

This is an unofficial list of English courses that will be offered in **SPRING 2013**. 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: 18933/18934

Days: MWF 9:00-9:50 am

[Davis Brecheisen](#)

This course will examine literary forms in their historical contexts, including the rise of global capitalism and shifting views of liberalism. We will pay particular attention to the ways evolving forms represent changing views of the subject in relation to these shifts. Texts will include readings by Henry James, Virginia Woolf, and Thomas Pynchon among others. Readings will include poetry, short stories, and novels, with particular interest in the novel and methods for determining literary meaning.

ENGL 101: Understanding Literature

CRN: 18938/18937

Days: TR 3:30-4:45 pm

[Gary Buslik](#)

In this introductory course, we will read and learn how to appreciate great works of literature. We will study short stories, longer fiction, poetry, and drama.

ENGL 101: Understanding Literature

CRN: 29112/29113

Days: TR 11:00-12:15 pm

[Jason Douglas](#)

Students will seek to understand literature by examining texts from a number of different angles: plot, characterization, narrative, social context, figurative language, etc. We will focus on texts that feature the fantastic and the improbable, specifically stories about dragons. Students need to do consistent and substantial reading. Course work will regularly require reading, quizzes, and participation in class discussion. It will periodically require written assignments, exams, and class presentations. Readings for the course will feature such authors as: J.R.R. Tolkein, Margaret Weis, R.A. Salvatore, and Anne McCaffery.

ENGL 101: Understanding Literature

CRN: 14321/14320

Days: MWF 12:00-12:50 pm

[Chris Findeisen](#)

**"What Is the Postmodern Novel?"** In this course, we will be covering five major theories that articulate what postmodernism "means" and what the postmodern novel "does" to create those meanings.

ENGL/MOVI 102: Introduction to Film

CRN: 27619

Days: TR 3:30-6:15 pm

[MaryAnne Lyons](#)

This course examines the ways in which image, movement, language, and sound combine to make meaning in film. We will focus on developing familiarity with the structural elements of filmmaking—like narrative, cinematography, editing, and mise-en-scène—and with how these elements combine to make meaning in film narratives. We will examine the social values implied by such meanings, taking into consideration questions of context, reception, and ideology. Screenings for the class will include films from a wide range of traditions and time periods.

ENGL 103: English and American Poetry

CRN: 20878/14328

Days: TR 9:30-10:45 am

[Sara Tracey](#)

This course will explore the ways in which both classic and contemporary poetry works to document, explore, and celebrate the realm of human experience. With a focus on close reading skills, this course will provide students with a working vocabulary to discuss and write about poetry. Requirements include two short papers, a midterm and final exam, and oral presentations.

ENGL 105: English and American Fiction

CRN: 14333/20941

Days: TR 9:30-10:45 am

[Vincent Adiutori](#)

**Problems of Representation.** This course considers problems of representation as they emerged throughout the 20th and into the 21st century. While our primary focus will be novels and literary representation more generally, we will engage these problems using other forms of representation: musical, visual, political, etc. This course is organized around a number of themes that provide a sense of unity to the semester. Primary goals include strengthening critical reading and thinking skills as well as developing student knowledge and construction of academic writing. Assignments include short papers, individual and group presentations, and midterm and final papers.

ENGL 105: English and American Fiction

CRN: 14332/20924

Days: MWF 10:00-10:50 am

[EuiHuack Kang](#)

The central question we would like to raise in this course is regarding “modernity.” This term has been variously defined throughout social and literary history. We are concerned with “modernity” not because the literary trajectory we are following roughly overlaps with the broad periodic definition of modernity. Rather, our question arises primarily because modernity is such a central, though complex, concept that without properly addressing modernity we cannot clearly see what we call post-modernity and post-coloniality; that is, our own age. This course will enable us to seriously think about what is modernity, how modernity is constructed, why we call our age post-modern, where is the right place in

which to locate modernity, etc. Students are expected to have the necessary background and experience in analyzing, discussing, and responding to literature, as well as the ability to conduct independent research and to write correctly documented research essays using MLA format. Students are also cautioned that this course requires extensive reading, writing, and discussions; students not prepared to read and to write on a regular basis should not consider taking this course.

ENGL 105: English and American Fiction

CRN: 14331/20940

Days: TR 8:00-9:15 am

[Jay Shearer](#)

This course will introduce you to the rudiments of literary analysis and the elements of fiction via close readings of from multiple eras in American and European literature. A key organizing conceit of the course revolves around the element of perspective (the author's, the characters', etc.) and how this relates to history, historical uncertainty, and the act of story-telling. We will examine narrative strategies, authors' intentions and the buried (and/or explicit) ideological leanings found in these works.

ENGL 107: Introduction to Shakespeare

CRN: 25568/25569

Days: MWF 11:00-11:50 am

[Kevin Carey](#)

"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 107: Introduction to Shakespeare

CRN: 33777/33778

Days: TR 12:30-1:45 pm

[Snezana Zabic](#)

This course offers a survey of Shakespeare's sonnets and plays. Whether you have read some Shakespeare in high school or on your own, or if you are a complete novice, this course is for you. We will examine how Shakespeare's favorite themes—power, love, sex, family dysfunction, passage of time, etc.—are conditioned by the tumultuous times he lived in. Writing exercises (including graded paper assignments) and in-class discussions will further enhance your close-reading and analytical skills. This course doesn't regard Shakespeare as an untouchable literary deity; we will even attempt to parody The Bard. In order to study performances of Shakespeare's texts, we will hear and see actors and directors bring Shakespeare's words to life on stage and film.

ENGL 108: British Literature and British Culture

CRN: 19653

Days: MWF 10:00-10:50 am

[Stefanie Boese](#)

**Outsiders and Exiles.** This course will introduce you to a selection of English and Anglophone Literature from 1800 to the present, with particular attention to the way that writers across a wide range of historical periods have imagined different notions of British identity and belonging. What does it mean to be an “outsider” in the context of Britain's role as global empire? In the course of the semester we will reflect on this question from a number of different perspectives from both inside and outside the British Isles, taking into account questions of race, gender, and sexuality. We will examine British colonial conflicts with Africa and the Caribbean; the poetry of the First World War; modernist experiments with language and aesthetics; challenges to modernism during and after the Second World War; and postcolonial attempts to rethink the boundaries of nation and language. In addition to familiarizing you with the historical background of the texts under consideration, you will also learn to develop the analytical tools that you will need to read carefully and to write critically.

ENGL 109: American Literature and American Culture

CRN: 30489/30490

Days: MWF 9:00-9:50 am

[Ekaterina Kulik](#)

**The Evolution of Historical Novel in American Literature**

In this course, we will read and analyze a range of American novels from the nineteenth century to the present which portray historic events. We will focus on the following questions: How has the understanding of history changed throughout this time period? How has the genre of historical novel evolved? How did the writers respond to the historic events—both formally and thematically—especially in the twentieth century, a century of rapid changes and catastrophic wars? Through a close examination of these texts, we will additionally develop an understanding of the formal elements of fiction, paying close attention to literary techniques, forms, and styles. Emphasis will be on close reading, analysis, critical discussion, and formal writing.

ENGL 109: American Literature and American Culture

CRNs: 24547/24548 and 24549/24550 (2 sections)

Days: TR 9:30-10:45 am and TR 12:30-1:45 pm

[Lisa Stolley](#)

Youth is central to American national identity and 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, our readings with their multiplicity of voices will provide a unique perspective 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. This class is discussion based. Students will be responsible for assigned readings, written responses, essays, and a short oral presentation.

ENGL 109: American Literature and American Culture

CRN: 24546/22523

Days: 10:00-10:50 am

[Corinna Villanueva](#)

The “American Dream” upholds the belief that hard work and education are all people need in order to get a lucrative career and a middle-class lifestyle, regardless of their background, racial identity, or current class status. However, the American Dream remains an unfulfilled myth for many people, because not everyone has the same opportunities. There are “right” and “wrong” ways to achieve the American Dream, and designated “right” and “wrong” people who are allowed to pursue that dream. The status you hold, the work you do, and public opinion of you are often more significant than how much money you have; the accumulation of wealth is not enough to elevate your class and social status in American society. These themes and issues have been prevalent in many American novels. In this course we will look at how American authors from the early twentieth century have portrayed the factors that have limited or complicated people’s attempts or opportunities to achieve social mobility. We will focus on Edith Wharton’s *The House of Mirth*, James Weldon Johnson’s *The Autobiography of an Ex-Coloured Man*, F. Scott Fitzgerald’s *The Great Gatsby*, John Steinbeck’s *Of Mice and Men*, and Nella Larsen’s *Quicksand* and *Passing*. In addition to reading, coursework will include class discussions, quizzes, short writing exercises, three analytical essays, and a final exam.

ENGL/GWS 111: Women and Literature

CRN: 33571

Days: TR 12:30-1:45 pm

[Jennie Berner](#)

**Women and the Novel.** Women have played an important role in the history of the novel, as both writers and readers of the genre. This course will explore this history through a selection of novels from the 18th century to the present. To what extent -- and in what contexts -- is the novel a gendered form? What do depictions of novel reading and writing in other media and art forms (painting, photography, film, etc.) tell us about the status of women and/or the status of the novel as a genre? Course texts may

include novels by Jane Austen, Charlotte Bronte, Edith Wharton, Virginia Woolf, and Toni Morrison, as well as works by literary and feminist theorists.

ENGL/GWS 111: Women and Literature

CRN: 14584

Days: MWF 9:00-9:50 am

[Jennifer Hawe](#)

This course will investigate whether, how, and why women's literature is (or should be) understood as its own category. We will also discuss the implications of this category. Reading fiction, poetry, nonfiction, and plays from the 17th century to the present, as well as literary criticism and theory, we will learn about the literature women have written and the conditions under which it was created. The class will be discussion-based: students will be expected to prepare thoroughly and contribute actively to each class session.

ENGL 113: Introduction to Multiethnic Literatures in the United States

CRN: 22459

Days: MWF 12:00-12:50 pm

[Dongo Cha](#)

**Assimilation versus Authenticity.** How do foreign nationals become American ethnics? How do immigrants become writers? What do immigrant writers achieve for themselves and their groups by variously participating in national literary and rhetorical traditions? Since the 1920s (and also the 1960s), during the turbulent period of immigrant settlement and indigenous dispossession, ethnic writers have been concerned with defining and creating American identity through their works. If it is clear that immigrant writing, like all ethnic writing, is to be understood as a ritual enacting Americanization, why do they simultaneously define their American identity in relation to their specific ethnic identities? How can dual or multiple cultural identities possibly coexist within themselves and within American culture? In this course we will read fiction, poetry, and essays by 20th-century American authors who identify with African American, Asian American, Native American, Jewish, Latino and Chicano heritages. In addition to race, ethnicity, and identity, we will explore how class, language, gender, and sexuality figure into these writers' images of an American self and community.

