

CURRENT COURSE DESCRIPTIONS

*This is an unofficial list of English courses that will be offered in **FALL 2014**. It is strictly for the use of expanded course descriptions. For the complete official course offerings, please consult the [UIC SCHEDULE OF CLASSES](#).*

100 Level

ENGL 101: Understanding Literature

CRN: 20586/11088

Days: MWF 1:00-1:50 pm

Matt Moraghan (mr.moraghan@gmail.com)

This course will examine how the formal elements of literary works relates to their thematic concerns. We'll think about the relationship between what works are "about" and what's written on the page in order to identify different ways authors express their meaning. This work will deepen our close reading skills and sharpen our ability to make arguments about literary texts. We will be reading across 20th-century American literature--mostly novels, but also some poetry and a few short stories--and our authors will range from Ernest Hemingway to Djuna Barnes to Ralph Ellison to Thomas Pynchon.

ENGL 101: Understanding Literature

CRN: 25642/25644

Days: MWF 10:00-10:50 am

Davis Smith-Brecheisen (dbrech2@uic.edu)

This course will explore the novel in its historical contexts over the past century. We will pay particular attention to the ways in which the novel employs different narrative techniques and literary devices to respond to and mediate these contexts. Authors will likely include: Ishmael Reed, Toni Morrison, Thomas Pynchon, and others.

ENGL 101: Understanding Literature

CRN: 11053/20583

Days: TR 12:30-1:45

Aaron Hammes (ahamme2@uic.edu)

What better way to understand literature than through depictions of sin, degradation, and human awfulness? Together we will comb through the literature of evil and many of its vicissitudes, including thievery, booze, incest, ignorance, avarice, pride, and murder, among others. Our primary object will be the novel on the European continent, England, and America from 1850-1950, tracing its unique ability as a most fluid anti-genre to depict nastiness across national boundaries. We'll also compare the novel to shorter fiction, poetry, and drama. This course will be somewhat reading-intensive, likely including works by Bulgakov, Genet, Dostoevsky, Hesse, Baudelaire, Garcia Lorca, Erofeev, Baldwin, Milton, Dante, and Kierkegaard. But other than all touching on evil, our texts will be swift and magical; encompassing a wide swath of literary tricks and craft, giving participants a full view of how long-form fiction crosses literary, linguistic, demographic, and cultural lines.

ENGL 101: Understanding Literature

CRN: 22333/22337

Days: TR 3:30 - 4:45 pm

EKATERINA KULIK (ekulik3@uic.edu)

In this course, students will seek to understand literature by examining texts from a number of different angles: plot, characterization, social and historical context, figurative language, etc. in order to develop the tools to identify the meaning of texts through close reading. We will focus on the point of view and different ways events in the stories can be narrated. Readings for the course include both short stories and novels by such authors as Vonnegut, Salinger, Chekhov, Gary and others. Students will have to do consistent and substantial reading. Assignments will include reading responses, three papers, midterm and a final exam.

ENGL 103: English and American Poetry

CRN: 22348/22349

Days: MWF 9:00-9:50

Annah Browning (abrown61@uic.edu)

In this course, we will explore lyric poems from the Romantic period to the present day, with an emphasis on the concept of the lyric speaker. Who or what is the voice of the lyric poem, and how is that voice constructed? How has the conception of voice or speaker in the lyric poem in English shifted through time? We will situate each poem in its literary and historical contexts, strongly focusing on the relationship between form and content. Through extensive close readings, we will investigate how this relationship informs and/or reveals important aspects of a poem's cultural and aesthetic environments.

ENGL 103: Introduction to British and American Poetry

CRN: 20646/20645

Days: TR 11:00-12:15 pm

Nikki Paley Cox (nikkicox@uic.edu)

During the reading of a poem, *meter*, *verse*, *syntax* and *rhythm* activate, like propellers, all at once. But writing a poem takes time, stillness, skill, and dedication - a constructing. In this course, we will study a number of classic and modern poems by poets who are masters at their game. In this class, we will investigate the details of poetry, those devices that elevate a bunch of words into a poem.

W.B. Yeats said a poem should be "heavier at the bottom than at the top." What does that mean? The questions we'll ask and attempt to answer are these: How does the poem move, grow, become heavy? What's happening in the language, the lines, the word-clusters? How does this poem *do* what it's *doing*?

Using Mary Oliver's *A Poetry Handbook* (Mariner Books, 1994), we will analyze the structure and composition of classic British and American poems. The goal of this class is to instill in you the tools necessary for a more informed approach to poetry. Ultimately, of course, the goal is for you to gain an appreciation for, and a deeper understanding of, good poems.

ENGL 104: English and American Drama

CRN: 36954

Days: TR 2:00-3:15 pm

Mary Ellen O'Hara (meohara@uic.edu)

Drama exists to remind us of our humanity; it is a kindred looking-glass starkly reflecting the worst and best within ourselves. Focusing upon the masterworks of modern and contemporary playwrights this course will explore the themes inherent to the theatrical style of Realism. We will begin our exploration with concrete approaches to analyzing and appreciating theatrical texts. This knowledge will allow us to engage with the larger moral, psychological, social and racial conflicts presented ostensibly to a live audience. Playwrights in this course include Tennessee Williams, Lorraine Hansberry, Harold Pinter and David Mamet.

ENGL 104: English and American Drama

CRN: 26201

Days: MWF 1:00-1:50

Aaron Krall (akrall@uic.edu)

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.

English 105: English and American Fiction

CRN: 33745/33744

Days: T/TR 9:30-10:45

Eui Kang (ekang23@uic.edu)

The central question we would like to raise in this course is regarding “crisis/apocalypse”. This term has been variously problematized throughout social and literary history. We are concerned with the topic not (simply) because we have witnessed the massive amount of apocalyptic fictions in recent years. Rather, our question arises primarily because apocalypse/crisis is such a central, though complicated, concept that a proper understanding of the problems surrounding the concept will enable us to clearly see what we call post-modernity and post-coloniality; that it, our own contemporary. We are not going to read popular and “light” fictions in the course. Instead, our focus will be “serious” literature and thus our reading will include Joseph Conrad, Samuel Beckett, Zoe Wicomb, J. M. Coetzee, Nadine Gordimer, Cormac McCarthy, Franz Kafka, etc. Students are expected to have the necessary background in analyzing, discussing, and responding to literature, as well as the ability to write correctly documented research essays using MLA format. Students are also cautioned that this course requires extensive reading and daily response papers.

ENGL 105: English and American Fiction

CRN: 25646/25647

Days: MWF 10:00-10:50

Instructor: Sarah Buchmeier (sbuchm2@uic.edu) When we talk about fiction's form or content, we tend to talk about somethings: the somethings that happen, the someones who tell the story,

the someplaces that stage the events. In this course, however, we will turn our attention to nothings in and of American and English fiction. Through a combination of literary and critical texts, we'll explore some of the following questions: What kinds of nothing are there, and how do our commitments to different kinds of nothing change over time? How does nothing find representation in prose? What are the politics of nothingness or negation in literature? We'll use this set of questions as a starting point for practicing close reading strategies and constructing arguments about literary texts. Some of our authors may include Herman Melville, Ernest Hemingway, F. Scott Fitzgerald, Tom McCarthy, and Laurence Sterne.

ENGL 105: English and American Prose

CRN: 31724/31721

Days: MWF 8:00-8:50 am

Chris Girman (cgirma2@uic.edu)

The written word, as a mode of representation, can never fully bring to life that which does not exist. Yet the very act of representation itself presumes a belief that faithful characters and believable plots can somehow transport the audience to another place and time, perhaps transforming them in the process. The pursuit of realistic representation in literature can be traced as far back as Homer's meticulous descriptions of the Greek army in *The Iliad*, and includes many of Shakespeare's characters long praised for their likeness to real life. Yet the mid-nineteenth century witnessed an explosion of literature in Europe and, eventually, the United States, which literary critics—and the authors themselves—referred to as “realism” and, later, a variation known as “naturalism.” This course looks closely at how British and, primarily, American writers immersed their characters in “realistic” settings designed to mirror the social displacements, crushing poverty, and gendered realities of the mid-nineteenth century. Can you escape the hand you were dealt with in life? We shall see what realist writers have to say about that very question.

ENGL 105: English and American Literature

CRN: 11126/20597

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

Strunk, Trevor (tstrun2@uic.edu)

It has often incorrectly been said that an ancient Chinese curse maliciously wishes that its hearer “live in interesting times.” While the “curse” itself is almost surely apocryphal, we might take its point seriously and ask what it is like to live in “interesting” or even revolutionary times. What are people thinking about their world right before a potentially epochal social shift? What are they thinking about after that shift, or even after it fails? And how can we understand our own contemporary position through these questions? The literature produced around and during the promise of great social and economic shift, fulfilled or otherwise, may give us an idea of not only what people make of their own interesting times, but also how they make sense of these times after the fact. To test this theory, we will read two novels – one American, one British – from three moments of instability and potential revolt: 1848, 1968, and today. Through these six pieces of fiction, as well as supplemental historical context, we will see how revolutionary times frame works even across the Atlantic, and how the English speaking novel responds to times of unrest. We will also use close-reading, careful analysis, and rigorous writing practices to start to determine our own imaginings of literary representations of revolution. And we may even begin to be able to diagnose our own interesting moment, looking forward by looking back.

ENGL 107: Introduction to Shakespeare

CRN: 26583/26585

Days: T-TR 3:30-4:45

Instructor: Gary Buslik (gbusli1@uic.edu)

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.

ENGL 107: Introduction to Shakespeare

CRN: 25568/25569

Days: MWF 11:00-11:50 am

INSTRUCTOR NAME (instructor email)

“The oldest of the old follows behind us in our thinking and yet it comes to meet us.” - Heidegger As a way of thinking about the world, the tragic outlook is definitely an old one. As an art form, it appeared in Greece about 2,500 years ago, developing out of hymns sung to commemorate the joys and sufferings of the wine god, Dionysus. Dionysus—god also of the grape harvest, ecstasy, and madness— was fated eternally to die and be reborn. In the tragic worldview of Ancient Greece, even the gods were powerless in the face of Fate. 4,000 years later, tragedies were still being written, most notable by Shakespeare. The world in which he was writing, however, was radically different from Ancient Greece. What use could he or his audience have with such an outdated notion? How does fate or destiny work in his tragedies? And what about today? The threat of global warming, the ongoing economic crisis, and the Sikh temple shooting in Oak Creek, Wisconsin last August which left four people dead and six wounded have all been referred to in the press as tragedies. What do all of these events have in common? Does it make sense to compare them? What does the term “tragedy” imply in each of these cases? Do we still believe in fate or some variation of it? Can we, by exploring ancient notions of tragedy and some of Shakespeare’s tragic plays, come to a better or at least different, richer understanding of the world and events around us? Such is my hope in any case. In this course we will read, discuss, think and write about three of Shakespeare's tragedies: Titus Andronicus, Richard III, and King Lear. We will also watch contemporary film adaptations of these three plays. No prior knowledge or understanding of Shakespeare is required to take this course. All levels of interest and experience are welcome.

ENGL 108: British Literature and Culture

CRN: 22313

DAYS: 12:30-1:45

Instructor: Mark Canuel (mcanuel@uic.edu)

The Sense of Place: What do places mean in English literature? It turns out that the disposition of literary works toward specific locations can tell us a great deal about how authors think about their own tasks as writers. In this course, we'll examine a range of works from Wordsworth and Coleridge's Lyrical Ballads to Ishiguro's The Remains of the Day in order to examine the changing functions of places in literary works. Studying places will lead us to address many other related concerns: poetic imagination, genre, ethics, politics, nationalism, class dynamics,

and history . . . just to name a few. Our aim will be to hone practices of close reading while also gaining an appreciation for large-scale movements and changes across time. Some consideration of painting, music, and film will accompany our focus on literary works. Requirements: 3 papers, midterm quiz, final exam, other assignments, attendance.

ENGL 109: American Literature and Culture

CRN: 25233/25237

DAYS: MWF 12:00-12:50

Instructor: Jason Douglas (jdoug15@uic.edu)

Since the days of exploration and colonization, literature written about and in America has displayed a keen interest and awareness in markets. The possibilities of trade, exchange, production, and credit have played an important role throughout the history of American literature. Students will examine the way that markets both represent and influence American literature and culture. Students will study texts from a variety of different periods, forms, and genres through American history. Texts will include short stories, poetry, and novels. Texts will draw from periods of exploration, colonization, revolution, westward expansion, financial markets, consumer culture, etc. Coursework will include regular quizzes, literary analysis papers, exams, class presentations, and frequent class participation. Regular attendance and a reading are an essential requirement for this course.

ENGL 109: American Literature and Culture

CRN: 25231/25235

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

Instructor: Mary Hale (mfay2@uic.edu)

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 of turbulence and contention,” and consider how the novels, stories, and poems of the period provide unique sites for understanding such contested times. 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 Edgar Allen Poe, Nathaniel Hawthorne, Harriet Wilson, Mark Twain, William Dean Howells, Frances Harper, and Edith Wharton.

ENGL 109 American Literature and American Culture

27713/27714

MWF 2:00-2:50

Instructor: Chris Findeisen (cfinde2@uic.edu)

Higher education in the United States has undergone significant changes since the antebellum period. In the 1830s, America’s 100 or so colleges enrolled less than one percent of the college-aged population, but today higher education is understood to be a central institution in American

life. In this class we'll be asking some broad questions that will help us make sense of this important historical and cultural shift: What was, and what is, the purpose of higher education? To earn work credentials, to become better people, or to pursue curiosity? Can we do all three at once, or is one "kind" of education at odds with the others? What should the university teach, and to whom should it be taught? What is the ideal "college life"? What is the university's obligation to those who don't enroll? Why does UIC make students take general education requirements at all? This class will analyze a very fascinating subset of 20th century American literature—the academic novel—which will help us confront these questions in a deeper sense. Regardless of what we believe about the purpose of college, one thing seems clear: that despite enormous historical changes in American higher education, the stories we tell about college life have remained remarkably consistent. Why? If the historical situation is radically different, why are generations of readers so eager to consume and produce the same stories over and over again? What's the connection, if any, between the form and tropes these novels share and our beliefs about the purpose of higher education? Some authors we will consider: F. Scott Fitzgerald, Don DeLillo, Ishmael Reed, Mary McCarthy, Zadie Smith, Bret Easton Ellis, and/or others.

English 109: American Literature and American Culture

CRN: 25232/25236

Days: TR 12:30-1:45

Lisa Stolley (lastolley@aol.com)

Youth is central to American national identity and culture. Youth is a maker of culture and consumer of culture. This course will examine fictional texts narrated by young adults, from the 1950s – which saw the emergence of the American teenager as a recognizable social group – to current day. Whether classified as young adult literature or coming-of-age adult fiction, youth narratives are about far more than being young in America; these stories, with their multiplicity of voices, offer unique perspectives on ideologies, identities and themes in American life. As we explore a wide range of youth narrated fiction, from J.D. Salinger's *The Catcher in the Rye* to Suzanne Collins' recent bestseller, *The Hunger Games*, we will reflect on critical meanings of youth and generation within the context of fictional representation. We will also cover basic elements of literary forms, the language with which to talk about literature in the college classroom, and various critical approaches to the analysis of literature. Close reading, class discussion, and analytical essays will advance the exploration of the link between American youth narratives and American culture.

