological – or knowledge-producing – methods for understanding the world, and he critiques what he sees as a single-minded approach to critical thought. We’ll interrogate White’s pointed critique, along with those of Snow, Leavis, and the so-called “New Atheists,” neuroscientists, and theologians, among others, in an effort to diagnose what could be seen as the central problem for the contemporary university: how should we think critically, and what are the stakes of the battle between the sciences and the humanities? Once you have situated 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 the larger academic discourse surrounding the question of knowledge in the university, but develop a useful set of skills that will serve you throughout your time in academia and beyond.