ENGL 113: Introduction to Multiethnic Literatures in the United States

CRN: 14340

Days: TR 3:30-4:45

[Julie Fiorelli](#)

What is "multiethnic literature"? It is obvious that part of this category includes African American, Asian American, Latino, and Native American literatures, each of which arises out of specific historical and cultural contexts, and each of which deserves extended study. But when we consider the category of "multiethnic literature," we also ask what these literatures have in common. Among their commonalities, "ethnic" literatures in the U.S. frequently share a commitment to some form of identity – whether racial, ethnic, or cultural – as a means toward formulating either more inclusive notions of American national identity or a more pluralist notion of culture. These notions of identity are complicated by class and gender; racial, ethnic, and cultural intersections; as well as the effects of

migration/immigration, transnationalism, and neoliberalism. Thus multiethnic texts, in rendering literary representations of their subjects, carry varied political ramifications, which in turn shape their aesthetic qualities. This course will therefore, in examining a range of literature written by ethnic American writers in the U.S., take up a range of issues related to viewing this literature as “multiethnic.” Particular attention, however, will be devoted to literary representations of the experience of ethnic American subjects during times of war. Course requirements will include two literary analysis papers (4-6 pages each), a midterm exam, and a final exam, as well as more minor assignments: response papers, daily reading and preparation for discussion, and possible quizzes. Students will be expected to participate actively in discussion and to lead discussion at least once. Readings for the course will include about 4 novels, as well as short stories, poems, and critical essays. Some authors whose work we may read include Sherman Alexie, W.E.B. Du Bois, Gwendolyn Brooks, Chester Himes, John Okada, Toni Morrison, Leslie Marmon Silko, Gloria Anzaldua, Guillermo Gomez-Pena, and Junot Diaz.

ENGL 115: Introduction to the Bible as Literature

CRN: 30508/30509

Days: MWF 9:00-9:50 am

[Garin Cycholl](#)

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 117: Introduction to Gender, Sexuality and Literature

CRN: 22168

Days: MWF 2:00-2:50 pm

[Chris Girman](#)

This course aims to briefly introduce you to feminist and queer literary theory, followed by an extensive examination of several texts from established and/or emerging writers in which gender and questions of sexual identity dominate the text. This course does not assume any prior knowledge or experience with feminism, queer theory, and/or the application of these theories to lesbian, gay, bisexual, and transgendered (LGBT) literature. Instead, the goal is to understand how feminist and queer literary criticism—combined with open, frank communication with classmates—can ultimately develop your own critical ability to address issues of gender and sexuality both in academic papers and everyday ‘normal’ life.

ENGL 120: Film and Culture

CRN: 30507

Days: MW 3:00-5:45 pm

[Andrew Farkas](#)

## **Cult Film**

This course will explore the intersections between cult films and American culture and counter-culture. In doing so, we will try to attempt to define the idea of “cult” film. Since the term “cult” is used to define movies as diverse as Fight Club and Plan 9 From Outer Space, Apocalypse Now! and The Breakfast Club, Reefer Madness and Citizen Kane, there are obviously myriad definitions for what a “cult” film actually is. To better our understanding, we will view various films and read various articles that will aid in our comprehension. This course aims to build upon students’ working knowledge of the formal components of moving image artistry with an emphasis on the ways films construct and convey meanings through generic repetition and aesthetic innovation. Accordingly, a certain familiarity with film analysis will be invaluable. Students will be required to read, participate in class discussions, write two papers, and complete additional writing assignments to ensure class preparation. As students in this class will be called upon to participate in a number of activities that emphasize the craft of the written argument, a high level of reading and writing proficiency is expected.

ENGL 121/MOVI 121: Introduction to Moving Image Arts

CRN: 33182

Days: TR 3:30-6:15 pm

[Katherine Boulay](#)

This course provides an introduction to the history of the construction and dissemination of moving images in American society and culture. Working with science fictive images produced from the early 20th century onward, we focus on how moving images have been created and used to question and critique socio-cultural formations and the bodies that construct and inhabit these. While the primary visual texts examined are Hollywood feature length films, shorts, advertising and gallery work will also be considered. Students should expect to be assigned to attend outside screenings and gallery shows.

ENGL 122: Understanding Rhetoric

CRN: 24552

Days: TR 2:00-3:15 pm

[Monica Westin](#)

This course will introduce rhetoric as a critical discipline, methodology, and set of creative strategies that shape our understanding of the world and how texts mean. We’ll begin the semester by studying ancient Greek and Roman philosophies of rhetoric, and will then move into more contemporary notions of rhetoric, ones which can allow us to (rhetorically) think through the kinds of visual images and messages we encounter in our everyday lives. In particular, a running theme of this course will be the "production of presence" in rhetoric—the way that different rhetorical strategies can make ideas and concepts seem more "real" and important for readers—through verbal and nonverbal discourse.

ENGL 122: Understanding Rhetoric

CRN: 27463

Days: MWF 1:00-1:50 pm

[Robin Reames](#)

This course introduces students to rhetoric—both as an academic discipline and public practices concerned with persuasion. We will learn about the beginnings of rhetoric in ancient Greece, the

development of rhetorical theory, and we will examine how rhetoric has shaped and continues to shape both our beliefs and our lives.

## 200 Level

ENGL 200: Basic English Grammar

CRN: 27465

Days: TR 9:30-10:45 am

[Mimi Rosenbush](#)

This course takes a close and meaningful look at the English sentence. Through diagramming experiences, students will develop an understanding of basic sentence elements, the expanded verb pattern, and sentence variations and their applications. The last part of the class will cover morphology, wrapping up with purposeful punctuation. Take-home quizzes and exams will measure student progress throughout the semester. Students will complete two projects: a syntactical and morphological analysis of "Jabberwocky," and Language Logs, in which students analyze grammatically interesting variations of standard sentences. In gaining a deeper understanding of what they intuitively know or have learned in the past about grammar, 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: 26085

Days: TR 12:30-1:45 pm

[Robert R. Romeo](#)

This course is an introduction to sentence level patterns, relationships, and structures. Students will learn to analyze the multiple phrase and clause structures of an English sentence.

ENGL 201: Introduction to the Writing of Nonfiction Prose

CRN: 33188

Days: TR 11:00 am-12:15 pm

[Roxanne Pilat](#)

Nonfiction as written and read today reflects a continuing cultural fascination with the writer as both "I" and "eye". It is a body of work that exploded in the twentieth century, but has roots in classical literary traditions. From this starting point, we will read from the work of many nonfiction writers and write in varying forms of the genre including: personal essay, memoir, the interview/profile, meditation, as well as narratives of process analysis, segmented writing, and literary journalism. Methods of field research (interviewing skills, surveys, ethnographic study) and writing for the Web will also be examined. Writing projects will include two reviews of an author's work, a collaborative magazine report, three nonfiction pieces (for peer reading and discussion), and a series of blog writing responses. Students will meet with the instructor, at the beginning and end of the term, to set and evaluate writing goals. Each student will submit an end-of-term portfolio of revised work with a writer's commentary.

ENGL 202: Media and Professional Writing

CRN: 23683

Days: TR 9:30-10:45 am

[Linda Landis Andrews](#)

Chicago, a thriving political and cultural metropolis, provides the dynamic backdrop for English 202 where students develop their analytical skills by writing for public audiences. Through interviewing, writing, class discussions, and reading, they will gain a perspective on writing as a profession. The goals of the course are to: 1) understand and respond to the needs of a public audience; 2) develop confidence as a public writer; 3) be aware of opportunities for writers; 4) be an aggressive and ethical professional; 5) create a writing portfolio for internship and employment interviews. English 202 is a prerequisite for English 493, the Internship in Nonfiction Writing.

ENGL 202: Media and Professional Writing

CRN: 29938; 14482

Days: TR 11:00 am-12:15 pm; TR 12:30-1:45 pm

[Katherine Parr](#)

Through readings, class discussions, writing, interviews, and Internet based technology, students gain a perspective on today's media and public relations professions. Because of technological changes and accompanying financial constraints, media, especially, is undergoing historical transformation. Students in 202 seeking jobs in media and public relations will learn how to prepare for the shifting landscape in those industries. Furthermore, students will prepare for internships as writers in those industries. 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.

ENGL 210: Introduction to the Writing of Poetry

CRN: 14486

Days: MWF 10:00-10:50 am

[Chris Glomski](#)

Course Description and Philosophy: Welcome to Introduction to Writing Poetry, a creative writing course designed to improve students' skills as writers and readers of poetry. It is intended for students with little or no formal experience in writing poetry and is open to students of all majors. To orient and sustain our efforts, this section of Writing Poetry will function as part discussion and part workshop. During the discussion portion, (first portion of each class), we will discuss weekly topics and assigned readings; a workshop devoted to discussion of original student poems will follow. Participation in a workshop can be vital to the formation and evolution of one's ideas about what poetry is, and about how it may be created. There are precious few sources of instant critical response to something you've just made. In the best workshops, all participants work together to bring about an intelligent, thoughtful engagement of the works under consideration and to generate an array of responses which may be useful to author and group alike. Such an upshot is more likely to if we regard the workshop as a collective effort. Thus it is important to be present and well-prepared for discussions, to be honest and courteous in written and oral comments, and to remember that we are critiquing writing, not people. One of our chief goals in this class is to hone our critical skills while learning how to give and to receive

criticism in a constructive manner. The chief course aims are to develop your own writing and, perhaps just as importantly, your capacities as intelligent and critical readers of poetry.

ENGL 212: Introduction to the Writing of Fiction

CRN: 14488

Days: MWF 12:00-12:50 pm

[Christopher Bryson](#)

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

ENGL 212: Introduction to the Writing of Fiction

CRN: 14489

Days: TR 9:30-10:45 am

[Alexandra Siskonen](#)

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, several short writing exercises of about 1-3 pages each, responses to the weekly readings, critiques of your classmates' work, and in-class writing exercises.

ENGL 212: Introduction to the Writing of Fiction

CRN: 22214

Days: MWF 9:00-9:50 am

[Jocelyn Eighan](#)

In this course, we will read and analyze works of short fiction in an effort to gain a better understanding of how authors utilize certain techniques, processes, styles, and devices in the craft of fiction writing. While reading these works, we will further investigate the various elements of the short story—including plot, setting, character, point of view, dialogue, dramatization, and imagery (to name a few). The second half of the semester will be devoted to workshopping students' original stories, which will require you to utilize the techniques we have discussed to effectively critique student work. You will be required to produce two short stories (10-15 pages in length) in which you demonstrate your skills with the elements we cover in class. Following your individual workshop, you must do an extensive revision of one story, based as much as possible on the feedback from the class. As an accompaniment to your revision, you will be asked to write a one-page cover letter in which you explain the decisions you made and—using Burroway's text as a reference—how the changes affected the story overall.