ENGL 109: American Literature and American Culture

CRN: 25233/25237

DAYS: MWF 12:00-12:50

Instructor: Jason Douglas (jdougl5@uic.edu)

Since the days of exploration and colonization, literature written about and in America has displayed a keen interest and awareness in markets. The possibilities of trade, exchange, production, and credit have played an important role throughout the history of American literature. Students will examine the way that markets both represent and influence American literature and culture. Students will study texts from a variety of different periods, forms, and genres through American history. Texts will include short stories, poetry, and novels. Texts will draw from periods of exploration, colonization, revolution, westward expansion, financial

markets, consumer culture, etc. Coursework will include regular quizzes, literary analysis papers, exams, class presentations, and frequent class participation. Regular attendance and a significant amount of reading are required for this course.

ENGL 110: Popular Film Genres (English and American Popular Genres)

CRN: 11166

DAYS: Tuesday 2-4:45; Thursday 2-3:15

Marsha F. Cassidy (mcassidy@uic.edu)

Spies, femmes fatales, drug lords, psychotic killers, and zombies, face off against patriots, detectives in fedoras, unlikely heroes, Final Girls, and apocalyptic survivors. And true love triumphs over false. These are some of the tried-and-true conventions of popular film genres we will investigate. Through readings, discussions, and online assignments, we trace the history of our culture's major popular genres in literature and film—particularly espionage, crime and detection, horror, and romance—and study controversial ideas about the status and implications of popular art. Questions of race, ethnicity, sexual orientation, and gender overarch the course. On Tuesdays, a feature-length film is screened as a required part of classwork. Online assignments shorten screening days and replace one Thursday class a month. With permission, English 110 counts as credit toward the Moving Image Arts Minor.

ENGL/GWS 111: Women and Literature

CRN: 32312/32313

MWF 10:00-10:50am

Instructor: Sarah Buchmeier

"Her collars and cuffs were white organdy trimmed with lace and at her neckline she had pinned purple spray of cloth violets containing a sachet. In case of an accident, anyone seeing her dead on the highway would know at once that she was a lady." - Flannery O'Connor, "A Good Man is Hard to Find"

This passage encapsulates the primary concern this course will take up: the project of representing women. In this course, we will look at some of the most iconic female characters in literature across epochs and cultures and examine what it takes to make a character not just recognizable as a woman (accident or no) but paradigmatic of womanhood. We will primarily focus on literature from the mid-nineteenth century through the mid-twentieth century, though we'll take a brief moment to see a Sophocles drama and visit one of Chaucer's pilgrims on her way to Canterbury. Since we are more interested in written women than women writing, our authors are a mix of men and women, including Nathaniel Hawthorne, Kate Chopin, F. Scott Fitzgerald, and Virginia Woolf. Some of the questions we'll investigate with these texts include: What aspects of these characters have made them loom so large in our imaginations? What difference does the gender of the author make? Do the criteria for a female character change over time? What criteria persist? How do literary women shape societal definitions of women for both contemporaneous and modern readers? And finally, what does "women and literature" even mean? Students should be prepared for a rigorous reading load. Assessments will include a short close reading paper, midterm exam, final exam, and final paper.

ENGL/NAST 112: Introduction to Native American Literatures

CRN 34771/34772

Days: MWF 11:00 – 11:50

Instructor: MaryAnne Lyons (mlyons4@uic.edu)

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/NAST 112: Introduction to Native American Literatures

CRN 34771/34772

Days: MWF 11:00 – 11:50

Instructor: MaryAnne Lyons (mlyons4@uic.edu)

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 Multiethnic Literatures in the United States

CRN: 11238

Days: MWF 12:00-12:50

Vincent Adiutori (vadiut2@uic.edu)

The connections between literature and the construction of identities—individual, familial, tribal, national, and global—have a long history. As the United States worked to free itself of the residual influences of old Europe, it looked to literature—and representation more generally—to help imagine the possibilities of unity given different experiences of, as well as expectations and goals for, the nation. Moving into and through the 20th century a greater demand is placed on multiethnic accounts of life in the U.S., emphasizing those stories otherwise thought unworthy of representing the nation at large. It is in the contemporary period that we begin to see the different ways in which authors think about social life in the U.S. and how literature contributes to visions of individual and collective life. More importantly, one might argue, multiethnic literature today often takes up the task of thinking critically about the fragility of unity and literature's ability to expose the very contentiousness at the center of imagining a shared sense of the world. In addition to novels, we will apply critical thinking, reading, and writing techniques to essays, film, photography, music, and other relevant media.

ENG 114: Introduction to Colonial and Postcolonial Literature

CRN 27712

Days: MWF 11:00-11:50

Instructor: Jennifer Marina Lewis (jlewis4@uic.edu)

Who has a “voice” and how is it heard (or suppressed)? In this course we will examine some

classic texts (*Jane Eyre* and *Germinal*, for example) in the context of colonialism and we will explore literature that responds to and critiques portraits and representations of the “colonized.” We will read novels, short stories, poetry and critical essays and will focus on writing argumentative/persuasive essays about literature.

ENGL 115/RELS 115: Introduction to the Bible as Literature
CRN 32306/32307

Days: MWF 9:00 - 9:50 AM

Instructor: Garin Cycholl (gcycho1@uic.edu)

Using literary, historical critical, and sociological approaches, this course will examine selected books of the Hebrew Bible and Christian New Testament, plus some extracanonical texts. Narrative and poetic forms will be considered, as well as wisdom, prophetic, and apocalyptic literatures. Particular attention will be paid to the questions of what dimensions define a “sacred text” and what elements are involved in the formation of “canon” within faith traditions. How do these texts function not only theologically but literarily as well? How have their shapes and interpretations been historically impacted? Hopefully, this will engender a deeper appreciation and understanding of the history, development, and transmission of Biblical texts.

ENGL/GWS 117: Gender, Sexuality, and Literature
CRN 25656

Days: TR 11:00-12:15

Jennifer Rupert (jruper1@uic.edu)

Gender Deviance and Sexual Perversion in Modern Literature: 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 modernist texts of resistance, such as Radclyffe Hall’s defense of queer-- some say trans*-- subjectivity in *The Well of Loneliness* (1929); Anais Nin’s explorations of “perverse” female sexuality in the *pornographic* stories she wrote for an anonymous patron (circa 1940); and James Baldwin’s portrait of his male protagonist’s forbidden love for both men and women in *Giovanni’s Room* (1956). 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 works, such as Jeffrey Eugenides’ *Middlesex* (2002) and the recent anthology *Subversive Stories about Sex and Gender* (2007), we will investigate the ways in which notions of class, race, and ability differences informed various kinds of scientific and literary narratives on gender and sexuality, past and present.

English 120: Documentary vs. Narrative Film: Writing About the Fiction of Facts
CRN: 35432

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

Instructor: Lindsay Marshall (lmash4@uic.edu)

In this Film and Culture course, we'll examine documentary films and the truths they claim to tell: are documentaries different from "fictional" films and in what ways? Why do we (or do we) assume that documentaries are more "real" than other films? The plan for the semester is to view both documentary and fictional accounts of specific events, themes or subject matters, and to interrogate the ways in which the same story – or a version of it – gets told differently. Each viewing will be informed by several critical readings related to film structure, historical perspectives, and critical reception surrounding the films.

ENGL 120: Film and Culture: Mainstream Subversion and the “Revolution” of ‘67
CRN 26208

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

Jessica Berger (jberge7@uic.edu)

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*, *L'Avventura*, and *Eraserhead*. 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 121/MOVI 121: Introduction to the Moving Image - US Science Fiction Cinema
CRN 20666/33405

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

Instructor: Kate Boulay (kboulay@uic.edu)

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 may also consider shorts, advertising and gallery work. Students should expect to attend outside screenings and/or view work in galleries.

ENGL/MOVI 102: Introduction to Film
CRN: 11104/24423

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

Instructor: Angela Dancey, adancey@uic.edu

This course is an introduction to the study and analysis of film, examining the major elements of cinema as an art form (camerawork, narrative, editing, sound design), a social and cultural institution, and an industry. Students will watch, discuss, and write about a variety of films from

around the world, examining their formal aspects (how they are constructed), their significance, and the historical contexts in which they were produced. Course goals include: learn and use the correct terminology for film analysis; practice watching films with attention to significant details and patterns of repetition; demonstrate an understanding of the formal and stylistic choices available to filmmakers and how they communicate meaning; make and support interpretive claims about narrative, avant-garde, and documentary films; organize and communicate ideas in writing assignments and classroom discussions.

ENGL 122: Understanding Rhetoric: Persuasion and Ideology

CRN: 32345

Days: MWF 2:00-2:50

Kevin Carey (kcarey2@uic.edu)

If you've heard anything about rhetoric, it's most likely negative. As the story usually goes, it's what politicians or marketers use to get you to vote for them or buy their products. Similarly, ideology also has a bad rep – we use it to refer to the false ideas and beliefs of other people. But if people have false or harmful opinions, wouldn't we want to persuade them (rhetoric) to believe and act otherwise? Yet in order to persuade them, wouldn't they have to share some common values with us (ideology) in order to listen to and take us seriously in the first place? If so, then it would seem that in order to persuade someone of something, that person would need to be open to being persuaded. So, how are people made open to being persuaded by some ideas and not others? These are some of the questions we will take up this semester. In trying to answer the question of what rhetoric is, we will be led to ask what language is and what we are as human beings. This course is introductory. It requires no prior knowledge of or experience with rhetoric. It *will* require curiosity and a willingness to being persuaded that what you think you know about language and yourself may not, after this class, be so clear or so convincing.

ENGL 121: Understanding Rhetoric

CRN: 34823

Days: T TH 930-1045

José M. Castellanos (jmcaste8@uic.edu)

In this course we will be looking at several definitions of rhetoric, including rhetoric as the art of persuasion, the available means of persuasion, rhetoric as identification, and others. We will begin by asking the question “what is rhetoric?” through a close reading of Socrates’ examination of the rhetorician in Gorgias. Next, we will learn basic ancient methods of rhetoric from Plato and Aristotle and learn how they are both used and challenged in today’s forums. We will also read sections from Julie Lindquist’s *A Place to Stand* so as to understand how rhetoric functions in everyday arguments, such as in a working class bars. Finally, we will conclude the course with readings from *The Art of Rhetoric* as we return to concepts from Gorgias concerning the rhetorician’s ability (or inability) to either create or point to what is “just”.

Goals for the course include:

- To develop an awareness of the pervasive power of rhetoric.
- To develop an understanding of some basic concepts of rhetorical theory.
- To develop tools for reflecting critically on the rhetorics of your life and community.
- To reflect on rhetoric’s relationship to justice.

ENGL 123: Introduction to Asian-American Literature

CRN: 32405/19879

Days: MWF 1:00-1:50

Dongho Cha (dcha3@uic.edu)

This course will introduce you to a range of literature written by Asian American authors and some 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 characterise 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 Frank Chin, David Henry Hwang, Chang-Rae Lee, Fae Myenne Ng, Julie Otsuka, Jhumpa Lahiri, Maxine Hong Kingston, and others.

200 Level

ENGL 200: Basic Grammar

CRN: 35758

Days: MWF 12:00-12:50 p.m.

Katherine Parr (kparr@uic.edu)

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.

ENGL 200: Basic English Grammar

CRN: 21003

Days: T/R 9:30 – 10:45

CRN: 34460

Days: T/R 12:30 – 1:45

Mimi Rosenbush (mimirose@uic.edu)

This course will closely examine the English sentence. By looking at the function of sentence elements, students will develop an understanding of 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 take-home 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: 12066

Days: MWF 9-9:50 am

Robert Romeo (rromeo1@uic.edu)

We were born with an innate ability to speak our first language, and by kindergarten we had enough language competence to produce grammatical sentences. This “internalized knowledge” of our first language is something we take for granted. This is an English grammar course. Those of us who speak English as a first language often have not looked at the patterns, relationships and structures upon which the English sentence is built. We will do so this semester. You are expected to learn the terminology associated with this discipline. Our goal will be to look carefully at the English language and its grammar – a fascinating, useful and intricate body of knowledge. By taking a close look and having experiences with these tools, you will develop a working relationship with the components and patterns of English grammar.

ENGL 202: Media and Professional Writing

CRN: 32314

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

Katherine Parr (kparr@uic.edu)

This section of English 202 will reflect the workings of the professional workplace. Your assignments are drawn from the kinds of assignments you would be given in the field of media communications -- whether as a journalist, a public-relations professional, or a technical writer. Because media communication has become entwined with the Internet, we will use our time on some days to work in the computer lab. I hope that we can truly reflect the professional workplace, optimizing your experience as a professional writer, and that you will enjoy the class.

ENGL 202: Media and Professional Writing

CRN: 26210

Days: T/TH 9:30-10:45 a.m.

Cheryl Reed (clreed@uic.edu)

This course is designed to help prepare English students for writing internships and professional writing careers. The assignments are drawn from the kinds of tasks a professional writer in journalism, public relations, communications or social media would be given. You will learn how to write a press release, craft a media campaign, write feature stories and personality profiles, create and maintain a blog, and design a website and electronic newsletters. You will learn how to communicate to a variety of audiences and how to work with online software programs. The goal is that by the end of the semester you will have a professional writing portfolio to show to prospective employers.

ENGL 202: Media and Professional Writing

CRN: 23568

Days: T/TH 2-3:15 p.m.

Cheryl Reed (clreed@uic.edu)

This course is designed to help prepare English students for writing internships and professional

writing careers. The assignments are drawn from the kinds of tasks a professional writer in journalism, public relations, communications or social media would be given. You will learn how to write a press release, craft a media campaign, write feature stories and personality profiles, create and maintain a blog, and design a website and electronic newsletters. You will learn how to communicate to a variety of audiences and how to work with online software programs. The goal is that by the end of the semester you will have a professional writing portfolio to show to prospective employers.

ENGL 210: Introduction to the Writing of Poetry

CRN: 12086

Days: TR 2:00-3:15pm

Brianna Noll (bnoll2@uic.edu)

This course will introduce beginning and continuing writers to the elements of poetry via reading, writing, and discussion of poems and essays about poetry and craft. Students will examine what poems communicate, and particularly how they “work,” in order to develop the skills of a creative writer and the vocabulary necessary for reading, discussing, and critiquing the poetry one reads. The first half of the course will be devoted to the study of poetic craft. In the second half of the course, students will write poems to be presented in a workshop environment in order to spark ideas for revision. We will think of poems as *works in progress*, with the workshop in service of furthering an initial draft. Course requirements include one close-reading paper, an *ars poetica* (statement of poetics), and a final portfolio of polished writing.

ENGL 210: Introduction to the Writing of Poetry

CRN: 12082

Days: MWF 11:00-11:50

Tyler Mills (tmills5@uic.edu / tyler.c.mills@gmail.com)

This course is designed to engage beginning and continuing writers in reading, responding to, and writing poems. We’ll read a wide sampling of American poets (including but not limited to Elizabeth Bishop, Anne Carson, Paul Lawrence Dunbar, Robert Frost, Allen Ginsberg, Gwendolyn Brooks, Edgar Allen Poe, Bernadette Mayer, Sylvia Plath, Wallace Stevens, and Walt Whitman) while examining key poetic techniques and strategies (simile, metaphor, meter, rhyme, and kinds of poetic lines). Students will also present their thoughts on a sample of brief essays about poetry, some written by poets, some written by critics. This will drive our inquiry into these complicated, ever-evolving questions: What is a poem? What does a poem do? As this is a creative writing course, students will complete writing exercises in class, leading up to the second half of the course, which will run as a poetry workshop. This course requires avid participation (written and verbal), brief assignments, presentations, and a final portfolio of poems and statement of process and aesthetic. The class will culminate in a mini “Reading Series” where students will perform their work for their classmates the last week of class.

ENGL 212: Introduction to the Writing of Fiction

CRN: 12098

Days: T/Th 12:30-1:45 p.m.

Cheryl Reed (clreed@uic.edu)

This course is designed to hone fiction writing skills and teach writing students how to read like writers. The course will focus on craft techniques and how to emulate successful writing through

close reading and revision. We will study several short fiction pieces and examine the ways in which the writers chose to tell their stories and which structures and devices they used successfully. Students will write two stories, several short writing exercises and provide constructive peer reviews and close analysis of published pieces. The goal is that by the end of the course students will have at least one polished short story and be able to provide thoughtful feedback in a writing workshop.

ENGL 212: Introduction to the Writing of Fiction

CRN: 36170

Days: MWF 2:00-2:50 p.m.

Chris Bryson (cbryso2@uic.edu)

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 212: Introduction to the Writing of Fiction

CRN: 22428

Days: MWF 9:00-9:50 a.m.

Adam Jones (ajones72@uic.edu)

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

ENG 212: Introduction to the Writing of Fiction

CRN 12103

Days: TR 3:30-4:45

Instructor: Michael Newirth (newirth1@uic.edu)

This course is intended as an overview of the art and craft of fiction writing, and an introduction to the writing workshop. Writing fiction is an individual art form as soulful and satisfying as it is deceptively simple. Students will acquaint themselves with key literary elements of story-writing, such as character development, setting, dialogue and description, plotting, and scene-building, while considering larger questions about the fiction genre. Should the young fiction writer hold a mirror up to contemporary society or focus only on personalized concerns? What are the best ways for the writer to develop skill sets which may lead to a satisfying creative career? Does the literary fiction of past decades suggest a roadmap towards the future of the form? To address such questions as these, we will read and discuss short stories and other texts relevant to the fiction writing process. Students will compose at least three short stories as well as other written exercises, including written annotations of published work. The writing workshop will focus upon constructive discussion of student work; participants should approach

one another's writing with the care and consideration they themselves would wish from readers. Our focus in designing stories will be on artistic plausibility; as in many undergraduate writing workshops, fantasy-based genre writing will be discouraged.

ENGL 222: Tutoring in the Writing Center

CRN: 36408/32315

DAYS: M 3:00-4:15

Tyrell Stewart-Harris (tstewa9@uic.edu)

English 222 is a course for students who would like to become writing tutors. This is an intensive writing course where students will not only learn about tutoring and effective strategies for tutoring, but also get a full introduction to writing center theory and the work required in the various roles that take place in the writing center. In addition to meeting weekly for class, all students will be required to train and work (unpaid) in the Writing Center for two hours a week as writing tutors. Students will 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 faculty staff.

ENGL 222: Tutoring in the Writing Center

CRN: 12108/36405

Days: W 2:00-3:15 pm

Kim O'Neil (kimoneil@uic.edu)

English 222 is an intensive reading and writing course for students who would like to be writing tutors. As such, students will not only engage critically with writing center theory, but also put theory to practice in developing respectful, collaborative, and effective tutoring strategies.

Activities include: observation of experienced tutors in 1:1 sessions and groupwork; cross-tutoring; participation in class discussions and presentations; reflections on tutoring sessions, aided by transcription and discourse analysis; weekly reading and writing assignments on, among other things, current tutoring research, diverse learning styles, and the roles of identity, power, and ideology in education; and a final, longer project. In addition to meeting weekly for class, all students will be required to train and work (unpaid) in the Writing Center for 2 hours per week as writing tutors. Students receive a grade at the end of the semester that assesses their academic work for the course as well as their professional commitment to tutoring.

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

ENGL 222: Tutoring in the Writing Center

CRN: 33816/36409

Days: R 2:00-3:15 pm

Kim O'Neil (kimoneil@uic.edu)

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: Tuesdays 3:30 - 4:45 pm.

Vainis Aleksa (vainis@uic.edu)

Tutoring is an opportunity to serve others while learning more about writing. English 222 students meet once per week in class to discuss various approaches to tutoring, including helping others in both individual and group settings. Our focus will be on methods that foster an environment where all UIC students and instructors are seen as welcome and ongoing members of an open learning community. Weekly assignments include readings, quizzes, written reflections and analyses of tutoring conversations, and a longer writing project focusing on an issue related to tutoring. As part of the class, students will be scheduling two hours per week to tutor, starting the fourth week of the semester. Instructional staff will be available to answer questions and coach the English 222 students as they tutor. Attendance and being on time is a requirement for both class and tutoring. Course readings include *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 the sixth edition of *Rhetorical Grammar* by Martha Kolln and Loretta Gray.

ENGL 222: Tutoring in the Writing Center

CRN: 12108/36405

Days: W 2:00-3:15

Kim O'Neil (oneil.kim@gmail.com)

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

and attentive to all the writers who use the Writing Center, and receptive to coaching from their instructors and the Writing Center's staff.

ENGL 222: Tutoring in the Writing Center

CRN: 33816/36409

Days: R 2:00-3:15

Kim O'Neil (oneil.kim@gmail.com)

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

CRN: 12114/12118

DAYS: MW 3:00-4:50

Martin Rubin (mrubin1@uic.edu)

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 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, Buster Keaton, Robert Flaherty, Sergei Eisenstein, Josef von Sternberg, Orson Welles, and Vittorio De Sica. Course requirements include regular quizzes and essay assignments.

ENGL 240 Introduction to Literary Study and Critical Methods

CRN: 32318/32317

DAYS: TR 12:30-1:45

Joseph Tabbi (jtabbi@uic.edu)

A study of critical writing, and key terms from Longinus to Derrida with particular emphasis on how such terms are being gathered and presented in new media: The Electronic Literature Directory, and its metatag vocabulary of keywords in literature and criticism, will be a main resource for the class, along with traditional readings in Literary Criticism (David Richter, *The Critical Tradition: Classic Texts and Contemporary Trends*).

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 29607/29608

Days: TR 11:00-12:15

Robin Reames (rreames@uic.edu)

Why do we read novels, and what happens when we do? In this course we will read a selection of novels by Jane Austen, Virginia Woolf, Elizabeth Gaskell, Jean Rhys, and David Mitchell in order to examine such questions as: What is the novel? How has the idea of the text changed over time? How do theory and cultural criticism impact composition? We will read and write critically about these texts by examining them through theory, including theories of the novel, romanticism, psychoanalysis, Marxism, postcolonialism (including race, gender, and feminism), and poststructuralism. In this way we will use theory to interpret literature and explore what it means to read literature, what it means to critique literature, and what it means to theorize about both of these activities. The course focuses heavily on students' own writing and aims to facilitate students' engagement in critical debates about reading literature.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 29607/29608

Days: TR 11:00-12:15

Robin Reames (rreames@uic.edu)

Why do we read novels, and what happens when we do? In this course we will read a small selection of novels by Jane Austen, Virginia Woolf, Elizabeth Gaskell, Jean Rhys, and David Mitchell in order to examine such questions as: What is the novel? How has the idea of the text changed over time? How do theory and cultural criticism impact composition? We will read and write critically about these texts by examining them through theory, including theories of the novel, psychoanalysis, Marxism, Postcolonialism (including race and gender), and Poststructuralism. In this way we will use theory to interpret literature. In so doing, students will explore what it means to read literature, what it means to critique literature, and what it means to theorize about both of these activities. The course focuses heavily on students' own writing and aims to facilitate students' engagement in these critical debates about reading literature.

ENGL 241: LITERATURE I: BEGINNINGS TO 1660

CRN 12171

DAYS: MW 10:00 - 10:50 Sections F 1:00, 2:00

Mary Beth Rose (mbrose@uic.edu)

This course will survey English literature from the Anglo-Saxon era through the late seventeenth century. We will study texts from the medieval and early modern centuries with the following goals: exploring the development of literary forms, such as lyric and narrative poetry, drama, satire, and prose fiction and non-fiction; becoming acquainted with various kinds of literary analysis and approaches, including close, in-depth reading of texts and examining the ways that texts participate in history; and considering the changing representation of such issues as gender, social class, race, and heroism.

ENGL 242: English Literature II, 1660-1800

CRN 12192

DAYS: MW 12:00-12:50, F Sections at 11:00 or 12:00 (separate CRNs)

Lisa A. Freeman (lfreeman@uic.edu)

This course serves as the second part of the History of English Literature series. During the semester we will study a sampling of works from major authors of the Restoration through Victorian periods. Our goal will be to further our knowledge of literary form and content by developing a better understanding of the relationship between literary structures and the stories they tell. While we will approach literature in its cultural and historical contexts, we will also strive to develop an understanding of the study of literature as a discipline requiring the use of specific tools and methods. Readings will include works by: Aphra Behn, Daniel Defoe, Alexander Pope, Jane Austen, Samuel Taylor Coleridge, William Wordsworth, Percy Shelley, and George Eliot.

ENGL 243: AMERICAN LITERATURE: BEGINNINGS TO 1900

CRN: 27429/27430

DAYS: TR 9:30-10:45

Christina Pugh (capugh@uic.edu)

In this course, we'll study American literature from the colonial period through 1900, covering works that span several genres: poetry, essay, fiction, and memoir. The course will consider these works both as literary texts and in their relationship to social and intellectual life in North America during this lengthy period – with particular attention to Puritanism, “self-reliance,” and the Civil War. We'll read works by Anne Bradstreet, Jonathan Edwards, Benjamin Franklin, Harriet Jacobs, Ralph Waldo Emerson, Emily Dickinson, and Walt Whitman, among others. The course will include a short paper, a longer paper, and an oral presentation, with an exam or exams to be determined.

ENGL 243: AMERICAN LITERATURE: BEGINNINGS TO 1900

CRN 36963/36964

DAYS: MWF 11-11:50AM

Chris Messenger (chrism1@uic.edu)

A study of American Literature's dynamic beginnings through the nineteenth century. Authors and works include Hawthorne, *STORIES*; Douglass, *AUTOBIOGRAPHY*; Melville, *BENITO CERENO*; Sedgwick, *HOPE LESLIE*; Stowe, *UNCLE TOM'S CABIN*; Whitman, Dickinson, Harriet Jacobs, Twain, S. Crane. Two short papers, midterm exam, final exam, several ungraded reaction papers. Inquiries welcome.

ENGL 243: American Literature: Beginnings to 1900

CRN: 36959/36960

Days: TR 2:00-3:15

Jennifer Ashton (jashton@uic.edu)

Ranging across American essays, novels, and poems from the colonial period through the turn of the 19th century, this survey investigates a variety of efforts to theorize the freedoms and constraints of individual agency, particularly as they become entangled with questions of religious, national, political, racial, and sexual identity.

ENGL 243: American Literature: Beginnings to 1900

CRN: 36961/36962

Days: TTh 11:00 - 12:15 pm

Mary Anne Mohanraj (mohanraj@uic.edu)

Surveys emphasize the historical and cultural contexts of literature; they introduce students to literary periods and nationalities and provide a basis for further independent exploration of the literatures of any period or nationality. In this particular survey, you will read a variety of pre-1900 texts beginning with Native American myths; you will encounter many of the multiethnic voices of early America (European, Latin, African, and Native American), a number of religious groups (Puritan, Quaker, Catholic), and a wide variety of genres (such as sermons, spiritual autobiographies, slave and captivity narratives, poems, short stories). This course aims to 1) provide you with an understanding and appreciation of the chief American literary trends from the earliest periods through 1900, as well as to help you learn about the relationship between our nation's political, cultural, and literary heritage, 2) help you become more critical and active readers, 3) help you become stronger writers, 4) encourage you to think about the potential meaning and significance of literature in our nation's cultural life. Our primary text will be the Norton Anthology of American Literature, vol. 1, but other texts may be added.

300 Level

ENGL/MOVI 302: Studies in the Moving Image: Film and the Body

CRN: ENGL 21666; MOVI 24426

DAYS: Monday 3-5:45; Wednesday 3-4:50

Marsha F. Cassidy, PhD (mcassidy@uic.edu)

Controversial new approaches to the study of film and the body are posing fundamental questions about cinema: How do the images and sounds on the screen engage all our senses and provoke a full range of corporal feelings and human emotions? With the help of ideas from film theory, evolution, neuroscience, and philosophy, this course explores key biocultural phenomena that mold our sensual, visceral, kinesthetic, and emotional responses to film. We will read the work of ground-breaking film scholars who focus on a film's potential to activate the full spectrum of these sensations, all within a cultural context. A wide range of films screened in class on Mondays will illustrate the central concepts of the course.

ENGL 305 Studies in Fiction: Reading Graphic Novels in the Humanities

CRN: 29269

Days: MWF 11:00-11:50

David Schaafsma (schaaf1@uic.edu)

This course will focus entirely on how to read graphic narratives. We will look at fiction focusing on American Culture of the 20th and 21st century through comics and sequential art that address topics such as war, history, ethnicity, gender and urban life. And superheroes, sure! I have in mind to introduce you to various aspects of what is now an exploding field. We will look at cartoons and comic books a bit, but I plan to focus more on graphic novels and memoirs, as the course title suggests, more sustained narratives. I know many of you may have signed up for the class because you have particular interests in certain kinds of graphic novels, so I hope you will bring your passion and expertise to the class and contact me in advance to influence the construction of the syllabus! I am an enthusiast with certain interests, some of which may coincide with yours. On the other hand, I also have listed topics, like manga, or superheroes work, that are not exactly my expertise. I count on you and guests and secondary texts for help with these. I don't purport to know everything about everything, but I am excited to share what I do know and to get to know you all well and learn what you know. Assignments

will include participation on Blackboard, and three papers and/or projects (which could include doing your own graphic stories, too).