ENGL 233: History of Film II: World War II to the Present Time

CRN: 14589/14590

Days: MW 3:00-4:50 pm

[Martin Rubin](#)

This course is an overview of the modern era of film history, with an emphasis on various "new waves" that rocked the cinema establishment from the 1960s on. Among the areas covered in the course are: the early American avant-garde of Anger and Deren, the rule-breaking French New Wave of Godard and Truffaut (along with some of the Hollywood mavericks who inspired them), the European art cinema of Bergman and Antonioni, the Cinéma Vérité movement of Drew and Pennebaker, the revolution-spawned cinemas of Cuba and Iran, and the recent displacement of film by digital processes and media. Course requirements include regular quizzes and short-essay assignments.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 27474/27475

Days: TR, 12:30-1:45 pm

[Gerald Graff](#) and [Cathy Birkenstein-Graff](#)

The premise of this section of English 240, "Introduction to Literary Study and Critical Methods," is that debate is central to literary analysis. The premise, in other words, is that it is not by ignoring what others say about literary works but by listening to and entering into debate with it that the best literary critics figure out what they themselves want to say. By connecting their views to alternate views—by summarizing those alternate views and challenging, building on, or otherwise pushing off of them—effective literary commentators establish what is at stake and pique interest in their claims. In addition, since English 240 is a Writing-in-the-Disciplines course, this course will put special emphasis on students' writing, guided by the textbook co-written by this course's two instructors, Gerald Graff and Cathy Birkenstein, entitled "They Say/I Say": The Moves That Matter in Academic Writing, with its mantra "enter the conversation." Literary authors to be read in this course include William Shakespeare, George Orwell, Flannery O'Connor, and Matthew Arnold.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 32435/32436

Days: TR 11:00 am-12:15 pm

[Zachary Lamm](#)

**What is "Normal"?** This course is intended to serve as preparation for upper-level courses in English, and we will do this by exploring several major schools of literary theory and criticism and applying them to a selection of literary texts in various genres. Guiding this survey of the practice of literary studies will be a central question: "What is 'normal'?" And we will consider various permutations of this question, including, "How does normalizing language enable effective communication?"; "What happens when normal communication breaks down?"; "What normative expectations do we have for language, literature, and other forms of representation?"; "How are our lives and literatures affected by norms of gender, race, class, sexuality, region, etc.?" Our textbook for theory will be Lois Tyson's *Critical Theory Today*, which I will supplement with various critical readings. We will end the course by reading three works that challenge our understandings and feelings about normalcy: Tennessee Williams's *Cat on a Hot Tin Roof*, Alison Bechdel's *Are You My Mother?*, and Jeanette Winterson's *Why Be Happy When You Could Be Normal?*. Students will take a midterm and complete several short writing assignments, as well as a final paper on a topic of their choice.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 33306/33307

Days: TR 2:00-3:15 pm

[Andrea Witzke Leavey](#)

This course will explore a number of the major debates and movements in 20th/21st century literary theory as well as demonstrate specific methodologies and strategies for analyzing a range of literary texts. The focus will be on experimental work—work that pushes beyond the bounds of genre—and provide various critical strategies for understanding and writing about such works. The course will include readings from Patricia Waugh's *Literary Theory and Criticism* (Oxford University Press), a variety of texts from 20th/ 21st century theorists (on Blackboard), as well as primary texts that break with traditional genre and form, including work by such writers as Jean Toomer, Gertrude Stein, Samuel Beckett, Cormac McCarthy, Lydia Davis, and Claudia Rankine. Students will not only become familiar with key critical schools of thought but will also gain the advanced research and writing skills necessary for upper level English classes. Coursework will include three short analysis papers, a reading journal, a research paper, as well as a midterm and final exam.

ENGL 241: Survey of English Literature I: Beginnings to 1660

CRN: 14497 (discussion: 24297, 26089, 26090, 26091)

Days: MW 12:00-12:50 pm (+ F discussion, either 12:00-12:50 pm or 11:00-11:50 am)

[Alfred Thomas](#)

The course provides an overview of the major developments of English literature from the Anglo-Saxon period to the Restoration of King Charles II in 1660. Writers and their works to be discussed include the Old English epic *Beowulf*; the anonymous *Sir Gawain and the Green Knight*; Geoffrey Chaucer's *Canterbury Tales*; Julian of Norwich's *A Book of Showings*; *The Book of Margery Kempe*; Sir Thomas Wyatt's and Shakespeare's *Sonnets*; Shakespeare's *Twelfth Night*, *King Lear* and *Macbeth*; and John Webster's *The Duchess of Malfi*.

ENGL 242: English Literature II: 1660 to 1900

CRN: 14507

Days: MW 11:00-11:50 am

[Lisa A. Freeman](#)

This course serves as the second part of the History of English Literature series. During the semester we will study a sampling of works from 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.

ENGL 243: American Literature: Beginnings to 1900

CRN: 14514 (discussion: 14509, 14510, 14512, 14513)

Days: MW 1:00-1:50 pm (+ F discussion, either 1:00-1:50 pm or 2:00-2:50 pm)

[Robin Grey](#)

Survey of American Literature from the 1600s to 1900

This survey will start from the colonial period and extend into the beginning of the twentieth century. The course will examine both the ways literary texts participate in artistic, social, and religious tensions within American culture and the ways these literary works challenge and reshape the culture through acts of inventive myth-making. We will try to balance our exploration of tensions within society with an awareness of the particular author's sensibility and style in his or her literary work. Topics covered in the course will include (among others): the experience of living in strict religious communities; the relationship between church and state; civic duty; economic upward mobility and the American Dream; Transcendentalism and individualism; capitalism; marriage and feminism in the nineteenth century; the Civil War in the eyes of poets, and race relations in the eyes of political leaders; the Gilded Age of artistic development and capitalist exploitation. Literary genres will include poetry, short fiction, personal narratives, and autobiographies, sermons, essays, and a novel. Requirements: one paper 6-8 pages in length (typed); one in-class midterm; one in-class cumulative final examination; attendance is mandatory; mandatory discussion sections may require quizzes or other work. No more than 5 absences permitted. Texts: The Norton Anthology of American Literature (8th Edition) Ed. Nina Baym --Volumes A and B; Edith Wharton, *The House of Mirth* (any edition).

## 300 Level

ENGL 305: Studies in Fiction

CRN: 27643

Days: TR 2:00-3:15

[David Schaafsma](#)

Young Adult Literature

This section of Studies in Fiction focuses on young adult literature, or fiction written about adolescents specifically for an adolescent audience. The course will appeal largely to English education students, as these books often prove to be an exciting adjunct to the traditional curriculum, often speaking directly to students not well engaged with the literature of the English curriculum. Some of the books would seem to be written with a particular appeal to "at risk" or struggling students, but in fact appeal to a wide range of people. A regular approach to the material will be how to engage prospective middle and high school students with the texts, and sometimes, how to pair such books with more "classic" texts still regularly taught in schools. We'll read some books about urban areas and students of color, since the English education program has an urban focus, works such as and we'll read several works written for adolescents by Chicago area authors, or works about Chicago. We'll also spend a couple weeks reading a few graphic novels. Creative writing students might be interested in this course because most YAL tends to be growing up stories, which is one topic of interest for many undergrad fiction and non-fiction writers in particular. Students who major in Elementary Education and/or those who have taken the children's literature course in the College of Education may be interested in this course, too. Since the books are written for a younger audience, we'll be reading a lot of them, trust me. We'll also be reading materials directed to understanding this area of literature. Since there is not graduate level young adult literature course, graduate students in the MA in EE and Med programs are also welcome to talk to me about taking the course. There will be a lot of reading in this course, and a lot of writing in response to it, including a final project that could be executed in a variety of ways.

ENGL 313: Major Plays of Shakespeare

CRN: Lecture 32898; Discussion Sections 33159/33161

Day: Lecture MW 1:00-1:50 pm; Discussion F 1:00-1:50 pm / 2:00-2:50 pm

[Mary Beth Rose](#)

SHAKESPEARE: Comedies and Romances. This course will explore six of Shakespeare's comedies and two of his late plays, often called romances. Class discussions will focus on the nature of Shakespearean comic form; the idea and representation of theatricalism; shifting conceptions of gender, sexuality, and marriage; and conflicted representations of political authority, race, and social class. We will also consider scenes from some modern film versions of the plays.

ENGL/ASAM 328: Asian American Literature

CRN: 34221

Days: TR 12:30-1:45 pm

[Mark Chiang](#)

This class will engage in an intensive exploration of the formal and thematic aspects of Asian American literary works. While any reading of Asian American literature must be attentive to its socio-historical contexts, the class will seek especially to trace the relationship between context and text. How do questions of history, politics and economics enter into the Asian American text? How do writers and texts respond to their historical conditions of production? We will also ask what it means to read literary works from disparate ethnic, regional, historical, and socioeconomic contexts together as "Asian American literature." Texts for the class will include works such as *America Is in the Heart*, by Carlos Bulosan, *All I Asking for Is My Body*, by Milton Murayama, *Grass Roof, Tin Roof*, by Dao Strom, *Interpreter of Maladies*, by Jhumpa Lahiri, and *The Woman Warrior*, by Maxine Hong Kingston. Requirements include three papers of varying length.

ENGL 342: Cultural and Media Studies

CRN: 26095

Days: Tuesday 3:30-4:45 pm, Thursday 3:30-5:30 pm (Time extended only on days we screen long programs)

[Marsha Cassidy](#)

**Television and American Culture, Past and Present.** This course studies US television's relationship to significant social, cultural, and ideological movements across time, offering discussions of contemporary TV programs within the context of television's past. We explore television's interconnection with ongoing cultural questions and issues—from narrower topics like the art of political satire, cigarette and liquor consumption, celebrity obsession, sports mania, and "reality" television vs. real televised events—to deeper social concerns regarding ethnicity, sexuality, gender, crime and violence, and war. Students are introduced to television history and different aspects of television theory, including industry and genre theory, TV aesthetics, postmodernism, and theories of identity, gender, and sexuality. Screenings will include: *I Spy*, *The Smothers Brothers Comedy Hour*, *Charlie's Angels*, *Chico and the Man*, *Murphy Brown*, *Twin Peaks*, *Miami Vice*, Margaret Cho's *All-American Girl*, *Will and Grace*, *The Daily Show*, *The Colbert Report*, and television's war coverage. Class meets Tuesday and Thursday, from 3:30-4:45. On Thursdays, we screen television programs relevant to our discussion and class may run until 5:30.

Attendance at these screenings is required. Students complete several short daily assignments; a group Wiki Page; a midterm exam; and one research paper of 8-10 pages.

ENGL 358: Colonial and Postcolonial Literature

CRN: 34224

Days: TR 11:00-12:15 pm

[Nasser Mufti](#)

**Course Title: Transitions? British Colonial and Postcolonial Anglophone Literature**

The story of the British empire is typically thought to have three stages: colonialism, anti-colonialism, post-colonialism. In this course, we will turn to literature of the British empire to think about the validity of these stages. Can we distinguish the period of colonial expansion from the stage of anticolonialism in the places like India or the Caribbean? In what ways is postcolonialism in Kenya or South Africa a departure from the colonial experience? If colonialism shaped societies political and culturally, how do postcolonial authors reproduce or critique the legacies of British imperialism?

In this course, we will begin by looking at how the colonial project is justified in the writings of Daniel Defoe and Rudyard Kipling. We will then turn to anticolonial narratives, including Caribbean historian C. L. R. James, French-Algerian radical Frantz Fanon, and South African novelist Alex La Guma. The largest portion of the course will be devoted to postcolonial fiction, which will include Trinidadian novelist V. S. Naipaul, Kenyan writer Chimamanda Adichie, Nigerian author Amos Tutuola, and South African writers J. M. Coetzee and Nadine Gordimer. These readings will be accompanied by some from postcolonial theory, including Gayatri Spivak, Edward Said and Homi Bhabha.

By looking at the historical arc of the imperial project, we will examine the ways in which it shapes aspects of political life and culture in the colonies. Thus, not only will we see how the English language is globalized, but how postcolonial authors assert a critique of the British imperial project in the English vernacular itself. Or, for example, if colonialism brought modernity with it to the colonies, then how do authors recast what it means to be modern? Can there be a postcolonial modernity that is not European?