ENGL 313: SHAKESPEARE: THE COMEDIES AND THE HISTORY PLAYS

CRN 34171

MW 1:00-1:50 Sections F 1:00, 2:00

Mary Beth Rose (mbrose@uic.edu)

This course will explore eight of Shakespeare's comedies and history plays written during the first half of his dramatic career. Class discussions will focus on the ways in which the plays explore the construction of heroism in different forms of drama; shifting conceptions of gender and sexuality; and conflicted representations of political authority (especially monarchy), race, and social class. We will also consider scenes from some modern film versions of the plays.

ENGL 317 Riots, Revolution and War in Victorian Literature

CRN: 26236

Days: TR 2:00-3:15

Nasser Mufti (nmufti@uic.edu)

The Victorian period (1837-1902) is saturated with conflict. The period began with working class protests, strikes and riots, and ended with the Boer War. In-between, Victorians were confronted with numerous anti-colonial rebellions like the Indian Mutiny and the Morant Bay Rebellion. Metaphors of war and tumult are everywhere in Victorian literary discourse: Jane Eyre describes her mind as in "silent revolt," Friedrich Engels saw a "social war" in everyday life, Conrad talks about the "insanity" of violence in African colonies, and Kipling describes war with Russia in India as a "Great Game." In this class, we will look at the centrality of war in the Victorian cultural imagination. Alongside texts like Dickens's *A Tale of Two Cities* and Bronte's *Jane Eyre*, and Conan Doyle's *The Sign of Four* we will read contemporary criticism and theory on both Victorian culture as well as theories of war and conflict.

English 323: American Literature 1790-1865:

CRN 37551

Days: TR 12:30-1:45

Peter Coviello

This course considers the extraordinary quickening of American writing in the years during which, at least according to one story, an American national literature invented itself. Where once had been only minor and derivative talents, the story goes, there suddenly appeared visionaries, who together forged a variety of new forms – Whitman's unmetred verse, Stowe's protest novel, Melville's encyclopedic prose epic – all designed to accommodate and finally express, in literature, the putatively absolute distinctiveness of American life. Our course will not accept this premise so much as worry it. We'll ask particularly: in these different visions, of what did this imagined Americanness consist? The decrees of the state? The compliance of the governed? Or something more immediate and deeply-felt – some connection or bond, some form of *intimacy* between the far-flung citizens of the nation? In what terms could this latter quality – this intimate nationality – begin to be imagined? Assignments will include short essays, exam, and a final research paper.

ENGL 326: Identity, Culture, and Political Economy in Postwar American Literature

CRN: 36965

Days: TR 3:30-4:45

Jennifer Ashton (jashton@uic.edu)

This course will begin with *The Catcher in the Rye*, a longtime staple of American high school English curricula. We'll open our discussions this semester by asking why, as Abigail Cheever has argued, the idea of the "phony," and with it, a commitment to personal authenticity, has retained such a powerful hold on the American imagination since the book appeared in 1951. Over the rest of the semester, we'll examine a range of works in multiple genres (poetry, plays, short stories, novels) and track the emergence of postmodernism alongside some of the political and economic developments between 1945 and 1985, with a particular focus on literature's seemingly increasing interest in individual and cultural identity. In addition to J.D. Salinger, authors we examine may include Amiri Baraka, Saul Bellow, John Berryman, Elizabeth Bishop, William S. Burroughs, Joh Cage, Theresa Hak Kyung Cha, Ralph Ellison, Allen Ginsberg, Nikki Giovanni, Jorie Graham, Lyn Hejinian, Cormac McCarthy, Flannery O'Connor, Frank O'Hara, Charles Olson, Thomas Pynchon, and Melvin Tolson.

ENGL 372: HISTORY OF LITERARY CRITICISM

CRN: 35511

TR 12:30-1:45

Christina Pugh (capugh@uic.edu)

To understand what is really at stake in literary texts, we have to start at the beginning. This course provides a comprehensive study of literary criticism from Plato and Longinus through deconstruction, giving students the opportunity to read works of criticism that are foundational (and indispensable) for the English major and for other studies in the humanities. These are works that you may have seen referenced, but never had the chance to read in the original. Some highlights of the course include the following: the concept of mimesis, or imitation, in Plato and Aristotle; the historical development of the sublime; the Romantics' conception of the poet, and New Criticism's creation of a radical autonomy within the literary text itself. We'll address the following questions: what is the role of the writer or poet in social and cultural life? What are the perceived "dangers" of literary representation at various historical moments? How do writers and critics construct readers and particular ways of reading? Where does meaning reside – inside or outside of the text, and how will we discern the borders that would define such a distinction? Finally, we'll continually ask how literature impacts, or becomes parasitic upon, the other arts such as painting, photography, or music. The course will include short papers, a longer paper, and an oral presentation.

ENGL 375: Rhetoric and Public Life

CRN: 33326

Days: MWF 2:00-2:50 pm

Ralph Cintron (rcintron@uic.edu)

This course is interested in how such concepts as justice, equality, and freedom are linked to rhetoric. But what is rhetoric? Here is the start of an answer: Rhetorical studies as a "discipline" (as something named, taught, practiced, and disputed) has persisted throughout the Western tradition for approximately 2500 years. But its practices, whether named or not, are surely older than that, for we need to realize that, as a consequence of language use and human interaction,

rhetoric (narrowly defined as the art of making arguments) is something that we mobilize daily, if not hourly. (Incidentally, since most peoples have standards regarding the use of language and since they teach those standards to others, we can say that all peoples have a “rhetorical tradition” and that Greece was only one location, and not even the first location, where the study of “rhetoric” occurred.)

The course will start with key texts from Plato and others of his era who established the basic debates regarding rhetoric as an enduring problem. We will be particularly interested in how Plato thinks about justice, equality, freedom, and democracy. How did he link these to the study of rhetoric? What did all these terms refer to in Plato’s day, and how should we imagine them in our own era? We will spend a considerable amount of time not only in recent and contemporary rhetorical theory but also in matters of political economy from both the right and left. How do economists such as Milton Friedman, Friedrich Hayek, Joseph Schumpeter, and Joseph Stiglitz imagine freedom, equality, and justice? How do Marx and Engels imagine the same concepts? How, during the heat of the French Revolution, did a figure like Gracchus Babeuf imagine the same as he rhetorically defended his views before a jury that did not accept his arguments and sentenced him to death? What is the rhetoric of social justice—should we prefer it to justice itself? Or what about ownership and private property? On what basis do we claim to own anything? Does a cash transaction make ownership self-evident? Indeed, what is self-evidence?

In sum if rhetoric has any use, it is that it might tell us something about everyday discourse and arguments. Certainly, one of the big concerns in our current “public life” are the never ending disputes regarding big government versus small government, liberals versus libertarians, the right of the government to tax or not tax, the nature of private property and ownership, the nature of debt, and the value (or not) of the commons. These actually are ancient topics, and they are *always* rhetorically inflected. The course, then, will not only lay out basic concepts regarding rhetoric, but it will also explore some of the most enduring and compelling issues that concern public life—the problems of equality, justice, freedom, and so on.

The course will be run as much as possible through PDFs. I do not expect at this time that we will need to purchase books.

400 Level

ENGL 402: Rhetoric

Days T/R 12:30-1:45

CRN: 35512/35513

Robin Reames (reames@uic.edu)

This course is designed to offer students an intensive study of central topics in rhetorical theory in their historical depth. In particular, we will examine the beginnings of the discipline of rhetoric as a byproduct of the “literate revolution” in ancient Greece, where the development of writing technology transformed thought and enabled the development of rhetorical technology. We will approach this transformation in antiquity from the present day, where our own “technographic revolution” transforms how we communicate, think, and live. This course will be guided by a set of fundamental questions. Namely, what is rhetoric? What is at stake for its

traditional (Aristotelian) definition as an “art” or “*techne*”? What, if anything, is the difference between a *techne*, a technique, and a technology? What is the relationship between the original development of the discipline of rhetoric and the contemporary development of new media and communicative technologies?

ENGL 413: TOPICS IN SHAKESPEARE

CRN: 33328/33330

Days: TR 11:00-12:15 pm

Alfred Thomas (alfredt@uic.edu)

Defiant Will: Dissent, Religion, and Theatre in the Age of Shakespeare: Shakespeare’s theatre represented one of the few channels of dissent in early modern England. Audiences came in their thousands not only to be entertained but also to be informed and provoked by religio-political issues that were strictly speaking off-limits: the role of the state in matters of conscience and religion, the fate of non-conformists in a world of religious intolerance, and the legacy of Catholic teaching and dogma under a Protestant dispensation. Readings include Marlowe’s “Doctor Faustus” and “The Massacre at Paris” and Shakespeare’s “Titus Andronicus,” “King Lear,” and “Macbeth.”

ENGL 419: Topics in Romantic Literature and Culture: JANE AUSTEN

CRN: 35514,35515

Days: T 3:30-6:15

Instructor: Mark Canuel (mcanuel@uic.edu)

Over the course of the semester, we will read a wide sampling of Jane Austen’s novels, examine her letters, read her biography, and see some film adaptations of her works. Some criticism and history will be assigned so that we can appreciate the ways in which Austen’s work reacted to aspects of her particular moment in history. While focusing much of our attention on features of her work that readers have loved for many generations—the lively and ironic narrative style, the vivid characterization, the stirring evocations of romantic love—we will also consider the ways in which her work framed responses to serious concerns of her time (revolutionary politics, feminism, and the fate of established religion, to name a few). Requirements: attendance, 2 papers, short on-line assignments, and final exam.

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

CRN: 35518/35519

R 3:30-6:15

Joseph Tabbi (jtabbi@uic.edu)

For a long time, critics have talked about innovative writing in terms of historical periods: traditionalist, realist, modernist, post-modernist, for example. The assumption implicit here is that humans are somehow, individually or collectively, in control of such developments. Or that we should be: "Always Historicize!" was the battle cry of post-modernism, articulated by leading Marxist theorist Frederic Jameson in the 1980s. But is historicization even possible now, with so many contenders for so many histories taking their observations in so many directions? The current discourse on “the posthuman,” in its more interesting instances, circumvents historicist approaches and instead posits non-human actants, beyond what is now seen as a relatively narrow realm of experience that can be grasped (or governed) by human consciousness. This course looks at various imaginative works that can be best described as "posthuman" - in

particular, those written and cited by the authors of a recent essay collection, "Fiction's Present." We also read some examples of literary theory that can help us to articulate these differences from the humanist, historicist outlook.

English 443: Topics in Gender, Sexuality and Literature: The Queer Child

CRN: 37552 (English undergraduate) 37554 (English graduate)

37553 (GWS undergraduate) 37555 (GWS graduate)

Days: T 3:30-6:15

Peter Coviello

This course considers questions of desire, violence, and sexual identity in relation to a concept often understood to be defined by the absence of precisely those things: the child. We will ask: Is queer childhood only ever a notion assembled in retrospect? What kinds of relation obtain between queer adults and the children they were, and the children who come after them? What makes children queer? Borrowing from psychoanalysis, critical race studies, and feminist theory, we will take our cues from an expansive archive of imaginative works – novels, stories, videos, films, comics, songs – that envision for us the blisses, griefs, intensities, and strangenesses of the vehement life of the child. Readings may include Henry James, Carson McCullers, Virginia Woolf, Freud, Foucault, as well as the work of much contemporary queer scholarship. Assignments will include essays and a final research paper.

ENGL 473: Topics in African American Literature

CRN: 35771/35812

Days: TTh 12:30-1:45pm

Ainsworth Clarke (ac57@uic.edu)

From Black Studies to African American Studies and Back Again: In the age of Obama the continued relevance of race and by extension departments of African American studies has increasingly been questioned. If race is receding as the defining term of African American experience, why should it still organize a field of knowledge? What, after all, are we studying when we study "Blackness"? This course aims, if not to answer these questions, to at least find a better way of asking them by turning to the debates that inform the establishment of Black Studies as a disciplinary field. This course is divided into three parts, each focused on a critical juncture in the development of Black Studies. We will first trace the emergence of Black Studies as a distinct field of inquiry in the 1890s in the work of W.E.B. Du Bois, Alexander Crummell, other members of the American Negro Academy before transitioning to a comparative analysis of that earlier moment with the terms governing the establishment of departments of Black Studies on the university campus in the late 1960s. We will conclude the semester by assessing the various contemporary attempts to rethink the field in the work of Alexander Weheliye, Ronald Judy, Fred Moten, Sylvia Wynter and others.

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

CRN: 33613/33614

Days: TTh 9:30 - 10:45 am

Mary Anne Mohanraj (mohanraj@uic.edu)

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 481: Methods of Teaching English in Middle and Secondary Schools

CRN: 33811/33812

Days: TR 2:00-3:15 pm

Todd DeStigter (tdestig@uic.edu)

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 482: Campus Writing Consultants

CRN: 21190/21191

Days: TR 11:00-12:15

Charitianne Williams (cwilli31@uic.edu)

English 482 focuses on Writing Center Theory specifically for future educators. We will examine the relationship between students' language use and their educational experiences, and how an educator's awareness of these factors can lead to a healthier educative environment for students. Collaborative and anti-oppressive pedagogical practices will be emphasized. In addition to the 2 hours of instruction time, class members are required to complete 2 hours of one-on-one tutoring in the UIC writing center per week.

ENGL 486: Teaching Writing in Middle and Secondary Schools

CRN's: 20658 (undergraduate); 21082 (graduate)

Days: MWF, 10:00-10:50

Instructor: Kate Sjostrom, (katesjostrom@uic.edu)

Why teach writing? and How can we teach writing more effectively and responsibly? These are the main questions we will try to answer as we work together in English 486. Drawing from a wide range of sources such as Kirby and Crovitz's *Inside Out* and from professional periodicals like the *English Journal*, we will think about writing not only as a transfer of information from one person to another but as a process of learning—a way of thinking critically, reflectively, and precisely about issues that are important to us. In our readings, we will encounter many practical, day-to-day activities suggested by experienced and successful writing teachers; we will model and practice these activities as we write extensively together; we will read and assess each other's work; we will talk about how to teach students to write in a variety of genres. In essence,

we will create an environment where you can develop your professional identity as a writer and teacher of writing by actually participating in the types of practices you may soon be implementing in classrooms of your own. Also, in order to understand more clearly why we find certain ways of teaching writing to be more useful and ethical than others, we will discuss ideas that lend coherence and justification to our specific classroom activities (what some people call “theory”). Whatever generalizing we do, however, will be grounded in the particular details of working toward the goal of this class: that is, to prepare you to establish and maintain a productive community of writers.

Course requirements include 12-15 hours of field work in an area high school, two portfolios demonstrating what you’ve learned in various sections of the course, and a series of plans that integrate reading and writing.

English 490: Advanced Poetry Writing

CRN: 12504/20335

Days: W 3:00-5:45

Chris Glomski (vivo@uic.edu)

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 491: Advanced Writing of Fiction

CRN: 35763/35764

Days: M 3-5:45

Cris Mazza (cmazza@uic.edu)

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, 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 course is permissible if revised since last seen by a workshop.

ENGL 491: Advanced Writing of Fiction

CRN: 12509/20342

Days: T 3:30-6:15

Cris Mazza (cmazza@uic.edu)

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, 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 course is permissible if revised since last seen by a workshop.

ENGL 493: Internship in Nonfiction Writing

CRN: 25243/25244

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

Linda Landis Andrews (Landrews@uic.edu)

The metropolitan area of Chicago offers many internship opportunities for English majors in non-profits, corporations, government agencies, fundraising, and public relations. 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 they are writing, editing, or researching approximately 14 hours a week in an internship, students are enrolled in English 493, a six- or three-credit course that meets once a week.

Writing samples, resume and cover letters, which are generated in ENGL 202, are required to apply for an internship. In the ENGL 493 class students have an opportunity to share knowledge gained in the internship, write short papers, and learn about professional writing.

Through internships students examine different work cultures, gain professional skills, and build a network of contacts before graduation.

English 492: Advanced Writing of Non-Fiction Prose

CRN: 12410/20346

Days: TR 2:00- 3:15

Lisa Stolley (lastolley@aol.com)

This course is for creative nonfiction writers who have a working knowledge of the narrative tools necessary to structuring an effective creative nonfiction (cnf) essay. You will continue to develop voice, style and technique through close reading and analysis of published cnf essays and through writing and workshopping of your own essays. In examining the architecture of published essays as a way to determine the standards of good writing, we will establish a set of criteria with which to evaluate your own and your fellow writers' work. The goals of this course as I see them are: 1) further your abilities as close, discerning readers of published work, crucial to becoming a better writer; 2) further your abilities as close, discerning readers of your peers' work; 3) expand your capacity to create compelling essays with original subject, authentic voice, emotional complexity, sensory detail, sufficient development, seamless structure; 5) continue your exploration of the incredible power of language and its ability to move the reader.

ENGL 498/499: Student Teaching with Seminar

CRN's: 12518/12530 (See explanation below.)

Time: W 4:00-5:50 pm

David Schaafsma

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: Prose Seminar
CRN 21006

Day: W: 5-7:50

Lennard J. Davis

This class will focus on the issue of biopower and the biocultural. How does science, technology, medicine interact with and shape political and cultural production? How do ideas around the body, being human, the mind, gender, ability, race, class and the like intersect with notions of the body politic, neoliberalism, consumer citizenship and other power relations and subjects? Theoretical readings will include the works of Foucault, Agamben, Esposito, Alaimo, Puar, Pitts-Taylor and others. Selected literary and cinematic texts will be included.

ENGL 517: British Literature and Culture
CRN: 35521

Days: R 2-4:50 pm

Alfred Thomas (alfredt@uic.edu)

Reading Women in the Later Middle Ages

What did it mean to be a woman reader in a period when most people were illiterate and few women had access to formal education? And how do we define "reading" in an age when most people were visually literate, that is to say, derived their knowledge of the world from images such as stained glass and statues in churches? Although men dominated the world of university learning, the later Middle Ages witnessed the burgeoning phenomenon of lay readers that included women as well as men. Women like Julian of Norwich and Margery Kempe (who was illiterate in our modern understanding of the term) were just the tip of the iceberg. And how did men react to women's increasing access to books and the ideas expressed in them? In this course we will examine the issue of medieval women both as readers of texts and as "read" objects of male fears and fantasies of the female sex. Readings include Chaucer's "The Wife of Bath's Tale" and "The Legend of Good Women;" Christine de Pisan's "The Book of the City of Ladies," and "The Book of Margery Kempe."

ENGL 537 Global and Multiethnic Literatures and Cultures

CRN: 33331

Days: W 2:00-4:50

Madhu Dubey (madhud@uic.edu)

This course will examine the implications of globalization for literary and cultural studies. Considering theoretical and literary/cultural texts relating to a range of regional and national contexts (including Britain, Mexico, the United States, the Caribbean, and Asia), we will try to arrive at a comparative and historicized understanding of the term 'globalization.' Key questions guiding the course include: Does globalization entail distinctive narrative forms and/or necessitate new methods for approaching literary and cultural studies? How does the recent advent of globalization studies relate to and/or depart from postcolonial studies and border studies? Are the categories of race and ethnicity being significantly reconfigured in the context of globalization, and if so, how are new understandings of these categories explored in the genres of film and the novel? In addition to a selection of essays on globalization (by Appiah, Appadurai, Clifford, Dirlik, Gikandi, Hall, Jameson, Kaplan, Miyoshi, and Wallerstein, among others), the texts that will be studied in this course include novels by Kiran Desai, Mohsin Hamid, David Mitchell, Ruth Ozeki, and Karen Yamashita, performance art pieces by Guillermo Gomez-Pena, and films by Alex Rivera and Zhou Xiaowen.

ENGL 550: American Literature after 1865

CRN: 36967

Days: T 5:00-7:50

Walter Benn Michaels (wbm@uic.edu)

This course will focus on the literature of what the historian Judith Stein calls "the pivotal decade," the 1970s. What makes it pivotal for Stein is its replacement of previous "assumptions that labor and capital should prosper together" with the idea instead that "the promotion of capital will eventually benefit labor," a development, she argues, that ushered in the current "age of inequality." That something like this shift in political economy was accompanied also by the emergence of literary postmodernism alongside new modes of realism (from K-Mart, so-called, to identitarian) is also what will make it pivotal for us. In addition to some consideration of the historiography of the period and several of its defining controversies (e.g. *Roe v. Wade* and the Bakke case), writers to be discussed will include Raymond Carver, Theresa Hak Kyung Cha, Jacques Derrida, William Gaddis, Susan Howe, Maxine Hong Kingston, Toni Morrison and Tom Wolfe. The seminar will be co-taught with Kenneth Warren and will thus meet in conjunction with his course at the University of Chicago. Practically speaking, what this means is that for the first month of the semester, we will meet at UIC; thereafter (once the U of C's quarter has started), we will alternate between our campus and theirs.

English 557: Language and Literacy

CRN: 23604

Days: T 5:00-7:50 pm

Todd DeStigter (tdestig@uic.edu)

Pragmatism, Education, and the Quest for the Democratic Subject

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

as scholars and teachers of English to the world beyond our classrooms and campuses. Although we will occasionally discuss specific curricular choices and teaching methods, most of our readings will encourage us to consider broader theoretical issues such as 1) how “democracy” can be defined and whether it remains a viable sociopolitical aspiration, 2) whether it makes sense anymore to think of the postmodern subject as capable of having an actionable ethic or intentionality, 3) the extent to which pragmatism as a philosophical/analytical method provides ways to think about the possible amelioration of sociopolitical and economic problems, and 4) whether “progressive” initiatives that stop short of political revolution or the fundamental transformation of the modes of production merely contribute to the reproduction of the status quo.

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

THE NEW POLITICAL ECONOMY OF URBAN EDUCATION by Pauline Lipman
[SCHOOLING IN THE AGE OF AUSTERITY: URBAN EDUCATION AND THE STRUGGLE FOR DEMOCRATIC LIFE](#) by Alexander J. Means

PRAGMATISM by William James

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

THE DEMOCRATIC PARADOX by Chantal Mouffe

HATRED OF DEMOCRACY by Jacques Ranciere

DISCIPLINE AND PUNISH by Michel Foucault

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

TWENTY YEARS AT HULL HOUSE by Jane Addams

AESTHETICS OF EDUCATION: THEATER, CURIOSITY, AND POLITICS IN THE WORK OF JACQUES RANCIERE AND PAULO FRIERE by TYSON E. Lewis

A SEARCH PAST SILENCE: THE LITERACY OF YOUNG BLACK MEN by David E. Kirkland

IN DEFENSE OF LOST CAUSES by Slavoj Zizek

UNCERTAIN VICTORY: SOCIAL DEMOCRACY AND PROGRESSIVISM IN EUROPEAN AND AMERICAN THOUGHT, 1870-1920 by James T. Kloppenberg

THE PHANTOM PUBLIC by Walter Lippmann

LIBERALISM AND SOCIAL ACTION by John Dewey

AMERICAN DREAMERS: HOW THE LEFT CHANGED A NATION by Michael Kazen

REGULATING AVERSION: TOLERANCE IN THE AGE OF IDENTITY AND EMPIRE by Wendy Brown

SAVE THE WORLD ON YOUR OWN TIME by Stanley Fish

DEMOCRACY PAST AND FUTURE by Pierre Rosanvallon

PHILOSOPHY AND SOCIAL HOPE by Richard Rorty

PEDAGOGY OF THE OPPRESSED by Paulo Freire

DEMOCRACY AND OTHER NEOLIBERAL FANTASIES by Jodi Dean

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

ENGL 583: Towards a Theory of Civil War

CRN: 36968

Days: R 5:00-7:50

Nasser Mufti (nmufti@uic.edu)

This course outlines a theory of civil war. We will approach “civil war” as a concept, not as a historical event. There are, arguably, no substantial theories of civil war within the humanities. And yet, almost all foundational critiques of the modern nation-state (Enlightenment and contemporary political theory, Marxism, postcolonial studies) engage in some way with the category of civil war. Hobbes's *Leviathan* is fixated on avoiding civil war. For the young Karl Marx, class war and civil war were interchangeable categories. Postcolonial historiography was founded on re-thinking the significance of the Indian Mutiny. And Foucault's genealogy of war is about the civic character of modern warfare. This course will be divided into three parts. The first part will lay the foundations of a significant dichotomy in our understanding of civil war: between a Hobbesian tradition (Hobbes, Schmitt, Agamben) and a Marxist tradition (Marx, Engels, Bernstein, Sorel, Gramsci and Benjamin). Helping us think through this opposition will be Foucault's *"Society Must be Defended"*, and Benjamin Disraeli's *Sybil*. In the second part of the course, we will complicate this schema by turning to recent work on community and auto-immunity in the works of Derrida, Esposito, Nancy, Blanchot and Nicole Loraux. Our final exploration will look at critiques of nationalism by Balibar, Benedict Anderson, and Partha Chatterjee, as well as in “postcolonial” novels by Nadine Gordimer, Naipaul and possibly also J. M. Coetzee.

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](#) ("the Purple 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

TUESDAY / THURSDAY Sections

ENGL 070: SITUATIONAL WRITING: How Awareness of Audience, Purpose, and Language Impacts Writing

CRN 30498

TR 9:30-10:45

Romeo, Robert R.

This course will focus on the following: * That writing offers a way of understanding the world.
* That different situations require specific language choices. * That language choices require the

writer to examine the form, meaning, and use of words- what many refer to as grammar. * That writing is a way to get things done. In other words, writing has purpose.

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

CRN 32797

TR 3:30-4:45

Williams, Charitianne

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

071

MONDAY / WEDNESDAY / FRIDAY Sections

ENGL 071: Writing about the Media

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

Boulay, Kate

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 local mediascape, interviewing media workers, and examining websites, etc. we critically think and write about the production, dissemination and reception of news in Chicago, the United States, and the English-speaking world. 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: Writing, Identity, and Institutions Description: How Do College Writing Courses Imagine Writers, Produce Identities, and Shape Public Institutions?

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

Krall, Aaron

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

CRN 30508 (MWF 9:00-9:50); CRN 30501 (MWF 1:00-1:50)

Glomski, Chris

This class 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.

TUESDAY / THURSDAY Sections

ENGL 071: Writing About Representations of Marginalized Groups

CRN 30521 (TR 11:00-12:15); CRN 30517 (TR 12:30-1:45); CRN 32782 (TR 3:30-4:45)

Petrovic, Robin

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

MONDAY / WEDNESDAY / FRIDAY Sections

ENGL 160: Writing About Marriage in America

CRN 11526 (MWF 11:00-11:50)

Boyd, Jacob

In this class, you will engage in a semester long investigation of the debates surrounding the

issue of marriage in America. This investigation will range from the various definitions of marriage to its pivotal role in debates on equality and freedom of choice. More specifically, you will become scholars of the issues of same sex marriage, marriage as regards immigration policy, and arranged marriage. Ultimately, the purpose of this class will be to prepare you to engage in academic writing. You will learn to situate your own ideas into the context of ongoing conversations about marriages, expressly by writing in four different genres (profile, explanatory research essay, argumentative essay, and debate reflection). Your chief task is to become a better academic writer, to accomplish this by improving your knowledge of writing genres and honing your ability at every stage of the writing process (planning, drafting, and revising.)

ENGL 160: Stand-Up Comedy: Writing in Genres

CRN 28744 (MWF 12:00-12:50)

Bryson, Chris

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.

ENGL 160: (Writing About) Representations of Chicago

CRN 30965 (MWF 1:00-1:50)

Buchmeier, Sarah

A.J. Liebling coined the term “Second City” in his controversial book on Chicago. Carl Sandberg called it the “City of the Big Shoulders.” John Burns told a reporter that Chicago was “a pocket edition of Hell.” All of these add up to the idea that Chicago is a city of some significance and worth sharing one’s impression of, regardless of what that is. This class will focus on how Chicago is represented in texts ranging from literary fiction to newspaper articles, analyzing the rhetoric of those examples and using their writing as a template for our four writing projects. We’ll read texts about Chicago directly, texts set in Chicago, and texts generated from Chicagoans to synthesize the various genres through which Chicago (and cities writ large) are represented. We’ll work on crafting sentences, building paragraphs, and organizing arguments with elegance. Students should leave this class ready for any writing project thrown at them here at UIC and out in the real world.

ENGL 160: Writing as a First-Year Academic

CRN 11341 (MWF 9:00-9:50); CRN 11601 (MWF 11:00-11:50); CRN 28745 (MWF 2:00-2:50); CRN 11792 (MWF 3:00-3:50)

Corey, Matthew

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: Writing about Technology, Identity, and Selfhood
CRN 11337 (MWF 8:00-8:50); CRN 11462 (MWF 10:00-10:50)
Cridland, Nicole

The topic of this course relates to the issues of technology, narrative, identity, and selfhood. Students will read excerpts from Jaron Lanier's books *You are Not a Gadget: A Manifesto* and *Who Owns the Future*, Sherry Turkle's *Alone Together*, as well as excerpts from Robert McChesney's *Digital Disconnect: How Capitalism is Turning the Internet Against Democracy*—in addition to current articles from *Wired*, *New York Times*, the blog Gizmodo, *Psychology Today*, some articles on Narrative Theory etc. relating to these issues. In this class students will investigate what it means to construct a narrative identity that increasingly relies upon and is mediated by current forms of media/technology (e.g.; Facebook, YouTube, Tumblr, Instagram, etc.). Students will ask themselves how these new forms of technology have enhanced, devalued, or altered the way we project our identity publically, how we relate and communicate to our friends and family and, ultimately, how we view our selves and the world around us. The course is structured around four key writing projects—a memoir, a photo essay, a blog post, and an argumentative essay. These writing projects, along with our in-class assignments and discussions, will be structured around the UIC composition model: situated writing. We will consider how situation shapes genre choice, how language choices produce consequences, and how the ideas we generate as a class this semester can be applied to a larger social context.