ENGL/GWS 361: Gender Theories

CRN: 34703

Days: TR 3:30-4:45

[Judith Kegan Gardiner](#)

This advanced undergraduate class in contemporary feminist and gender theories will explore the meanings of femininity, masculinity, and alternative categories for categorizing human gender and sexuality. The women's and gay liberation movements of the later 20th century produced major changes in attitudes and institutions, with gender as one central concept. Post-millennial theories are developing under the rubrics of feminist theory, masculinity studies, queer theory, trans studies, and multicultural and intersectional analyses. We'll look at how these theories analyze the present and prescribe for the future, and we'll apply them to short literary texts and to popular culture. We'll discuss how to use these theories in analyzing current global events, our disciplines, and our lives, assessing the theories' advantages and limitations, with a focus on what is useful for whom, why, and how.

ENGL 374: Rhetorical Studies

CRN: 34225

Days: MWF 10:00-10:50 am

[Robin Reames](#)

This course examines the uses of rhetorical discourse in the contemporary public debate over gay rights. We will use rhetorical theory both to analyze the debate and to produce original arguments that contribute to the debate.

## 400 Level

ENGL 408: Topics in Medieval Literature

CRN: 34228/34234

Days: MWF 2-2:50 pm

[Alfred Thomas](#)

### **The Gothic Closet: Medieval Monster Narratives and the Modern Horror Film.**

In the wake of the Enlightenment the literature of the Gothic revealed the haunting persistence of the religious beliefs and superstitions of the un-Enlightened medieval past. This legacy of violence, fear and paranoia is played out in the popular domain of modern horror films from *Nosferatu* (1922) to *Alien* (1979) and beyond. This course examines the conjunction of medieval monster narratives with modern horror films. Texts include *Beowulf*, Hartmann von Aue's *Poor Henry*, Marie de France's *Yonec*, and the anonymous German minstrel epic *Duke Ernst*. Films include *Nosferatu*, *The Demon Seed*, *Alien*, and *The Birds*.

ENGL 429: Topics in Literature and Culture

CRN: 33170/33171

Days: M 3:00-5:45 pm

[Mary Beth Rose](#)

### **Revenge Drama: Violence, Perverse Desire, and the Family**

In this course we will study the thematics of revenge as they unfold in classical and Renaissance drama. In particular we will focus on the ways in which ideas of honor and the need to get even combine tragically with familial identity, creating patterns of violence that prove both inevitable and futile. We will also explore the destructive ways in which violent adherence to family honor inflects sexual love and marriage. We will consider the ways in which patterns of revenge contribute to the development of tragedy as a dramatic form. Readings will include Sophocles, the *Oedipus* trilogy; Aeschylus, *The Oresteia*; Seneca, *Thyestes*; Thomas Kyd, *The Spanish Tragedy*; Shakespeare, *Hamlet*; and Thomas Middleton, *The Revenger's Tragedy*.

ENGL 440/DHD 494: Topics in Cultural and Media Studies

CRN: 34701/34702

Days: T 6:30-9:15 pm

[Lennard Davis](#)

### **The Different Body and Mind**

This course focuses on the way physical and cognitive difference is rendered in the realm of the cultural and the political. Theoretical formulations on disability and the bio-cultural will alternate with readings of depictions in fiction, poetry, film, video, and the visual arts. Readings include Frankenstein, Olive, The Island of Doctor Moreau, Freud, The Wolf Man. Films and TV shows include A Beautiful Mind, My Left Foot, Gattaca, and Hoarders among others. Requirements include an in-class presentation and a 20 page final paper.

ENGL 459: The Teaching of Reading and Literature in Middle and Secondary Schools

CRN: 19861/19863

Days: TR 2:00-3:15 pm

[Brian Charest](#)

Intended as a general initiation to the field of secondary English teaching, this course focuses on many of the crucial issues facing teachers in contemporary language arts classrooms and on innovative ways in which educators might think about these issues more productively and humanely. In this course we will explore the deceptively simple question, Why teach English? In doing so, we will undoubtedly uncover a range of theoretical assumptions we have about teaching, about schools, about students, and about how we learn. One of our goals this semester will be to complicate our understanding about teaching and schooling in order to better prepare ourselves to teach in a culturally and linguistically diverse community like Chicago. In addition to reading a variety of texts—teacher stories, theoretical works, young adult literature—you will also have the opportunity to participate in schools and examine these institutions as part of the larger socioeconomic, political, and cultural context that shapes them. For one of our major course projects, students will be asked to participate in a structured field experience in a local high school, and some of our class meetings will be held there. Other course requirements include two portfolios, a book review, and a community inquiry project.

Engl 459: The Teaching of Reading and Literature in Middle and Secondary Schools

CRN: 19905

Days: R 6:30-8:45 pm

[Sarah Donovan](#)

Intended as a part of the English education methods sequence, this course emphasizes helping prospective teachers assist struggling readers in the study of literature; therefore, we will explore various instructional strategies for teaching reading and consider methods for developing curriculum in middle/high school classrooms. 12 hours of fieldwork in a middle or high school is required.

ENGL 462: Topics in American Literary Nonfiction Prose

CRN: 27498/27499

Days: TR 11:00-12:15 pm

[Luis Alberto Urrea](#)

### **The American Road**

The travel, or "road" narrative, is arguably the most traditional American non-fiction mode. Ranging across the centuries, the road story has taken us from Lewis and Clark, through Mark Twain, to Jack Kerouac, Hunter S. Thompson and all the way to the narratives of rock stars (Neal Peart of Rush). This course will combine history, readings, cinema and television to take us on a journey of uproar and

illumination, culminating in a final project featuring your own expression and interpretation of these sources and experiences.

ENGL/GWS 469: Women's Literary Traditions

CRN: 31877/31878

Days: TR 5:00-6:15 pm

[Judith Kegan Gardiner](#)

### **From Austen to Chick Lit**

This undergraduate and graduate course about women's literary traditions will study writing by and about women from Jane Austen to current "chick lit" with a focus on courtship fictions that are also comic novels of manners. We'll study a variety of texts by women writers, primarily English and American, reading canonical and less well-known texts in their historical and cultural contexts and in the genres of fiction, literary criticism, and film. We'll discuss why Austen is so popular and what to make of spin-offs like P.D. James' detective fiction *Death Comes to Pemberley* or the camp *Pride and Prejudice and Zombies* by Austen and Seth Grahame-Smith. We'll also look at variations on the formulas in mainstream, ethnic, and African American fiction and film. Participation in class discussion is an important part of this seminar-sized course. This course counts toward requirements for English and GWS majors and minors and for the GWS graduate concentration. Texts may include all or selections of the following books, with some selections posted on Blackboard. Austen, *Pride and Prejudice*. Austen and Grahame-Smith, *Pride and Prejudice and Zombies*. Burney, *Cecilia*. Fielding, *Bridget Jones Diary*. Goodman, *Kaaterskill Falls*. James, *Death Comes to Pemberley*. MacMillan, *Waiting to Exhale*. Modleski, *Loving with a Vengeance*. Mason, *In Country*. Radway, *Reading the Romance*. Valdez-Rodriguez, *Dirty Girls Social Club*. Winterson, *The Passion*. Movies: *Pride and Prejudice*, 1940, 2005. *Bridget Jones Diary*, 2001. *Bride and Prejudice*, 2004. *Clueless*, 1995.

ENG 474: Topics in Popular Culture and Literature

CRN: 30504/30505

Days: MWF 10:00 - 10:50 am

[Mary Anne Mohanraj](#)

### **The Invisible Made Visible: Writers of Color in American Speculative Literature**

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.

English 481: Methods of Teaching English in Middle and Secondary Schools

CRN: 19874 (undergraduate); 19876 (graduate)

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

[Todd DeStigter](#)

Taken in conjunction with ED 330/432 (Curriculum and Instruction), English 481 is the capstone course in the sequence of English Education methods courses. It is to be taken the semester before student

teaching. The course's central objectives focus on the tensions that emerge between theory and practice when teachers construct and enact lesson and unit plans within the discipline. More specifically, 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: 14540/14542

Days: R 12:00-1:50 pm

[Charitianne Williams](#)

This course 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 491: Advanced Writing of Fiction

CRN: 22828/22829

Days: TR 2:00-3:15 pm

[Lisa Stolley](#)

This course is for fiction writers who have a working knowledge of the components and structure of the short story. You will continue to develop voice, style and technique through close reading and analysis of published short fiction, and through writing and workshopping of your own stories. Attention to narrative necessities – detail, characterization, setting, etc. and how they work together to create the whole of a successful story – will be an important aspect of this course. Through exploration of the architecture of published, literary stories, students will create a set of criteria with which to evaluate story drafts in the workshop setting. The end goal of this course is to emerge with a completed, polished short story. To that end, focusing on revisions of a single story throughout the semester is encouraged.

ENGL 491: Advanced Writing of Fiction

CRN: 14547/14548

Days: TR 12:30-1:45 pm

[Eugene Wildman](#)

This is an advanced course that will combine readings from an anthology with original student work. Class will be conducted workshop-style and active student participation is essential. Two completed stories will be required, plus a revision of one of the two. No genre work, meaning no serial killers, ET's, zombies or the like unless there is genuine literary merit to the idea. Prerequisite for enrollment is completion of English 212 with a minimum grade of B.

ENGL 493: Internship in Nonfiction Writing

CRN 26976/26977

Days: R 2:00-3:15 pm

[Linda Landis Andrews](#)

The large metropolitan area of Chicago offers many internship opportunities for English majors in public relations, television and radio stations, non-profits, corporations, government agencies, and associations. All organizations need writers. Tasks vary and may involve writing copy for a website, handling social media, assisting with special events, or interviewing an employee for a feature story, to name a few.

While writing, editing, or researching in an internship, students are enrolled in English 493. A resume, cover letter, and two writing samples are required to apply. The six-credit course (may also be taken for three credits) meets for an hour each week so that students can share knowledge gained in the internship, write short papers, and learn about the culture and business of professional writing. Internships give students an opportunity to examine their options and to build a network of contacts before graduation.

English 498/499: Educational Practice with Seminar I & II

CRN: 498 lecture: 14554; 498 discussion: 14555, 14558, 14559, 30856

CRN: 499 lecture: 14560; 499 discussion: 14561, 14564, 14565, 30857

Time: W 4:00-5:45 pm

[Todd DeStigter](#)

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 517: British Literature and Culture

CRN: 34223

Days: W 6-8:50 pm

[Nasser Mufti](#)

### **Civis Britannia Sum? Victorian Citizens, Victorian Subjects**

Victorians were somewhere between being citizens and subjects. Although a small minority were citizens by way of owning property, this status is contradicted by the fact that all Britons were subjects of Queen Victoria. At the other extreme, colonial natives were mere subjects with a legal recourse to becoming citizens that was ambivalent at best. Thus, the seemingly oppositional categories of citizen and subject offer a productive way to think about the Victorian nation-state and its braided-ness with its empire. What forms do Victorian political and social affiliations take at home and in the colonies? Do these morph with the changing shape of the British imperium? For example, why do representations of England's class divisions in the 1850s take the form of two "foreign nations"? Or, what does British citizenship look like at the end of the nineteenth century, when the British empire was at its most ambitious and wanted to congeal its empire into a single "empire-state" called Greater Britain? Our explorations will think about Victorian Britain in two historical halves: 1) The Condition of England Question of the midcentury, and 2) the Imperial Question in the closing decades of Victoria's reign. Readings will include Carlyle, Dickens, Disraeli, Elliot, Kipling, Haggard, Conrad, Stevenson, Dilke, Seeley, and Bryce. These will be accompanied by readings from Balibar, Said, Foucault, Agamben, Arendt, Esposito, R. Williams, Spivak, Marx, Gramsci, Hadley.