ENGL 160: Writing for Business: Corn, Candy, Moto, & Steel
CRN 24146 (MWF, 8:00-8:50); CRN 11505 (MWF, 11:00-11:50)
Cycholl, Garin

This section of English 160 focuses on genres and subjects central to the marketplace. What core issues and challenges define Chicago's economy? How do these issues reflect national, regional, and local histories? Is Chicago "the Second City?" One more city in the "Rust Belt?" The great Midwestern "brain drain?" Through practical and professional genres, we will explore these and other questions to define common perspectives on trade and commerce in "the City that Works."

ENGL 160: Writing and Engagement with Extracurricular Activities
CRN 25964 (MWF 1:00-1:50)
Doble, Heather

In this class, you will investigate an extracurricular activity at UIC that is new to you, the needs it fills, how it is funded and the ways in which it does or does not link to the larger Chicago community of cultural events. The information you glean surrounding extracurricular activities and the students they benefit, cause you to respond as an engaged citizen. As a result of your

desire to become involved at UIC and beyond, you will become knowledgeable about an extracurricular activity that is new to you and share this activity with the rest of the class by writing a blog to be posted on the class site. Your new-found interest will then lead to attendance of a performance, meeting or competition of your chosen activity which will inspire you to write a review which will also be shared with the class. After learning about the ways your activity fills students' needs, you will isolate areas of possible improvement in your activity and you will write a proposal that argues for the funding of an extracurricular activity of your own design. Finally, you will create a brochure to persuade other students to join your newly created organization. Through attention to situation, genre, language and their consequences in your writing, you will become deliberate in your responses and develop methods for moving these critical conversations forward in meaningful ways. You will also learn how your writing choices allow you to engage with issues that are important to you. This is a collaborative class – you will have the opportunity to interact in small group discussions, and to share peer reviews of writing assignments.

ENGL 160: See No Evil, Hear No Evil, Speak No Evil: How the Written Word Opens Our Eyes, Unplugs Our Ears, and Propels Us to Meaningful Social Action
CRN 24124 (MWF 8:00-8:50)

Girman, Chris

In college, you write. And then you tear it apart and write again. The purpose is to refine how you transform all that stuff in your head into a successful act of authorship. What defines success? The effectiveness in which you represent yourself, other people, a specific community, important academic insights, or social action that is important to you. Writing sometimes requires representing something that others might try to silence or ignore in their own ways. Have you ever been misrepresented? My guess is yes. So this semester you'll think about writing as an effective means in which to represent a certain opinion, issue, or outlook on life. But first you have to represent yourself. To do so, we will begin by focusing on your own representation of yourself (as a man, woman, student, musician, singer, lover, sister, brother, community activist, poet, painter, sinner, saint, etc.), and then we'll practice taking this fluid, changing self-image into our local community. Next you will construct an argumentative essay examining the so-called "decline of men" and how society is affected by shifting gender orders; don't let anyone else tell you what counts as "appropriate" masculinity, femininity, or something in between. Get your cameras ready because this course goes beyond your own self-representation as you construct a photo essay about one of Chicago's diverse neighborhoods. Finally, you will culminate the semester by nominating someone in the UIC community for a WOW! Award and presenting a profile of that individual in your final feature profile project. We're here to learn how to write successfully for college and earn our degree. Since we are all in different departments, and some of us are still undeclared majors, we'll tackle different types of writing styles used in different departments. Each writing project is designed to allow for the free flow of your creative impulses while remaining loyal to expected conventions in that particular genre. Naturally, scientific writing might rely more on data and objective facts, but there's room for creativity in there too. Likewise, writing literature analyses and psychological studies allow for more creative thinking, but these essays must be proofread, edited, restructured, and redrafted, so get ready. We'll write, rewrite, rip things apart, start anew, and give ourselves an awesome final product. In the process, we'll hit those annoying things like comma splices, run-on sentences, punctuation mistakes, and other "nuts and bolts" (semantics) of the writing process. If you're

already a good writer, be prepared to further advance, integrating semi-colons, parentheses, and dashes to liven up your thoughts, along with deepening the connections you make between yourself, the written word, and the dynamic world around you.

ENGL 160: Writing in Diverse Workplace and Community Situations

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

Grunow, Scott

In this course, will read and write about current workplace and community issues from various perspectives, ranging from the endemic problem of bullying in workplace and community settings (gone viral the summer of 2012 in the Karen Klein bus incident), the struggles of not for profits to survive in a time of economic recession, to a variety of arguments focusing on controversial business practices of the global retail giant, Walmart. A thorough exploration of these issues will require you to take the assigned readings and integrate them into the four dimensions that shape writing: situation, language, genre, and consequences. We will pay close attention to developing cohesion, clarity, and specific vocabulary in your writing.

ENGL 160: Fantasy Novels, Comics, and Films

CRN 11560 (MWF 10:00-10:50)

Jones, Adam

In this class you will employ a variety of reading and writing strategies to draft and revise four major writing projects: a film review, a comic, an argumentative essay, and a personal blog post. In each of these projects, your subject will be contemporary fantasy literature and cinema. In order to have something to say, we will examine current trends in fantasy literature and cinema, as well as arguments made about current culture and the audiences driving those trends. Readings will include comics, reviews, historical narratives, critical analyses, informal interviews, and argumentative essays. To accomplish these reading and writing tasks with style and substance, you will spend a significant amount of time in class focusing on areas key to reading and writing at the college level. Specifically, you will study and practice using: * Annotation strategies to help you map out, remember, and analyze texts. * In-class note taking in order to better remember and utilize what happens in class. * Rhetorical analysis as a means for better understanding the writing strategies of others, and for crafting your own writing to better meet the knowledge, attitudes, and expectations of your audience. * Situation, genre, language, and consequences as key concepts in writing. * Paragraph structure, i.e. how to formulate topic sentences, supporting evidence, and how to make explicit transitions both within and between paragraphs in order to increase logic and coherence. * Sentence structure and grammar, i.e. parts of speech, the relationship between subject and predicate, simple and complex sentences, and the functions of various types of punctuation. The main purpose 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 prepare yourself for the writing that you will be expected to produce throughout your entire career here at UIC as a contributing member of an academic community, as well as beyond.

ENGL 160: Cinematic Chicago: Writing About Movies, Focusing on Chicago

CRN 11399 (MWF 1:00-1:50); CRN 11572 (MWF 3:00-3:50)

Lyons, MaryAnne

In the early 20th century, when the film industry was just beginning, some of the most popular

movies were made in Chicago. The industry eventually moved west to Hollywood, but again and again over the years, filmmakers have returned to Chicago, making this great city home to characters as diverse as Ferris Bueller, Batman, and John Dillinger. A large part of what makes our city such an appealing movie location is the combination of our iconic architecture, fascinating characters, and intricate history. In this section of English 160 students will explore these aspects of Chicago's cinematic heritage, reading works from a variety of genres, including film histories, reviews, and interviews. We will watch a few films and clips in class, but students will be expected to watch others as homework. Using the readings and class discussions as guidelines, students will complete a variety of genre-based writing projects related to Chicago and its place in film history. Towards the end of the semester, we will spend some time analyzing the use of argumentation and visual rhetoric in a Chicago-based documentary film; students will then respond to the issues raised in that film in their final writing project, an argumentative essay. Each of the assigned writing projects is designed to provide students with an understanding of genre expectations and aid them in gaining proficiency across a range of writing situations, thus preparing them for success in meeting the challenges of academic writing.

ENGL 160: Writing What You Eat

CRN 27575 (MWF 9:00-9:50)

Mills, Tyler

How and what do you eat and why? Not too long ago this would have seemed like a relatively straightforward question. However, the questions surrounding our food consumption have grown increasingly important and complicated. Recently, food has been placed at the center of economic, health, and even energy debates. Everyone, it seems, has an opinion about it and its role in our lives. And why wouldn't they? Issues surrounding food production and consumption in some way affect everyone from local farmers to multi-national corporations; from farmers markets to national grocery chains; from the largest restaurants to individual shoppers. Each of these groups must deal differently with production technology, distribution, and consumption. Using food as our primary subject matter, we will use the concepts of situation, genre, language, and consequences to discover and rediscover writing about our food choices and the impact consumption can have in national and local contexts. From interviewing and profiling a member of the local food community to reviewing a local eatery, we will write in multiple genres to explore how our position at an urban university can enrich our academic experience, while at the same time, discovering how writing matters in an urban context.

ENGL 160: Communities and Writing

CRN 11327 (MWF 2:00-2:50)

Parr, Katherine

We will explore issues of community at home, at school, in professional fields, and as citizens in a democracy and of the global community. By reading and examining various genres and the ways in which they are used for specific purposes and audiences, you will come to see writing as more than something you do for school. Instead, you will see ways in which writing applies to everyday circumstances that you will encounter not only in school, but also in various other communities. Over the course of the term, you will produce your own writing in four different genres: a profile of a classmate, a rhetorical analysis of an advertisement, a proposal, and a critical analysis. Through frequent peer review sessions, you will learn to examine your own

writing and your peers' critically and constructively, and you will use the writing process as a way to clarify your ideas. Through revision, you will learn to improve your writing and thereby prepare for the variety of writing situations that you will face here at the university and in both your professional and private lives.

ENGL 160: Writing the Migrant Experience
CRN 30668 (MWF 12:00-12:50)

Sandoval, Neri

During the 2012 Republican National Convention, Mitt Romney began his speech repeating what countless of other political and cultural figures before him have said about the United States: "We are a nation of Immigrants." Of course, Romney is saying this after just having advocated the construction of an electric fence across the Mexico-U.S. border during the Republican primaries. So on the one hand, we have a presidential candidate embracing multiculturalism (the belief that the nation is composed of different-but-equal cultures), and on the other we see him push forth a political and economic agenda that excludes those that compose a multiculturalist state (when he advocates for building an electric fence to deter Mexican migrants). One hears this statement so often from both sides of the political aisle (democrats and republicans) that it has become tantamount to a meaningless cliché. In resisting such superficial (the "why can't we all just get along") understandings of the immigration process, this class attempts to dive into the multi-faceted dimensions of 20th and 21st century U.S. immigration. Most likely, you have already seen traces of these issues in the exponential rise of highly-lucrative immigration detention centers and private prisons, the long standing tradition of exploiting immigrant labor, and the constant accusations that "Mexicans are taking jobs away from Americans." Each one of these trends can be viewed as symptomatic of an emerging American public anxiety about the changing demographics of the country from an Anglo-majority into a minority majority country (i.e. "the browning of America"). For the scope of this course, we will take a step back and attempt to use writing in order to not only map our individual subject positions into the social fabric of Chicago, but also to examine the historical layers of such a social process which spans various ethnicities and nationalities. This positioning will allow us to examine the structures of situation, language, genre, and context. Certain motifs that we will brush up against throughout this course will focus on who, why, and how different groups migrate to the U.S., how they integrate into the country's economic infrastructure, and how they are portrayed by various news outlets. Specific issues to explore concern general areas of interest such as: settlement, education, identity, assimilation/acculturation, discrimination, employment, language, marriage, legal status, and political participation. Over the course of this semester, you will compose, piece-by-piece, a portfolio featuring four writing projects: an interview, a letter to the editor, 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. More importantly, through the work assigned in this course, students will learn a set of writing practices that, if employed correctly, will empower the student to enact change not only in their college careers, but outside of the university setting as well.

ENGL 160: Writing as Workers: Critiquing and Writing Our Work(ing) Lives in Chicago
CRN 11385 (MWF 10:00-10:50); CRN 11534 (MWF 12:00-12:50)

Shepard, Nathan

Welcome to UIC! As you are now learning, Chicago has been a hotbed of political activity, protests, and questioning (articulating conditions, objections, and arguments for change through language [logos]) for some 160 years. Most if not all of you are either working now while pursuing your studies--whether as a work-study employee, or as a part-time worker--or you have had a job in the past. Indeed, as Adam Kader, Managing Director of Arise Chicago (a worker's rights advocacy group) recently put it, "we spend more time at work than we do at anything else" ("Wage Theft in Chicago 2011"). With Labor Day coming up, and considering the fact that we are a few feet away from Hull-House, an institution created by Jane Addams in the late 19th century to address, in part, labor conditions in Chicago, this course will address the question of labor, with particular emphasis being placed on how we can become active and articulate agents for change through writing as workers (or as future workers). A note on the word "change": while this course is designed to teach students how to become articulate writers, it is not a course designed to advocate for one position over another concerning the labor issues we'll be discussing. In fact, one of the skills we will develop is how to advocate a position we do not personally agree with. Why? Because learning counter arguments allows us to see our interlocutors as human beings while also allows us to sharpen our own arguments.

ENGL 160: Rhetoric and Democracy in the 21st Century
CRN 30663 (MWF 9:00-9:50); CRN 11558 (MWF 10:00-10:50)
Sloey, Courtney

"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 for Iraq, Afghanistan, and the events surrounding the Arab Spring in Libya and Egypt? What does it mean American citizens today? Why fight for it? Why should countries write it into their constitutions? This class will attempt to construct a working definition of democracy based on the discourse surrounding democracy by studying its earliest philosophical foundation, its American historical foundation, its use in the current media, and its use in discussion on international foreign policy and current global events. 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 within global current events.

We will explore issues of community at home, at school, in professional fields, and as citizens in a democracy and of the global community. By reading and examining various genres and the ways in which they are used for specific purposes and audiences, you will come to see writing as more than something you do for school. Instead, you will see ways in which writing applies to everyday circumstances that you will encounter not only in school, but also in various other communities. Over the course of the term, you will produce your own writing in four different genres: a profile of a classmate, a rhetorical analysis of an advertisement, a proposal, and a critical analysis. Through frequent peer review sessions, you will learn to examine your own writing and your peers' critically and constructively, and you will use the writing process as a way to clarify your ideas. Through revision, you will learn to improve your writing and thereby prepare for the variety of writing situations that you will face here at the university and in both your professional and private lives.

ENGL 160: Appropriation in the Arts
CRN 11330 (MWF 9:00-9:50); CRN 29462 (MWF 12:00-12:50)
Sterritt, Brooks

Though increasingly facilitated by recent advances in technology, the use of “borrowed” materials to create new works of art has been a more or less accepted practice since the early 20th century. This course will explore various uses of appropriation across the arts, from visual art (Dada and Surrealist collage, pop art, 1980s appropriation art, including Sherrie Levine), literature (Grace Krilanovich’s *The Orange Eats Creeps*, the work of Kenneth Goldsmith, and the cut-up technique as employed by William Burroughs), music (hip hop sampling over several decades leading to the mashup), and film (video collage). In this course you will engage with various forms of cultural appropriation as well as respond critically to these examples.

ENGL 160: Writing about American Cultural Myths
CRN 30661 (MWF 9:00- 9:50); CRN 11821 (MWF 12:00-12:50); CRN 11446 (MWF 1:00-1:50)

Weeg, Marla

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. Required Texts: 1. Anson, Chris and Schwegler, Robert A. *The Longman Handbook for Writers and Readers: UIC Custom Edition*. New York: Pearson Custom Publishing, 2009. In the syllabus I will refer to this book as LH. 2. Colombo, Gary, Cullen, Robert and Lisle, Bonnie. *Rereading America: Eighth Edition*. Boston: Bedford/St. Marin, 2010.

ENGL 160: Writing on Chicago Neighborhoods
CRN 11548 (MWF 9:00-9:50); CRN 11575 (MWF 11:00-11:50)
Wolak, Sylvia

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.

ENGL 160: Writing about Travel and Homecoming

CRN 11458 (MWF 10:00-10:50); CRN 11818 (MWF 12:00-12:50); CRN 11759 (MWF 1:00-1:50)

Zabic, Snezana

In this class, you will read and write about travelers and their destinations. You will examine the places you and others have traveled to, near or far; about how art travels to and from Chicago; and about the place you call home. These habitats, as well as the ways we reach them, are not necessarily pretty, and some might be outright terrifying. You will master the basics of analytical reading, thinking, and writing, by completing four writing projects that will be collected in a portfolio at the end of the semester. These projects are conceived as responses to texts--essays, comics, and documentaries--we will read and view throughout the semester. You will also learn how to write professional cover letters.

TUESDAY / THURSDAY Sections

ENGL 160: "The Horror! The Horror!"

CRN 11731 (TR 12:30-1:45)

Berger, Jessica

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

ENGL 160: Writing About Food

CRN 11766 (TR 8:00-9:30); CRN 32836 (TR 9:30-10:45)

Cox, Nikki Paley

This course approaches writing as an instrument of community involvement and a tool of social change. Writing is one of the many ways we can contribute to and participate in our world; local, national and global issues generate numerous forms of public "conversations." This course invites you to actively participate in these exchanges, specifically in areas related to food and food studies. In this class, you will complete four writing projects: a rhetorical analysis, a dialogue, an argumentative essay, and a review. Additionally, you will write a cover letter explaining how you understand the key terms of the class as they apply to these four assignments and your growth as a writer. Through this series of writing projects you will be asked to contribute to the public discourse(s) surrounding specific social situations and community or national 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: Your UIC

CRN 11343 (TR 2:00-3:15); CRN 27283 (TR 3:30-4:45)

Finley, Aaron

The cornerstone of the UIC composition program is the idea that successful writing both arises from a specific situation in the world, and has the ability to shape that world itself. Your writing for this semester will be generated by a real-life situation that you are already becoming steadily more familiar with: the UIC campus. You have no doubt been bombarded by a steady stream of new people, ideas, and environments since your arrival as a student. The first task for your work for this course is to become intimately acquainted with the situation of campus itself, and the excitements and challenges that are unique to this space in which you and your peers are pursuing your educational goals. Once you have become familiar with your surroundings, you will soon see opportunities for their improvement. From there you will learn how, through the genres of writing that we will explore in this course, you can go about effecting the kind of changes that you determine are necessary to make the campus a better place. Through your work for this course, you will learn a set of writing practices that will help you become an active participant in your new social and cultural environment. These practices will become evident as you compose both a set of letters to newspaper editors and a proposal that details the type of changes you would like to make on campus. By the end of the semester you will have developed ideas about the role of student organizations on campus as well as strategies for starting your own student organizations. In short, you will enact in writing ways to establish new opportunities for your campus community to thrive and your issues to be addressed. The writing you will practice in this course will empower you not only to enact change in your environment at UIC, but outside the boundaries of the university as well. You will, after taking this course, be capable of understanding and participating in projects that can be applied to the social and cultural issues of your community, your city, and beyond.

ENGL 160: Writing from Life; Writing for Life

CRN 11791 (TR 8:00-9:15); CRN 23296 (TR 9:30-10:45)

Gates, Amy

Writing well means getting things done. Good communication skills—listening, verbal, and written—help you succeed in classes, share stories with friends and family, receive satisfaction as a consumer, attain employment, and much more. The pieces that you will write for this class come out of your own experience and knowledge—the context you are already in. In this class, you will learn to analyze situations, genres, language, and consequences as both a reader and writer, which will allow you to write in and for the many situations you haven't even considered yet—the contexts in which you will find yourself throughout your life. In addition to an argumentative essay, you will write and revise three other projects, which are likely to include a dialogue, an advice article, and a piece in the genre of your choice that responds appropriately and effectively to a given situation.

ENGL 160: Academic Writing I

CRN 11539 (TR 2:00-3:15)

Hawe, Jennifer

This course asks you to get outside of the classroom bubble and write in a variety of situations, for a variety of purposes, and in relation to a variety of communities. The pieces that you will write for this class come out of your own experience and knowledge—the context you are already in. What’s more, each writing project will situate you within a community, whether that community is Chicago graffiti writers or a church choir. You will write responses to readings and other class prompts, an op/ed piece, an advertisement and cover letter, a feature story or profile, an argumentative essay, and a proposal.

ENGL 160: Writing into Community Conversations
CRN 11720 (TR 11:00-11:15); CRN 27280 (TR 2:00-3:15)
Hibbeler, Mary

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: The Technology of Writing in the Information Age
CRN 27372 (TR 9:30-10:45); CRN 11390 (TR 2:00-3:15)
Godek-Kirylyuk, Elvira

We live in times of sweeping technological innovations, rapid communication, and increased connectivity. Recognizing the implications of these changes for our society and responding to them through writing is vital to negotiating our place in the contemporary world. In this class, we will situate ourselves as respondents to the changing technology of communication through writing. Although the course covers a wide range of topics—on writing as means of establishing an explanation, on appropriating art, on peer-to-peer file sharing systems, and on social networking sites—the situation to which these topics refer is always the same. A change in the technologies of writing has brought forth responses from writers and we will enter this conversation via four major writing projects: a manifesto, a review, an argumentative essay, and a dialogue. In these projects, we will assess how the genre and language that we choose determine the consequences of our writing.

ENGL 160: Writing about Things and Stuff
CRN 21630 (TR 3:30-4:45)
Johnson, Lucas

Our contemporary is one in which we have more stuff than ever. We need look no further than occasional glances at trash cans, garage sales, shows like “Antiques Road Show” or “Storage Wars,” eBay, or simply common trips to Wal-Mart, Target, Whole Foods, or Costco. Stuff abounds. We are living in a time of objects, things, and stuff. But what might this stuff have to do with academic writing? Our course will explore our responses to common objects in the

world—commodities—in order to learn how to write in a meaningful, creative, and vibrant way, a way that seems to go against common notions of academic writing as boring, dull, scientific, etc. But we will also investigate academia itself, particularly academic writing, in this course, asking what makes writing either academic or non-academic. In other words, we will look at both the labor of writing, and the final product of writing, asking ourselves not only what makes a particular piece of writing “academic” but also what makes a particular kind of work “academic work.” Put still another way, we will use our relationship to objects in the world (think of our relationship with our cellphones!) as grounds for an exploration of different types of writing, including narrative, blogging, and argumentative genres. We will also take creative approaches to grammar, paying particularly close attention to writing at the sentence level.

ENGL 160: Writing into the World

CRN 11583 (TR 11:00-12:15)

Kang, EuiHuack

This course approaches writing as a means of interacting with the world. We are interested in discovering the world—the political world, the world we exist in as actors upon the world stage. We begin by taking a self-portrait or self-expression. As we do this, we understand that the picture we present to the world can be taken through many different lenses (writing Project #1 and #2). From there we will explore how our own lives intersect with our family and community (writing projects #3). Finally, we will venture out into the world and use our language as an agent for change (writing projects #4 and #5). Even if our words do not change the world, we can at least make our own worlds larger. In the end, these two goals, changing the world and changing our perception of it, may actually be the same thing.

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

CRN 27282 (TR 11:00-12:15)

Kulik, Ekaterina

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 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: Pop Culture and Life Writing

CRN 11551 (TR 9:30-10:45); CRN 11787 (TR 11:00-12:15)

Luft, Alex

In this section of English 160, you will be challenged to rethink the connections between popular culture and the stories we tell about “everyday” lives. Entertainers market their personalities when they pen best-selling biographies or appear in magazine profiles. We’re interested in the human lives behind film, music and sports, and we also tell our own life stories with references to these cultural artifacts. What song was playing when you fell in love? Who were you sitting with during Jordan’s “flu game?” This course will examine the intersections between popular culture and life-narratives to uncover the implications of these moments. As part of final portfolio for the course, you’ll write a movie review, a profile of a local entertainer, a memoir

with a playlist, and an argumentative essay. Every project will undergo a process that includes peer review, revision and drafting. We will be attentive not only to matters of composition (grammar, mechanics, style and so forth) but to an understanding of rhetorical practices and how critical examination of genre might empower students to better understand writing situations inside and outside the university.

ENGL 160: Academic Writing I

CRN 11543 (TR 9:30-10:45)

Marincic, David

Why do we write? How do we adapt our writing to the circumstances surrounding it? What can writing do for us in general, and how can strong reading, grammar, and writing skills enhance and inform your studies? English 160 asks you to consider these questions through two sets of four central concepts: situation, genre, language, and consequences; and *logos*, *ethos*, *pathos*, and *kairos*. As in all English 160 courses, you will critically examine some of the situations in which we write, the effects of those situations on our language and genre choices, and the potential consequences of writing. In this course, though, you will also be asked to analyze the modern university model and to apply that analysis to your own education in order to better understand higher education in general and UIC in particular.

ENGL 160: Writing About Work

CRN 11512 (TR 8:00-9:15); CRN 11796 (TR 9:30-10:45); CRN 11801 (TR 2:00-3:15)

McFarland, Scott

In this writing workshop we will examine employment issues in the U.S. from a variety of academic perspectives, from the social to the political, from the literary to the philosophical. Course readings, writing assignments, and class discussions will explore the values and beliefs that have shaped common-sense ideas about jobs, careers, and “opportunity” in 21st-century America. Along the way, you will be asked to examine your career goals and ambitions, i.e. “How do you define success?” We will study many kinds of writing situations, and will produce highly-polished pieces of writing in four genres: the oral history, the satirical news article, the argumentative essay, and the personal essay.

ENGL 160: Writing about Culture in Personal, Public, and Academic Contexts

CRN 11514 (TR 11:00-12:15)

Noll, Brianna

In this course, we will examine the role of culture in our personal, public, and academic lives. You will be asked to consider cultural products critically, countering the tendency to “experience” them passively. Some might believe popular culture, for example, to be too “lowbrow” for serious analysis and study; but why is that? We will consider the ways in which culture, including popular culture, works rhetorically to influence our lives and beliefs, and we will discuss why (or whether) it is, in fact, worthwhile to study. We will read texts about a variety of subjects, from the content of music videos to the role of liberal arts in education, and compose in a variety of genres. You will be asked to write four papers, which we will call “writing projects” because they are not your standard term-papers: a memoir, a rhetorical analysis, an argumentative essay, and a photo essay (accompanied by a cover letter). These projects—as well as our in class work—will be based on the cornerstone of the UIC composition program: situated writing. We will 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 160: Knowing Your Place: Writing About the Politics of Space in Chicago
CRN 11570 (TR 9:30-10:45)

Rupert, Jennifer

What makes studying in the city of Chicago attractive to you? Have you ever wondered why so many people from other parts of the country—or even other parts of the world—have decided to make Chicago their home? In this section of English 160, students will pursue several writing projects designed to bring the concerns of the “What Makes Your Place Great?” contest and Chicago’s city-wide placemaking initiative into the classroom. We will begin the course with an exploration of the city’s most beautiful and vibrant “undiscovered” places and end the course with a vision of what might be done to make the city even more inhabitable. The final assignment, a placemaking proposal, will take the shape of an in-class contest. (Prizes will be awarded for the best entries). Over the course of the term, we will read the works of urban planners, architects, sociologists, psychologists, art historians, poets, fiction writers, travel writers, oral historians, economists, scientists, homeowners, disability activists, and fellow students in order to learn more about the cultural, emotional, spiritual, practical, and political uses of space in the Chicagoland area and beyond. By reading up on “placemaking,” students will come to see that home is not only the place you live but also the places you want to inhabit—i.e., a special corner of a public park, a fountain hidden away on a city side street, the bleachers next to the baseball diamond where you grew up, a coffee shop in your new neighborhood, the rainbow resource room at UIC, the elementary school where you tutor, and so on. In this course, students will not only contribute to a long tradition of urban ethnography by interviewing a Chicagoland dweller on his/her favorite place but will also create new knowledge through their writing: by joining a conversation on a controversial use of space on campus or in the Chicagoland area, by exploring the politics of the workplace and arguing for more equitable arrangements, and, finally, by proposing the creation of a new place designed to memorialize an important person or event, to serve the needs of a community, or to solve a social problem of personal significance. Each writing project will serve not only as a means to get students connected to the city in which they study and to help them imagine a productive and fulfilling future in it but will also prepare students for the academic writing expectations of the university community.

ENGL 160: The Technology of Writing in the Information Age
CRN 11583 (TR 11:00-12:15)

Strunk, Trevor

We live in a period of sweeping technological change, rapid communication and increased connectivity. Recognizing the implications of these changes, as well as the ways in which we might respond to them through writing, is vital to negotiating our place in the contemporary world. In this class we will consider changes in technology and technological communication and examine how people are reacting to them. Through this examination, you will begin to situate yourself as a respondent to these events and technologies through writing. We will be specifically considering the genres through which individual writers have chosen to respond to this larger situation, and you will be asked to use some of the genres we examine in four major writing projects: a Manifesto, a Review, an Argumentative Essay, and a Dialogue. For each of these projects, you are going to assess arguments made for and against the various aspects of

these topics and consider the ways in which the language that we choose influences the consequences of our writing.

ENGL 160: Travel Writing and the World

CRN 28743 (MWF 1:00-1:50)

Turim-Nygren, Mika

When we write, we generally seek to connect with a broader audience, and to share our vision of the world. Travel writing—that is, writing about the pleasures, pitfalls, and peculiarities of a particular place—helps us do just this. In this class, you will practice and improve your writing skills through the specific genre of travel writing. This class will ask: How can writing be used to capture a vivid, unique sense of place? How can writing itself work to transport readers to other places, and to make them feel invested in the vividness of someplace they may have never been? Most importantly, how can travel writing connect us with communities of fellow travelers and fellow writers, even if those communities may be spread far across the globe? You will be asked to read excerpts from a wide variety of travel writing, including literature, online forums, guide books, journalism, and comics. Then, you will apply what you have learned through reading to four travel-related writing projects: a restaurant review, a blog post, an argumentative essay, and a photo essay. You will be able to choose the places you write about, whether you have been there or not, and whether they are across the planet or right here in Chicago. In order to make this course useful and relevant to you, there will be a strong focus on online reading and online publishing. Ultimately, I hope to give you a toolkit that will be helpful not only for travel writing, but for all kinds of writing in personal, academic, and professional contexts.