ENGL 537: Global and Multiethnic Literatures and Cultures

CRN: 33570

Days: R 6:30-9:15 pm

[Ainsworth Clarke](#)

### **Cosmopolitan Blackness**

This course will examine the various ways that the notion of cosmopolitanism has been mobilized within the field of African American literary and cultural studies. With the increasingly problematic claim of race as the organizing principle of African American literary/cultural studies cosmopolitanism signifies more than a development in our critical vocabulary; it's also a key term in the ongoing reconsideration of the field. Therefore an investigation of cosmopolitanism within African American literary/cultural studies must be attentive to both its emergence as a 'critical' term and the eclipse of 'race' as the foundational reference point of the field. This course will take up both contexts of cosmopolitanism. Our itinerary will begin with Kant's development of the notion of cosmopolitan purpose in his late work and conclude with a consideration of Paul Gilroy's reading of Martin Delany's Blake.

ENGL 540: Seminar in Modern and/or Contemporary Studies in English

CRN: 34227

Days: R 3:30-6:15 pm

[Joseph Tabbi](#)

### **OCCUPY AMERICAN FICTION**

In the summer of 2012, two years after the movement "Occupy Wall Street" brought thousands of protestors (and many, many more users of social networking media) into view in cities and on screens throughout the United States, the Los Angeles Book Review hosted a summer-long reading of William Gaddis. Here is a writer (the subject of a biography I have under way) who had already "Occupied" the culture of American business from the inside with his National Book Award winning novel, *J R* (1975).

The project, titled #Occupy Gaddis, included regular, bi-weekly accounts of readers' page by page, moment by moment encounters with the text of Gaddis's novel. (A similar project, the previous summer, was launched successfully with a reading of David Foster Wallace's *Infinite Jest*). Essayistic submissions by Los Angeles Review of Books editor Lee Konstantinou, and systematic readings by regular blogger Paul Debrasky, would be followed by comments and posts from over 500 LARB subscribers: these readers would post corrections, supporting or contradicting the more formal observations and comments. A transformation could be observed, not only in America's political culture but also in the culture of American literary criticism (that had been going on for some time). As the entire group made their way through this dense, 700-plus page novel that had been termed "difficult" so often in mainstream criticism, notably by Jonathan Franzen in his posthumous attack on Gaddis, something unprecedented could be seen to emerge. The self-conscious polemic of a powerful, but aesthetically limited, writer such as Franzen (like much highly processed, highly centralized, and highly institutionalized book reviewing), can be seen to diminish in interest, in the face of this online exercise in critical crowd consciousness. This course presents a set of American fictions that critique the new liberal economic project, from the inside, during the years of its construction, rise, and ever more frequent failures (what Gaddis aptly described as America's "Rush for Second Place," the title of a collection of posthumous essays that I put together for Viking Press, along with Gaddis's posthumous fiction, *Agapē Agape*). Along with JR, in this seminar we'll be reading Wallace's *Infinite Jest*, Thomas Pynchon's *Against the Day*, and (from early U.S. occupations) Norman Mailer's *Armies of the Night*, and John Didion's *Democracy*. Political context will be found in Immanuel Wallerstein's *World-Systems Theory: An Introduction*, Bernard Stiegler's *Decadence of Industrial Democracies: Disbelief and Discredit*, Yann Moulier Boulang 's *Cognitive Capitalism*, and Cary Wolfe's *What is Post-Humanism*.

ENGL 554: Seminar in English Education

CRN: 34331

Days: W 5-7:50 pm

[Gerald Graff](#)

This course will take up some of the unresolved debates about academic writing and how those debates impact the teaching of writing in K-12 and college. Some of these debated questions include how different academic writing is from the writing done by journalists, policy makers, and other nonacademics. Does the writing in different academic disciplines have common features or does it differ fundamentally from one discipline to the next? To what extent do academic writers have an obligation to make themselves clear to nonspecialist readers? To what extent is academic jargon defensible or indefensible? What are the qualities of good academic writing, or is "good academic writing" a contradiction in terms? How does one get published in academic journals and other forums? What are the most and least effective ways to teach writing at different educational levels?

ENGL 557: Language and Literacy

CRN: 33180

Days: T 3:30-6:15 pm

[David Schaafsma](#)

**Stories of English Education**

We have not had a course dedicated specifically to English Education doctoral students for some time, so I am hoping to restrict the course as much as possible to those truly interested in the field. Others are welcome to petition me for possible inclusion. I want the course to be in every aspect conversational, but to begin the conversation, I intend (in a rare instance of hubris) to use two of my own works, in the course: Narrative Inquiry (written with Ruth Vinz, Teachers College Press, 2011, and I have copies to share with you at the cost I paid for them...), as one guide to our own storytelling of EE and to help us frame our reading of other texts, including my own (edited) book on Jane Addams (U of I Press, Spring 2103, expected; I'll invite area authors of essays in the collection to join us, possibly for a book publication party at Hull House that evening); Sue Weinstein's *Feel These Words: Writing in the Lives of Urban Youth*, (SUNY 2009) and Robert Yagelski's *Writing As a Way of Being: Writing Instruction, Nonduality, and the Crisis of Sustainability (Research and Teaching in Rhetoric and Composition)* (Hampton Press, 2011). Others, too, but I hope to invite current doctoral students Sarah Rutter and Brian Charest to share chapters of their work with us, and recent grads John O'Connor and Denise Gelb. I would hope to read some of Todd DeStigter's in progress book based on his research at Benito Juarez... I want this to be an opportunity for newer students to be able to converse with students who have been through or are farther along in the process, and to gain some familiarity with some current work in EE. Draft in progress. Open to more suggestions.

ENGL 572: Program for Writers Novel Workshop

CRN: 14578

Days: Mondays 6-8:50 pm

[Cris Mazza](#)

This workshop will try to focus on novels-in-progress and is reserved for students in the Program for Writers. (Due to possible scheduling conflicts, students working on short fiction are welcome if they cannot take English 571.) Projects such as story-cycles, novels-in-stories, and memoirs are also welcome. The works-in-progress being read and evaluated during workshop may be at their inception or in the final revision phase, or anywhere in-between. Novelistic and narrative techniques, shapes, modes, tropes, fads, sub-genres, as well as pitfalls, variables and whims of the marketplace, and how literary fiction is affected by social pressures and/or political unrest in the world are all on the table for discussion.

ENGL 588: Seminar in Great Cities/Global Cultures

CRN: 34222

Days: R 6:30-9:15 pm

[Phil Ashton](#) and [Ralph Cintron](#)

### **Equality, Private Property, and Urban Theory**

This course will be jointly taught with Phil Ashton, a professor of political economy in the College of Urban Planning and Public Administration. The course should mix graduate students from Urban Planning and English, and perhaps other disciplines as well. The course is still being planned, and that is why the suggestions below look daunting. The goal is to explore some of the histories of equality and private property and today's global consequences. On the one hand, anthropologists have documented a number of long-standing concepts regarding property such as the "social forest" that has organized

ownership in some traditional communities in the Pacific (Tsing, Friction). On the other hand, private property was a fixture of customary law in classical Greece and Rome, and its incarnations today are in conflict with more traditional notions of ownership (Girke). Equality seems to be of much more recent vintage. Aristotle and Plato opposed it with the concept of merit. According to some commentators, only in the 17th and 18th centuries did a fully formed concept of equality emerge along with the idea of abolishing private property (Fleischacker, *A Short History of Distributive Justice*). During the French Revolution, Gracchus Babeuf delivers one of the most passionate defenses for the destruction of private property and thus becomes a heroic figure for Marx and Engels. In sum we will examine property and equality in liberal democracy (Hobbes, Locke, Hegel, Marx)—perhaps through C.B. Macpherson's *Political Theory of Possessive Individualism*. Along these lines we may also consider Polanyi's *The Great Transformation* as well as Lewis Hyde's *The Gift: Imagination and the Erotic Life of Property*. We will also consider the idea of the commons: Hardin's *The Tragedy of the Commons* and Elinor Ostrom's replies. From a more philosophical perspective *The Myth of Ownership* by Thomas Nagel and Liam Murphy is of particular interest. We are also interested in looking at financialization and its impact on inequality. Bill Maurer's article "Forget Locke: From Proprietor to Risk Bearer in New Logics of Finance", Annalise Riles' anthropological study of collateral in derivatives markets, and Christian Marazzi's *The Violence of Financial Capitalism* are possible candidates. Nick Blumley's discussion of property and rights talk during conflicts over gentrification in *Unsettling the City* also interests us. There are a number of related issues in urbanism that we might take a look at: public space (Don Mitchell's book on vagrancy laws); gated communities and fear (Low's *Behind the Gates*); squatting; post socialist transitions; and so on. Although the texts for the course have not yet been fully determined, our goal is to link theoretical, historical, and contemporary understandings of private property and their consequences for understanding equality/inequality in urban sites and elsewhere. The course will engage in a kind of cross-talk that acknowledges the perspectives of literature/rhetoric, philosophy, and political economy. Students will be asked to write brief reading responses on a regular basis and submit a final seminar paper.

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## 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). They must earn up to 32 hours for the dissertation.

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## First Year Writing Program

**070**

ENGL 070: Situational Writing

CRN 32304 (TR 8:00-9:15); 30566 (TR 9:30-10:45)

Romeo, Robert

This course will focus on the way that genre requirements, audience needs and expectations, purpose, language, and consequence impact writing. 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,
- \* that writing is a way to get things done, and
- \* that there are consequences (intended and unintended) associated with writing.

## 071

ENGL 071: Go Your Own Way: Joining Public Conversations Through Inquiry-Based Music Writing

CRN 30567 (MWF 11:00-11:50)

Culliton, Patrick

Music, thankfully, accompanies a dominant portion of our everyday lives, be it in our ear buds, at the gym, in the grocery store, waiting for the train while a busker butchers Stevie Wonder, at the Port Center café while trying to read in peace and so on. Good writing about music, however, is a bit harder to find. The focus of this class will be on inquiry-based music writing. You've probably read an album or concert review. While these types of criticism are important, we will concern ourselves with contexts larger than just one album or concert. As you will see, inquiry-based music writing can explore perspectives other than the immediate listening experience, be they social, historical, psychological, economic, and so forth. Looking at other models of this type of writing will, I hope, motivate you to explore and engage with larger issues in the world through inquiry-based music writing. You will write a series of shorter assignments in the form of Summaries, Reflective Analysis, and a Cover Letter. The larger Writing Projects consist of an Analysis, Argumentative Essay, and a Critical Response + Dialogue. You will also practice critical reading techniques and take part in exercises and quizzes on grammar, mechanics, and style throughout the semester. In addition to your written assignments, exercises, and quizzes, you will also partake in group presentations of one chapter from our core text, *I Shot a Man in Reno*.