Blended Sections (Tuesdays Only)

ENGL 160: Writing Your Way into the Public Conversations

CRN 11550 (Tues. 9:30-10:45); CRN 11803 (Tues. 11:00-12:15); CRN 19880 (Tues. 12:30-1:45)

Young, Andrew Paul

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 convers action 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. In this class, you will write 20 pages in 4 projects. Each paper will go through a draft process: it will be reviewed by a peer, receive comments and edits from me, and you will submit a final draft for a grade. You will do many types of writing this semester in a number of different genres: advice article, cover letter, guidelines, opinion piece, argumentative essay, discussion boards, peer review and impromptu class responses. I believe your writing improves the more you do it, so I want you to do ample writing this semester.

Please note: This is a blended version of the course, which means class will meet once a week with all other activities completed through online and new media activities and assignments.

161

MONDAY / WEDNESDAY / FRIDAY Sections

ENGL 161: Writing After Globalization

CRN 11952 (MWF 9:00-9:50)

Adiutori, Vincent

What is globalization? Where did it come from? And what has it become in the 21st century? This section of 161 focuses on identifying and interpreting globalization's effects throughout the world and more specifically in the U.S. and Chicago. Students are expected to become active members in the classroom and develop individual projects of inquiry. Using Peter Singer's book *One World* to frame general research and introduction, students will engage problems regarding economics, culture, history, philosophy, public health, and environmental sciences, among other disciplines. Final research papers require students to read across multiple texts and arguments through sustained intellectual engagement with their topics. Many research projects negotiate the tensions between local and global as well as individual and social needs in light of globalization's fundamental effects on daily life.

ENGL 161: Inquiring into and Writing about Education

CRN 11861 (MWF 12:00-12:50)

Carey, Kevin

What is education? What does it mean to be educated? Is it simply a matter of amassing knowledge? But don't we all know, or haven't we all at least met someone who knows a lot, and yet we think is "clueless"? How can someone know a lot, and yet "not know anything"? You may have heard the distinction between "booksmarts" and "streetsmarts," the former referring to formal education and the latter to experience and wisdom. So is education about wisdom as well? Ought it to be? How would you teach it? If you don't already know it, it may interest you to learn that the word philosophy means "love of wisdom." What does it mean, then, to be a lover of wisdom, or a philosopher? Can anyone love wisdom, or does one have to be trained? And what does wisdom have to do with truth? Or truth with knowledge? If you find yourself stuck trying to answer some or all of these questions, you're not alone. But consider for a moment: If you can't answer these questions, how can you tell if you have been educated or not? Given the amount of time, work, and money that college requires, this might be a question worth trying to answer. This course will expose you to and give you practice in academic inquiry and writing. We will read about education from a variety of sources, disciplines, and perspectives. From these you will find a topic of interest and develop questions that will shape and guide your research. By the end of the semester, you will have composed a 10-page research paper, the findings of which you will present to the class.

ENGL 161: Writing About Chicago Architecture

CRN 11866 (MWF 10:00-10:50); CRN 11868 (MWF 2:00-2:50); CRN 29283 (MWF 3:00-3:50)

Casey, John

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 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 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 how that perception relates to the reality of life for the city's residents.

ENGL 161: The Pain of the Macho: Writing About Masculinity in the 21st Century
CRN 21629 (MWF 11:00-11:50)

Cha, Dongho

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-versus-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: Writing the Revolution
CRN 30669 (MWF 12:00-12:50); CRN 23990 (MWF 1:00-1:50)

Costello, Virginia

In this class, we will analyze Emma Goldman's highly romantic and wildly impractical theory of anarchism. Since Goldman became an anarchist primarily in response to the treatment of Haymarket anarchists, we will start here in Chicago, 1886, move to the early 1900s when Goldman lectured throughout the U.S., and finally make connections to contemporary movements and politics. We will examine Goldman's essays, which are rich in references to the

work of respected scientists, sexologists, and literary writers as well as a few quacks (!). We will hone our critical thinking skills, develop our own positions, and write about the justice system, education, gender, politics, and class. Finally, we will examine the way in which many of Goldman's arguments are strikingly relevant today. We will be entering into an intellectual conversation on anarchism and students will be positioning themselves within that conversation. The later half of the semester will be dedicated to employing our critical thinking skills and writing a research paper. Our text, *From Inquiry To Academic Writing: A Practical Guide*, explains how to develop ideas, analyze essays, synthesize sources, construct a thesis, organize an essay, conduct basic research, and use appropriate styles and forms of citation.

ENGL 161: Writing About Debt

CRN 22420 (MWF 10:00-10:50)

Douglas, Jason

In one form or another, debt is a daily part of our popular discourse. Mortgages, consumer debt, government deficit spending, and student loans all cycle endlessly through news media, academic discourse, political debate, and popular culture. But what is debt? What are the major theories of debt? Students will identify and analyze the major arguments about debt and credit from social, economic, and political perspectives. Students will learn and practice the skills necessary for analytic, research-based, academic writing by studying and forming arguments about debt.

ENGL 161: Writing about Poverty

CRN 21626 (MWF 10:00-10:50)

Gemmel, Gina

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 29300 (MWF 11:00-11:50); CRN 29333 (MWF 1:00-1:50); CRN 29334 (MWF 2:00-2:50)

Jenks, Philip

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: Getting Real: Rhetoric, Politics, and the Biology of Human Empathy
CRN 27565 (MWF 12:00-12:50); CRN 24048 (MWF 2:00-2:50)

Pittendrigh, Nadya

The philosopher Thomas Hobbes wrote that life in a state of nature is “solitary, poor, nasty, brutish and short.” Based on that comment, people sometimes talk about Hobbes as though he was a “realist,” who reminded us not to overlook our violent natural tendencies. At the same time, however, Hobbes and many other political voices also suggest that unlike animals, humans can create “civilization,” through contracts, law, or public discourse. In this class, students will not only practice the argument skills necessary for such a society, students will also investigate one of Hobbes's main assumptions: our fundamental difference from animals. Is it true that our best hope for a non-violent society are the things that separate us from animals, namely: language, rationality and law? Are we so different from animals? If, in important ways, we are not so different from animals, what does that mean for our hopes for peace? Can language, reasonable argumentation and democracy keep us from chaos and violence? Where do empathy and cooperation come from, and can they be relied upon? How can we create a just society, if there are conflicting ideas of what justice is? What is realistic to hope for? The class will be centered around a single text having to do with apes and their social behaviors. Based on that text, students will practice the moves of argumentation, academic writing and critical conversation. By the end of class, students will produce a lengthy, documented argument paper related to the themes and questions of the class.

ENGL 161: The Working Poor

CRN 11864 (MWF 8:00-8:50); CRN 24055 (MWF 9:00-9:50)

Lewis, Jennifer

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. 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, which includes: “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-page paper, of the semester's inquiries and efforts.

ENGL 161: Academic Writing II
CRN 30673 (MWF 1:00-1:50)
Smith-Brecheisen, Davis

In this course, we will attempt an inquiry into the idea of happiness in its various manifestations and valences. Do the things we think will bring happiness actually provide it? What does that word, “happiness” actually mean? Is the pursuit of it worth all the fuss? Through a combination of academic, philosophical, and literary texts, we will explore questions of happiness as it emerges in discourses surrounding culture, politics, and economy. Each of these forms of writing demands different ways of reading and critical thinking that will be useful as we engage our contemporary moment. Writing instruction will run parallel to and take up the questions explored in our primary readings and culminate in an academic essay.

ENGL 161: Writing About Comedy and Gender
CRN 11956 (MWF 12:00-12:50)
Steuber, Evan

In this course we will examine the history and style of various female comedians in stand-up and on television. 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 are headlining major comedies such as *Bridesmaids*, while others have created hit sitcoms such as *Parks and Recreation* and *30 Rock*. We know women are funny, can be funny, so the question is not what makes someone funny, but why people feel the need to declare that women specifically are not funny. At the heart of the matter is an ambiguous definition of the sexes. 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 two classes. 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.

TUESDAY / THURSDAY Sections

ENGL 161: Talking to Strangers: Writing about Stand-Up Comedy in Comedy at the Edge
CRN 11979 (TR 11:00-12:15); CRN 33322 (TR 12:30-1:45); CRN 21668 (TR 3:30-4:45)
Baez, Marc

Richard Zoglin characterizes stand-up comedy in the United States during the 1970’s as marking a shift from a primarily impersonal, joke-based entertainment to a more varied and ambitious art invested in personal experience and direct social commentary. But while Richard Pryor and George Carlin and Andy Kaufman engaged in experimentation that was often in conflict with the older style of stand-up, we will treat this tension between a set-up/punchline joke-telling tradition, and the development of other approaches in the 1970’s, as an opportunity to explore

connections between this “new” type of stand-up comedy and standup's complicated past, from the Borscht-Belt to Vaudeville to Blackface Minstrelsy. My hope here is that you will not only find a research project that interests you, but that throughout the semester you will also find yourself drawing memorable connections between the moves stand-up comics make as performers and the moves we make as writers, all of us trying to convince an audience of something. 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); 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 be highlighted to show all revisions and will also include a cover letter explaining the changes you made.

ENGL 161: Taking Thought: Writing Analytically about Philosophy

CRN 27288 (TR 12:30-1:45); CRN 22416 (TR 3:30-4:45); CRN 27376 (TR 5:00-6:15)

Ford, Dr. William

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. McInerney'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 (to be announced) 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 College and Career

CRN 35789 (TR 2:00-3:15); CRN 27375 (TR 3:30-4:45)

Gates, Amy

You have made a significant commitment of time and money by choosing to enroll in classes at UIC. Why? What do you expect from your university education? What do you hope to achieve while you are a student and after you graduate? How do you expect to accomplish those goals? As college tuition continues to rise, student loans mount, and technology evolves, many people

are asking: Is college worth it? Who should pay for it? Is it time to reinvent postsecondary education? How much do students really learn in college? How do they learn best? Is college necessary for a successful career? What might a “successful career” really be? Does it simply involve one’s occupation, or should “career” be more broadly defined? Does or should a college education provide more than a stepping stone to professional employment? We will explore possible answers to these questions and initiate further inquiry into the topic of college and career as you learn more about academic research and writing. You will write a series of shorter assignments including a summary, an extended analysis, and a research paper proposal. Your final writing project will be a 10-page documented research paper in which you join the academic conversation as you pursue your own specific inquiry within the broader context of issues concerning college and career. You will develop and support your own distinct claim in relation to the research you have done. As further goals for this class, I hope that as a result of the class conversations we have and the research you do, you will gain a fuller understanding of why you are in college, what you hope to accomplish here, and how you will go about achieving your goals, and I hope you will become an advocate for your own academic success and that of others.

ENGL 161: Writing Against the Myth of Kafka: Should We Give a Damn about Literature Anymore?

CRN 11853 (TR 2:00-3:15)

Hammes, Aaron

Our topic is, ostensibly, a Czech-born, German-speaking lawyer and writer of fiction, who represents one of the great conundrums of modern literary study. Each of our core texts makes a bold claim in its very title: one suggests a melancholy, depressive Kafka, the other (not much thicker) claims to have collected every word of his short fiction. But our course is not ultimately concerned with reading, comprehending, and being able to argue about one of the great figures of 20th century Western literature (and one who authored, arguably, its most famous work in “Metamorphosis”). It is instead an investigation into mythmaking, fact and fiction and the blurring thereof, and (often heated) arguments concerning the position and value of an author who penned three unfinished novels, a few hundred pages of stories, a stack of letters, and a diary which only serves to confuse matters further. We will first examine the historical conditions which brought about Kafka, then proceed to the various myths about him and their validity, and finally proceed to the key question: who cares? Your instructor is more than happy to hear a disagreement about this point as well as any other in the course, and that brings us to our goals. In this course, we will make better readers, writers, and arguers of ourselves and each other. We will engage in debate based on our own intuition as well as a deepening knowledge of the author at hand. We will engage with texts ranging from short fiction to academic argument, all in service of developing our own opinions, tastes, and styles of argumentation. For our grand finale, over the back half of the course, we will develop research skills and write an argumentative paper about a potential variety of subjects directly and indirectly related to our Kafka studies. Upon exiting this course, you will have rigorously researched and defended a paper on a topic of your choosing, and complicated and deepened your understanding of literature, literary icons, and their place in today’s world. Along the way, you will be dazzled, confounded, and perhaps occasionally repelled by the odd and alluring literature and confessions of our dear, enigmatic Franz. As the course moves forward, we’ll consider other, related fiction, possibly including Genet, Gombrowicz, Goethe, and other writers whose names may or may not

begin with the letter “G.”

ENGL 161: Writing Urban Secret Histories

CRN 21700 (TR 11:00-12:15); CRN 11961 (TR 2:00-3:15)

Newirth, Michael

This Composition II course focuses thematically on the contested narratives visible in the actual social histories of cities like Chicago and New York. Students will read a variety of texts by writers such as Luc Sante and Marco d’Eramo, while encountering different writing techniques, culminating in an independently researched, thesis-driven 10-page research project. This course should appeal to students who are willing to engage historical narratives as text evidence, and wish to build their writing skills in terms of logic, clarity, and specificity.

ENGL 161: Radical Compassion

CRN 11886 (TR 9:30-10:45); CRN 11892 (TR 3:30-4:45)

O’Hara, Mary Ellen

Our journey will begin with an exploration into the nature of compassion. What is compassion? How does it manifest in our daily lives? Is compassion culturally specific? How does it function in a political context or situations of extreme conflict? Can compassion be practically used in issues of justice, the environment, equality and violence? Enlisting the writings and actions of such notable figures as the fourteenth Dalai Lama, Martin Luther King Jr. and Mohandas Gandhi we will construct a unique definition of compassion and use it to enlighten our understanding of human interactions. As with other research writing courses we will learn about summarizing, analyzing and synthesizing arguments as well as the best practices regarding academic research. All these elements will be engaged in a final research work which answers a significant question about compassion you have unearthed during the course of our time together.

ENGL 161: Writing about Chicago: Pursuing Inquiry through Research

CRN 11854 (TR 11:00-12:15)

Rosenbush, Mimi

Reading about Chicago’s 19th-century emergence as a mighty industrial force is difficult to reconcile with today’s city of Millennium Park, but this dynamic interplay characterizes Chicago’s remarkable story. Our central text, Dominic Pacyga’s *Chicago: A Biography*, will be augmented with more critical analyses by Marco d’Eramo, and Donald Miller. Students will gain competence in academic writing through summary and synthesized analysis practice. For final research projects on Chicago, students will choose topics that intersect with their own academic and personal interests.

ENGL 161: Give Me a Place to Stand (and I’ll Move the Earth): Writing about the Scope and Impact of Mathematics

CRN 11875 (TR 8:00 - 9:15); CRN 25973 (TR 9:30-10:45); CRN 11972 (TR 12:30-1:45)

Sherfinski, Todd

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

and stand, but the similarity between the terms might give one pause. And that's the heart of this section of English 161--To pause and consider the presence, impact, and relationship of mathematics to ourselves 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? Welcome to English 161, where we'll read close, think free, and with the aid of others make academic conversation.

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

CRN 11958 (TR 9:30-10:45)

Williams, Charitianne

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