ENGL 071: Writing and the Art of Persuasion

CRN 30568 (MWF 10:00-10:50)

Drown, James

Every day we are bombarded with messages that seek to persuade us to do a wide variety of things. Advertisements seek to part us with our money, while politicians seek our support, and our friends seek....well, whatever our friends are seeking. The fact is that effective persuasion, no matter what the medium or purpose, requires analysis and an understanding of human behavior and culture. Awareness is the key to our becoming both more persuasive and better able to resist persuasion. In this class, we will be developing our own analytical and persuasive skills as we develop three writing projects: Blogs, Op-Eds, and a formal Argumentative Essay. As we do this, we will also be working on improving writing

effectiveness and proficiency through better argumentation, using sources effectively, understanding how our audience influences our writing, and of course improving our grammar and vocabulary use. The writing skills we develop here, as well as the knowledge about how persuasion works, will be useful both in your academic career and in your professional life beyond.

## 160

### **Monday/Wednesday/Friday**

ENGL 160: Stand-Up Comedy: Writing in Genres

CRN 26190 (MWF 10:00-10:50); 14364 (MWF 11:00-11:50); 26189 (MWF 12:00-12:50)

Baez, Marc

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 stand-up 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: Academic Writing I

CRN 14360, MWF 9:00-9:50

Oh, Sein

This 160 course proposes that writing matters not merely as a communicative tool but also as a social act that will actually affect the worlds (both abstract and real). Depending on the given situation, we try to find a genre of writing which is rhetorically effective, with proper language and style that accompany both situation and genre, and then see how our writings move the audience or change the world. Also, in our digitized, technologically advanced era, writing also works as an important connector between the cyberspace and the real world, as well as between more traditionally defined worlds such as between inner mind and outer experience, between artistic performances and the everyday lives, between an individual and the community to which the one belongs. We will go through four different situations and genres (narrative, proposal, argumentative essay, and film review), and consider how writing becomes constitutive of the society/community we belong to, and will try to \*make our writing matter\*.

ENGL 160: Writing About Issues of Consumption

CRN 19837 (MWF 1:00-1:50), 14374 (MWF 2:00-2:50)

O'Hara, Mary Ellen

In this writing course we will satisfy ENGL 160 requirements by examining the problematic topic of

factory farming, GMO's and ethical issues of consumption. Students will write four formal papers including a Personal Narrative, Film Review, Argumentative Essay, and a Cover Letter.

### **Tuesday/Thursday**

ENGL 160: Writing About Food

CRN 32310 (TR 8:00-9:15); 27287 (TR 11:00-12:15); 26188 (TR 12:30-1:45)

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 review, an op-ed, an argumentative essay, and a feature story/profile. 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: Writing into Community Conversations

CRN 26185 (TR 12:30-1:45); 26187 (TR 2:00-3:15); 14361 (TR 3:30-4:45)

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: Writing and Rhetoric for a Global Audience

CRN 14355 (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. This is not an ESL class--instead, the class will explore global rhetoric, focus on the cultural norms of American Academic and public discourses, and help students find ways to express linguistic diversity while still communicating clearly and effectively with a

chosen audience. We will examine both personal and public writing, and also examine how our language choices and forms change when moving in and out of different linguistic contexts.

ENGL 160: Writing about Travel and Homecoming

CRN 26186 (TR 8:00-9:15)

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; places you are curious about (limited to planet Earth); and about the place you call home but others call their destination. These human 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.

### **Blended Sections (Tuesday Only)**

ENGL 160: Writing Your Way Into the Public Conversation

CRN 14362 (T 9:30-10:45); 14365 (T 11:00-12:15); 14369 (2:00-3:15)

Young, Andrew

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

## **161**

### **Monday/Wednesday/Friday**

ENGL 161: The End of Nature?: Writing about the Environment in the 21st Century

CRN 11431 (MWF 9:00-9:50); 32287 (MWF 11:00-11:50); 32290 (MWF 12:00-12:50)

Barrigar, Dale

In this writing course, we will satisfy all 161 requirements by examining the topic of environmentalism and human freedom.

ENGL 161: The "Good" Question: Altruism & Academic Writing

CRN 29119 (MWF 10:00-10:50); 32289 (MWF 12:00-12:50)

Buchmeier, Sarah

What do we mean when we say someone is a “good” person? That he thinks of others? That she donates her time and money to charities? And where does our definition of goodness come from? Through the centuries, mankind has contemplated and defined goodness through the lens of religion, ethics, psychology. In this course, we will focus our inquiry on what science has to contribute to the conversation. Our core text, *The Altruism Equation*, follows seven scientists struggling with the existence of altruism in a world defined by natural selection, a rule that should leave goodness out, and the ways their research and discoveries changed their lives. We will look at what happens to our understanding of altruism when science gets thrown into the mix as a model for how we can impact a conversation by adding our own voice. The goals of this course focus on learning how to engage with complex issues and how to enter an academic conversation. In addition to our core text, we will look at how other disciplines take up the subject of altruism as well as how they react to the contributions from the scientific world. Smaller writing projects – summary, extended analysis, and research proposal – will culminate in an independent research paper where you will have the opportunity to add your own voice to altruism conversation.

ENGL 161: Writing About the Metropolis as a Text: How to Read Chicago Like a Book CRN 22115 (MWF 3:00-3:50)

Corey, Matthew

In this section of ENGL 161, we will explore ways of reading the public spaces of Chicago--its graffiti and public art, its museums and cultural institutions, and its private codes and mannerisms--as if each were a legible text open to our interpretation and critique. Over the course of the semester, students will inquire into issues of urban identity, the social history of city-building, the idea of public and private spaces, and the notion of a metropolis, as well as their own situation within the city of Chicago. During this class, we will aspire to answer the following questions: How can Chicago’s cultural and social history be understood through an analysis of its public spaces? How might one read Chicago’s public spaces as if they were a written text? How have Chicagoans come to value certain texts and devalue others? In what ways do the city’s written and non-written texts shape how we think of ourselves? What does it mean to inhabit a metropolis?

ENGL 161: Across the Great Divide: Inquiry-Based Music Writing  
CRN 14451 (MWF 9:00-9:50); 14447 (MWF 1:00-1:50)

Culliton, Patrick

Music, thankfully, accompanies a dominant portion of our everyday lives, be it in our earbuds, at the gym, in the grocery store, waiting for the train while a busker butchers Stevie Wonder, at the Port Center café while trying to read in peace and so on. Good writing about music, however, is a bit harder to come by. The focus of this class will be on inquiry-based music writing. You’ve probably read an album or concert review. While these types of criticism are important, we will concern ourselves with contexts larger than just one album or concert. As you will see, inquiry-based music writing can explore perspectives other than the immediate listening experience, be they social, historical, psychological, economic, and so forth. Looking at other models of this type of writing will, I hope, motivate you to form your own inquiries about the music you listen to and care about. You will write a series of shorter assignments including a Summary, an Analysis, a Synthesis, and a Research Proposal. Your final writing

project will be a 10-page documented research paper in which you join the academic conversation about a topic of interest to you from the musical world and develop and support your own distinct claim in relation to the research you have done.

ENGL 161: "City on the Re-Write"

CRN 14420 (MWF 8:00-8:50); 14409 (MWF 10:00-10:50)

Cycholl, Garin

How do the spaces of research and writing contain the histories, geographies, and memories of Chicago? This spring, we will examine this and other questions through a reconsideration of the "City that Works." In this section of English 161, you will be a participant in an active research academic community that considers the shared senses of geography and history in Chicago. We will explore how research writers engage the city's spaces, whether those spaces are geological, urban, rhetorical, or domestic. Writers in this class will work within a cross-disciplinary research community, utilizing one another's research as well as editing others' research writing. Each writer is invited to approach these questions from his or her own discipline. Possible final research essay projects include: Is Chicago a Midwestern or Western city? What is the difference? How is Chicago known through its waterways, skyscrapers, neighborhoods, airports, and stockyards? Do the city's freeways, canals, assembly lines, and cubicles offer any sense of social, architectural, or geographical meaning? Working from Dominic Pacyga's *Chicago: A Biography*, these questions will frame our common research.

ENGL 161: Writing about History, Music, Culture and Social Change

CRN 14452 (MWF 10:00-10:50); 14444 (MWF 12:00-12:50)

Doble, Heather

In this course we will examine the history of cultural movements and their relationships to politics, economics and the potential for social change. Reading the twentieth anniversary addition of Greil Marcus's *Lipstick Traces* as our primary text in relation to current media surrounding music and art, we will explore the definition of history through music, art and language in an effort to think about the connectedness of historical and cultural movements across and through time. Beginning with the Sex Pistols classic "Anarchy in the U.K.", Marcus unravels assumptions about the transmission of history and culture arguing that music and language has the potential to create a rift in the social, political and economic status quo accepted as natural. Using Marcus's argument as a framework, we will reflect on the ways current countercultural movements use their voice to create new language as a reaction to historical circumstances. We will also focus on the ways in which these demands and works of art are often assigned an economic value and become commodities to be bought and sold. To this end, we will examine the transmission of cultural movements like punk and gangsta rap across time as moments of protest often become money making machines e.g. punk's legacy in bands like Green Day, Fall Out Boy and stores like "Hot Topic", and Public Enemy's legacy in Jay-Z and Kanye West (not to mention the reality T.V. show "Flavor of Love"). As points of inquiry, questions central to this course are: What is history? How can music dissolve the conception of history as linear time of cause and effect and alter historical narratives that we have been taught? Is social change through culture even possible? How or did "Occupy Wall Street" make a difference and what are its historical connections? How, or are they different from movements Marcus identifies? If Queen Elizabeth II's "Golden Jubilee" inspired the Sex

Pistol's "Anarchy in the U.K.," what might it mean that her "Diamond Jubilee" was celebrated with a concert featuring current pop artists? With these questions in mind, you will read Marcus's book as a point of departure for your own inquiries into the links between culture, economics, politics, history and the potential to effect change. English 161 is designed to provide you with the tools that you will need to engage in academic inquiry. During the first half of the class, we will read Marcus's book in conjunction with current critiques of culture, politics and history and use this knowledge to complete two writing projects in which you will summarize, analyze and synthesize these readings. In the second half of the semester, you will identify a specific topic of inquiry and write a research proposal related to this topic. You will spend the rest of the semester turning your proposal into a research essay using the skills you have learned throughout the semester.

ENGL 161: Reading and Writing about the Visual Arts

CRN 22118 (MWF 12:00-12:50); 14414 (MWF 1:00-1:50)

Glomski, Christopher

What effects has photography had on the visual arts? How do perceived manifestations of pathology in a work of art impact on the way we see and understand that artist's body of work? How does museum space affect our experience of what we encounter within it? What's the qualitative difference between an original and unique artwork and reproductions of it, or, even outright forgeries? How do answers to these questions shape our understanding of whatever it is we call "art"? These are some of the questions that will guide our inquiries in this section of English 161. The very range of these questions suggests that there are diverse approaches one could take toward answering any one of them, and the readings for this course will reflect that diversity. Together we will study readings from the domains of medicine, history, philosophy, cultural studies, and psychology that are all concerned with how one sees and understands works of art--and how this in turn helps us to understand the world around us. Students needn't have any background in art history in order to do well in or enjoy this course, but some interest and an open mind are essential. Our investigation into these questions provides the context for our writing, but remember that our goal is to learn about academic research and writing, not just art or art history. Therefore, in addition to our inquiries into images and their contexts, we will also spend time learning about summarizing, analyzing, and synthesizing arguments, conducting academic research, writing a research proposal, and drafting your research paper. All of this will culminate in a final research paper that answers a research question you have posed in relation to the course inquiry. Our readings and class discussions will guide you through each of these steps, and help you work toward generating a research topic that interests you enough to write a ten-page paper.

ENGL 161: Rumors, Fear, and the Madness of Crowds: Exploring the Phenomena of Crowd Behavior and Mob Violence

CRN 14434 (MWF 10:00-10:50); 14411 (MWF 11:00-11:50); 14454 (MWF 12:00-12:50)

Grunow, Scott

Why and how does a crowd behave in specific situations, sometimes erupting into violent behavior? Social scientists and psychologists have wrestled with this issue for centuries. In this course, we will explore different theories of crowd behavior as a means to master academic, research-based writing: summary, analysis, and synthesis, culminating in an argumentative research paper focusing on an

incident of crowd behavior and creating your own theory of why and how it happened. We will emphasize throughout critical reading and thinking skills.

ENGL 161: The Myth of Kafka: Should We Give a Damn About Literature Anymore?

CRN 14402 (MWF 9:00-9:50); 14453 (MWF 11:00-11:50)

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 exhorts us to read Kafka or risk wasting our lives, 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.

ENGL 161: Writing About Changing Gender Roles in the 21st Century

CRN 32286 (MWF 11:00-11:50); 29120 (MWF 1:00-1:50)

Jones, Adam

This class is focused around Hanna Rosin’s recent book *The End of Men: And the Rise of Women* (Riverhead, 2012), which is one recent text among many preoccupied with how female and male gender roles are currently changing. The 1990s saw, for the first time in US history, more women attend and graduate from college than men. Since then, and especially since the start, in 2007, of the ongoing financial crisis (which some critics have dubbed “the Mancession”), it has become increasingly common for men to stay at home, and for women to take up the role of primary breadwinner for their households. This has been accompanied by a shift in popular conceptions of what it means to be a woman, and what it means to be a man. (Some critics, like Rosin, have gone so far as to announce the decline or even the end of the American male.) In this class we will examine the validity and import of these claims, as well as the economic and educational conditions underlying them. We will also

investigate to what extent certain portions of the culture have remained the same. (What jobs still remain gendered? Does a rise in women earning potential mean the end of male/female income inequality, or the historic glass ceiling?) Finally, we will look at how these shifts are being discussed and debated not only by academics, but in the popular culture (for instance in films such as *Bridesmaids*, television shows like *Girls*, and books like *Twilight*). In sum, this class will enable you to contextualize your own experiences within this broader debate, and thus enter what is a significant and still unresolved conversation in contemporary American culture.

ENGL 161: "Chicago Works?" Writing Through the Issues of the Working Poor  
CRN 14384 (MWF 8:00-8:50); 14466 (MWF 10:00-10:50); 14439 (MWF 11:00-11:50)  
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. Please identify 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 three writing projects, which are summary, analysis and synthesis essays, will be based on David Shipler's *The Working Poor* and the Course Packet (includes: "The Myth of the Working Poor," by Steven Malanga; "The Working Poor," by Tim Jones; "Wal-Mart's Urban Romance," by Ta-Nehisi and Paul Coates; selections from *When Work Disappears* by William Julius Wilson, essays by Malcolm Gladwell and *Nickel and Dimed* by Barbara Ehrenreich). The fourth 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: Prison Nation  
CRN 14461 (MWF 11:00-11:50); 29121 (MWF 2:00-2:50)  
Pittendrigh, Nadya

This class looks at the roots and impact of mass incarceration in the United States, and asks if there are alternatives.

ENGL 161: Writing and Memory: How Memory Relates to Reason in Our Academic Lives  
CRN 14387 (MWF 10:00-10:50); 14400 (MWF 12:00-12:50)  
Shepard, Nathan

It is perhaps not controversial to say that we think of people with excellent memories as intelligent. Those endowed with the gift of memory do better on exams and they remember what they've read, sometimes to such an extent that it seems as if they are from another planet. And it is frustrating! Because no matter how hard we study or how hard we try our own scores (I'm including myself here too!) refuse to rise. Thus, we can ask: does that mean we are less intelligent than those with good

memories? That is to say, does having a good memory mean that one can reason better, or can argue better than those with an average memory? Using Joshua Foer's *Moonwalking with Einstein: The Art and Science of Remembering Everything* as our primary text, this course will examine memory, language, reason, and writing and in so doing it will attempt to draw on our experiences with memory to interrogate and hopefully challenge the common and perhaps problematic relationship between memory and reason or memory and intelligence. As UIC students, you have a set of experiences that will be drawn on to inform this project and, looking forward, memory will play a key role in your collage life.

ENGL 161: Rewriting History, Debating our Present: Entering Conversations on American Education  
CRN 14432 (MWF 10:00-10:50); 14412, MWF 12:00-12:50

Sjostrom, Kate

Did you know that president Woodrow Wilson was a raging sexist and racist whose policies frustrated--and, in some cases, reversed--women's and civil rights progress? Historian James Loewen is betting you didn't. In his bestseller, *Lies My Teacher Told Me*, Loewen recounts his comprehensive study of elementary and high school American history textbooks to reveal how they omit, simplify, and often distort elements of history. Unlike science courses, which invite students to do what scientists do by conducting experiments, textbook-anchored history courses typically do not invite students to do what historians do: study primary sources, enter into scholarly conversation on the significance of these sources, and make meaningful claims about the relation of the past to the present. Loewen's text will be our course's core text and, as such, serve as a model of what it is that academics do: investigate and take a stand on consequential issues. Loewen's text will also provide our subject of inquiry. Central questions of our course will include: What should be included in an American history course and how should such a course be taught? (We will consider, as a case study, the state of Arizona's recent ban of Mexican American Studies in a Tucson school district.) How does an author's situation, purpose, and audience influence the historical narrative he or she writes? How does the human impulse to simplify through narrative compromise an academic's search for and expression of meaning? How can we be sure to see contemporary American education issues in their complexity, especially in the face of media "spin"?

ENGL 161: Writing About Comedy and Gender  
CRN 14457 (MWF 11:00-11:50); 26192 (MWF 12:00-12:50)

Steuber, Evan

In this course we will examine the controversy surrounding ideas of what it is to be "funny" and why, consistently, different male commentators have felt the need to say that women are not funny. What cultural conceptions of gender precipitate a statement like this? How do female comedians react against this preconception? 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? Our central text in this exploration will be *We Killed: The Rise of Women in American Comedy*, which tracks the history of these questions and conflicts from the 1950's up to today. 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. The exploration of these issues as a class will work to provide you with the tools that you will need to engage academic inquiry. For the first

half of the course we will complete two writing assignments, a summary essay and then an analysis/synthesis essay. These will be building blocks to help you 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. The purpose of the course is to have you engage with an issue in enough depth to be able to ask significant questions and write a research paper that explores pertinent points of inquiry in an ongoing "real-world" debate.

ENGL 161: The Politics of Parenting

CRN 14392 (MWF 10:00-10:50); 14396 (MWF 1:00-1:50); 14395 (MWF 2:00-2:50)

Weeg, Marla

In this class, you will explore and write about the complex tensions that surround parenthood today. You will read, analyze and write about some of the various issues that have arisen around modern parenthood in the twenty-first century. We will look at Ann Crittendon's *The Price of Motherhood* and also look at various articles from other texts and journals to get a sense of what are the parenthood tensions today. Our investigation into the "Politics of Parenthood" provides the context for our writing, but our goal is to learn about academic research and writing. Therefore, we will also spend time learning about summarizing, analyzing and synthesizing arguments, conducting academic research, and writing a research proposal. All of this will culminate in a final research paper that answers an inquiry you have posed about a specific issue concerning our topic. Our readings and our class discussions will guide you through each of these steps, and help you work toward generating a research topic that interests you enough to write a 10-page paper.

### **Tuesday/Thursday**

ENGL 161: Writing for Inquiry and Research

CRN 14442 (TR 11:00-12:15); 14456 (TR 12:30-1:45)

Berger, Jessica

Pop culture presents us with a never-ending stream of sexualized, stylized, aggressively dolled up images of the female form. As Rihanna's music video writhing, Katy Perry's lollipop burlesque, and Selena Gomez's purring lyrics became acceptable as the mainstream PG-norm, journalist Peggy Orenstein went in search of the answers to crucial questions on what turns contemporary ideas of feminism have taken and how our cultural emphasis on beauty, "play-sexiness," and objectification is impacting a new generation of growing girls. Over the course of the semester we will use Orenstein's book *Cinderella Ate My Daughter: Dispatches from the Front Lines of the New Girlie-Girl Culture* as a point of access to examine the complicated, performative 'feminism' embraced by mass culture while considering the effects of this created climate of girlie-girl femininity on the female psyche. From Disney Princesses to Kim Kardashian, from the pink and sparkly to the raunch culture, you will use Orenstein's book (and additional readings) to inform and establish your own academic inquiries in these very public conversations on the unique questions circling notions of what it means to be a girl in the early 21st century. Half of this English 161 course will be devoted to developing the tools needed to develop a context of understanding which will help guide your inquiry. Upon mastering the forms of discourse--summary, analysis, synthesis -- that will enable you to critically examine more specific topics, the second half of the semester will focus on the completion of researching, developing, drafting and revising your

final research project. You will be encouraged to draw on your own experiences as a conscious human consumer of pop culture (male or female) as you develop your research project.

ENGL 161: Writing About U.S. Political News

CRN 14389 (TR 12:30-1:45); 14398 (TR 2:00-3:15)

Boulay, Katherine

This course will follow mass media coverage of the first four months of the new presidential administration. We will do this through newspaper and television reporting, speeches, briefings, statements and appearances. As a student in this course, you will read from a variety of current articles, essays, books, opinion pieces, blogs, analyses, etc. that present and discuss the socio-political issues facing this administration and its responses to them. You will enter the public discussion by writing about media coverage of U.S. politics through such socio-cultural prisms as nationality, race, gender, age, religion, political ideology, and race/ethnicity. The course will culminate in a final research paper on some aspect of mass media coverage of the first months of the new administration.

ENGL 161: Writing the Revolution

CRN 14469 (TR 11:00-12:15); 14399 (TR 12:30-1:45); 14428 (TR 3:30-4:45)

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 the Haymarket anarchists, we will start here in Chicago, 1886, move to 1910 when Goldman's *Anarchism and Other Essays*, our primary text, was first published 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 write critically about debates relating to gender, politics, revolution, class, prisons, and the place of violence in political action. We will make a few forays into other writing during this time period in order to contextualize the factors at play in a given argument. Finally, we will examine the way in which many of these debates are strikingly relevant today. We will be entering into an intellectual conversation about anarchism and students will be positioning themselves within that conversation. The later half of the semester will be dedicated to the stages of writing a research paper. Thinking carefully and critically often leads to writing well. Our text, *From Inquiry to Academic Writing: A Practical Guide*, explains how to develop ideas, think critically, analyze sources, construct a thesis, organize an essay, conduct basic research, and use appropriate styles and forms of citation.

ENGL 161: Writing Analytically about Ethics and Politics

CRN 14401 (TR 11:00-12:15); 14383 (TR 2:00-3:15); 22117 (TR 3:30-4:45)

Ford, Dr. William

This course is designed to prepare you to write academic research papers--specifically, position papers (papers that analyze a controversy, proposing and defending a solution to it)--partly by involving you in readings and discussions about many of the ethical and political controversies of our time. In connection with our primary writing text, *From Inquiry to Academic Writing: A Practical Guide*, we'll examine two philosophically-based texts: one (*Understand Ethics*) that will provide us with an organized overview of ethical (and, to some extent, political) ideas, and another (*Understand Political Philosophy*) that

provides a similar overview of political questions and theories as they have been considered and developed throughout the history of Western Civilization up to the present. Looking at ethical and political questions in a more disciplined analytical and philosophical way will not only help you to sort through alternative positions to find the one that makes the most sense to you, but it will also give you the opportunity (and incentive) to learn some very practical skills to help in the cultivation of your analytical writing. To begin with, you will learn some easy and effective ways to analyze the range of opinion on specific ethical and political issues, how to identify major points of conflict, how to formulate research questions, and how to recognize unexamined opinions and uncover hidden assumptions. You will also learn techniques for paraphrasing short passages, summarizing longer ones, analyzing complex subjects and controversies, synthesizing (relating together) ideas and arguments from various points of view, and constructing reasonable arguments of your own. Emphasis will be placed on persuasive rhetorical structure, unbiased representation of conflicting positions, identification of underlying principles, rational (and honest) argumentation, and correct documentation of source material. All of this constitutes excellent preparation, not only for college-level research, but also for making everyday decisions (or life-changing ones) concerning your own ethics and politics. No prior knowledge of ethics or politics (or philosophy in general) is required.

ENGL 161: Writing About Diet, Sustainability, and Civic Engagement

CRN 30804 (TR 12:30-1:45); 14390 (TR 2:00-3:15); 14397 (TR 3:30-4:45)

Jenks, Dr. Philip

This course focuses on the relationships between animal rights, sustainability, and ecology. In this class, you will critically examine our social and individual responsibilities in relationship to the environment, with an emphasis on how diet and consumption affects our social and physical environment. You will visit relevant public institutions (West Loop Meatpacking district) connecting diet, sustainability and our role in the world. By combining the physical experience of exploring the West Loop Meatpacking district with relevant written assignments and readings, you will enhance your research skills considerably. Your written assignments include journaling, summary, extended analysis, a research proposal, and a culminating research paper. In each assignment, you will demonstrate an ability to argue and analyze effectively. Situation, genre, language, and consequences of our writing will be integral to every assignment.

ENGL 161: Crises in the Food Chain: Writing About Food in American Culture

CRN 14422 (TR 8:00-9:15); 14457 (TR 9:30-10:45)

King, Margaret

In this class, you will research and write about the ways in which food is perceived to be in crisis in American culture. We will discuss topics ranging from vegetarianism to localvoreism, as well as the hazards of school lunches, obesity, and food deserts. You will be responsible for four writing projects. These will range from a short summary paper to a 10-page research paper. In addition, you will be required to read a host of texts and come to class prepared to discuss them.

ENGL 161: Reading and Writing the 21st-Century City

CRN 14388 (TR 8:00-9:15); 14465 (TR 9:30-10:45); 14382 (TR 12:30-1:45)

Krall, Aaron

This section of English 161 will examine the role of cities in cultural, economic, and environmental debates. We will begin with Edward Glaeser's book *Triumph of the City*, which argues that cities are the healthiest, greenest, and richest (in cultural and economic terms) places to live. Working from the threads of his argument, we will study a variety of contemporary cities, including Chicago, to explore how they work and what they mean. This exploration will be structured by the practices of academic research and writing. Students will write a series of essays employing the strategies of summary, analysis, and synthesis. This work will culminate in a major research project that will provide students an opportunity to make an argument about the role of cities in the twenty-first century.

ENGL 161: Writing about Film in a Historical Context

CRN 26880 (TR 11:00-12:15); CRN 32291 (TR 12:30-1:45)

Lyons, MaryAnne

Movies are one of the dominant popular art forms in America today, but they are also a valuable part of our cultural landscape. They are both made and watched within a dense fabric of culture, history, and sensibilities. In this class we will explore the place of film in American society from World War II until the present.

ENGL 161: Writing about The American (Super)hero

CRN 26879 (TR 2:00-3:15)

Marincic, David

This course will introduce you to academic inquiry and researched argumentative writing. Our "model inquiry" will consist of documents and artifacts that are examples of, or make claims about, superhero mythology in American popular media and culture. Through this model inquiry, you will be introduced to many claims within the superhero conversation. We will consider academic articles within the humanities, psychology, and legal studies, as well as magazine and newspaper articles, movies, television series, comics, and video games, and we will examine how these different sources by different authors in different disciplines are in dialogue with one another. You will complete four writing projects: a summary, an extended analysis, a research proposal, and, finally, a researched argumentative essay in which you develop your own inquiry, do outside research, and make a claim (or claims) that adds to the conversation (or a related conversation) surrounding superhero mythology in American culture.

ENGL 161: Writing About Corporations

CRN 14407 (MWF 8:00-8:50); 14459 (MWF 9:00-9:50); 14438 (MWF 3:00-3:50)

McFarland, Scott

What is a corporation? Where did corporations come from? How did this particular institution develop? As citizens of a country that prides itself on its economic system, we Americans know a lot less about the institutions that make up that economy than about the institutions that make up our government. And increasingly, that ignorance is proving costly, as we realize the extent to which those "economic" institutions actually are our government. What role should corporations play in setting public policy? Are stockholder earnings the proper measure of a company's success? The purpose of English 161 is to have you enter into an intellectual "conversation" on a particular subject, and to position yourself within that conversation. In this course, you will enter into an academic conversation about the role major corporations play in American politics and culture. During the first half of the semester you will become

familiar with the contexts and genres of academic texts and learn about the topic of the inquiry. We'll do this by examining corporations from an academic perspective, questioning the balance between the virtues of civic institutions and the demands of corporate interests. Papers written during this portion of the class will make use of intellectual tools such as summary, analysis, synthesis, and argument. Skills such as paraphrase and quotation will be emphasized. During the second half of the semester, you'll do independent research on a topic related to our conversation. The class will function as a research community or working group in support of this independent inquiry. By conducting independent research you will learn what it is like to participate in academic culture--to pose your own questions about important issues, and to make arguments in response to what others have said. You will make use of library sources for your chosen topic, particularly academic journal articles and books from a variety of disciplines. This inquiry will result in a fully documented, 10-page research paper on the influence of large corporations on American politics and culture.

ENGL 161: Flourish

CRN 14403 (TR 3:30-4:45)

Parr, Dr. Katherine

Is there something that you are not very good at doing, something that you avoid because you fear failure? Then you should find this class helpful and enlightening. Our primary text will be the book *Flourish* written by Martin Seligman. The book details what Seligman calls a new approach to psychology, positive psychology. The key to his theory is well-being, and he defines the elements of well-being as positive emotion, engagement, relationships, meaning, and achievement. We will use Seligman's book as well as recent research on self-esteem building to understand this new psychological theory and, just as important, to enhance our own lives as we inquire, What does it mean to flourish, to be happy and well?

ENGL 161: Writing Toward a Queerer Nation

CRN 14427 (TR 9:30-10:45); 32295 (TR 2:00-3:15); 26883 (TR 3:30-4:45)

Petrovic, Robin

The Lesbian, Gay, Bisexual, Transgendered, Queer/Questioning, and Intersexed (LGBTQI) Civil Rights Movement is a contentious development in the United States, teeming with social support & criticism, economic theories, sociological studies, and legal proceedings. This writing course will provide students with an entry into contemporary discussions about some of the issues faced by the LGBTQI populations. Over the course of several short writing projects, students will develop critical thinking and analytical writing skills, which they will employ in a final research project. Throughout the semester, students are invited to critically examine and actively participate in the discourse surrounding the LGBTQI communities.

ENGL 161: Writing about Chicago: Pursuing Inquiry through Research

CRN 14405 (TR 8:00-9:15); 14381 (11:00-12:15)

Rosenbush, Mimi

Based on our reading of Dominic Pacyga's *Chicago: A Biography*, we will examine and analyze the consequences of Chicago's dynamic 19th century growth. Additional readings will inform our extended analysis project, which will focus on the development and future implications of the Chicago skyscraper.

Students will choose final research projects on Chicago that intersect with their own academic and personal interests.

ENGL 161: Academic Writing II

CRN 14471 (TR 12:30-1:45); 14445 (TR 3:30-4:45)

Shearer, Jay

In this course, we will examine the social forces, manipulations and motives that contribute to the labeling of mental illness. We will explore and analyze “idioms of distress” as well as links between contemporary psychiatry and the pharmaceutical industry, popular and professional knowledge, and the simultaneous selling of both disease and cure.

ENGL 161: From Public Duty to Private Business: Writing about the Politics of Waste

CRN 14396 (TR 8:00-9:15); 26193 (TR 9:30-10:45); 14472 (TR 12:30-1:45)

Sherfinski, Todd

The focus of this course is sanitation, an often overlooked and (historically speaking) fairly modern concern. To that end, Rose George’s *The Big Necessity: The Unmentionable World of Human Waste and Why It Matters* will serve as the central text for the course. In addition to George's book length examination of waste, students will also read excerpts from *Toilet: Public Restrooms and the Politics of Sharing*, edited by Harvey Molotch and Laura Noren, as well as various other literature on sanitation. The purpose of the course is to engage in meaningful and critical conversation about real issues and concerns, which is another way of describing academic writing. Through close reading and practical yet rigorous writing assignments, students will learn how to negotiate the use of analytical tools: summary, analysis, and synthesis. The course is designed to integrate research, more specifically academic inquiry, into fundamental components of academic writing, which are primarily developing a focus, finding a purpose, and expressing oneself accurately and concisely. In addition to completing daily reading and writing assignments, students enrolling in sections of this course are expected to participate in both class discussions and small group presentations based on assigned research topics, develop independent research projects, and engage in and contribute to the academic community comprised of English 161.

ENGL 161: The Language of ‘Us’ and ‘Them’: Linguistics and Identity

CRN 22116 (TR 2:00-3:15)

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.

### **Blended Course (Thursday Only)**

ENGL 161: Seeing the World through the Artist's Eye: Participatory Art and the Changing Role of the Spectator

CRN 25973 (R 9:30-10:45); 14468 (R 11:00-12:15)

Leavey, Andrea Witzke

In this course, students will examine the arguments, conversations, and controversies related to art as a means of social change. Students will first examine visual culture itself and learn to "see" the arguments that are embedded in the words and images that surround us daily. Students will then explore the changing role of the spectator/audience as well as examine the ways that participatory art reflects, influences, and interacts with culture, politics, and society. Throughout the course, students will examine the following questions: How can art be linked to social change in a world inundated with media images and messages? How and why is the role of the "spectator" shifting in today's world? How do artistic productions (of various kinds) relate to politics, the economy, history, societal shifts, and individual thought? What type of art is most effective at initiating change and why? And, more importantly, how can we use visual rhetoric and art to become better readers and writers? These conversations and investigations will in turn provide the vehicle for developing students' advanced, college-level research and writing skills. Students will produce four writing projects over the course of the term, culminating in an extended, documented research paper that is not only about visual rhetoric but that also incorporates it. 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.