

Courses In English

CURRENT COURSE DESCRIPTIONS

*This is an unofficial list of English courses that will be offered in **SPRING 2015**. It is strictly for the use of expanded course descriptions. For the complete official course offerings, please consult the [UIC SCHEDULE OF CLASSES](#).*

*English classes: [100](#) | [200](#) | [300](#) | [400](#) | [500](#) | [EXAMS/RESEARCH](#)
First-Year Writing Program: [160](#) | [161](#) | [070](#) | [071](#)*

100 Level

ENGL 101: Understanding Literature

CRN: 29112/29113

Days: TR 11:00-12:15

Heather Doble (hdoble3@uic.edu)

In this introductory course, we will follow the figure of the orphan through literature of the long nineteenth-century in England as a means of learning how to read and understand various genres and forms of literature. We will read novels, poetry, sketches and essays while questioning and examining the work of these different forms of literature. We will have regular quizzes and write at least three papers. We will have a midterm and final exams.

ENGL 101: Understanding Literature

CRN: 18938/18937

Days: TR 3:30-4:45

Gary Buslik (gbusli1@uic.edu)

In this introductory course, we will read and learn how to appreciate great works of literature. We will read, analyze, and discuss three short stories, one novel, one biography, about ten poems, and a play. We will write two major papers and several shorter papers. We will have a midterm and final exams.

ENGL 101: Understanding Literature

CRN: 18934/18933

Days: MWF 8:00-8:50 AM

Arindam Saha (asaha4@uic.edu)

We shall read, write & think critically about a variety of literary texts & genres, across different time periods. The goal is to develop skills in understanding & writing about literature, as well as writing more generally. The course will require 2 papers, 2 exams (one midterm, one final), & short, weekly journal responses. The main text shall be *The Norton Introduction to Literature* (11th Ed.).

ENGL 101: Understanding Literature

CRN:

Days: MWF 12-12:50

Robin Reames (rreames@uic.edu)

- “*We read to know we are not alone*” (William Nicholson).

- “*You don’t have to burn books to destroy a culture. Just get people to stop reading them*” (Ray Bradbury).

- “*Reading and writing, like everything else, improve with practice... and if there are no young readers and writers, there will shortly be no older ones*” (Margaret Atwood).

Literature has the power to change lives, create ideas, and shape culture. This course is devoted to reading literature and writing about it. In particular, we will be reading and writing about some of the great literary works that have shaped the world we live in. Our focus will be a selection of important literary works, from Homer to Hemingway, in order to explore and understand the influence literature has on our own lives and how it has transformed modern society. The course also focuses heavily on students’ own writing in order to develop their thinking and composition skills.

English 102/MOVI 102 : Introduction to Film (East meets West)

CRN: 27619/27647

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

Robin Grey (rgrey@uic.edu)

In this introduction to film, students will learn the vocabulary and terminology for viewing and analyzing films. The emphasis of this course will be on comparing Western films and its common genres with Eastern (Japanese) films and its associated genres including ghost and ancestor presences, madness, social commentary, erotica. On Tuesdays we will screen films and discuss some of the elements of film (narrative, editing, camera shots, sound) as well as the social dimensions and cinematic influences that shape the films via the director and cinematographer. On Thursdays we will discuss and write about the particular film. Students will learn to view films with new perspectives, noting stylistic choices and cultural expectations. Among the Japanese directors we will watch films by Kenji Mizoguchi, Akira Kurosawa, Kaneto Shindo, Masaki Kobayashi, Yashujiro Ozu, among others.

ENGL 102/MOVI 102 Introduction to Film

CRN:35291/35292

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

Instructor: Jason Douglas (jdoug15@uic.edu)

Students will learn the basic skills of film criticism. This includes familiarity with the basic components of film as a medium—cinematography, editing, sound, visual rhetoric—as well as the narrative, technological, and historical production of films. Students will need to attend regular film screening, producing both informal and formal written analysis that connects the technical construction of films with their meaning. Films will be drawn from a variety of different periods and genres.

ENGL 103: English and American Poetry

CRN: 20878/14328

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

Tyler Mills (tmills5@uic.edu)

This course is an introduction to reading and thinking about poetry. Poetry is one of the oldest forms of literature and precedes written language. In this course, we will read some of the oldest poems that survive in the English language, and we will also read Elizabethan poems, Romantic poems, Modernist poems, and poems of our era. We will read riddles, ballads, sonnets, odes, and other forms, thinking carefully about rhyme, meter, and other poetic techniques; we will also read free-verse poems with the same attention to the mechanics of sound and structure. Some critics argue that the lyric speaker assumes a presence that is “immortal.” Even so, all poems are born out of particular literary and cultural contexts, which we will not ignore as we pursue our inquiry into the nature of poetry and poetic form. Class discussions, response papers, a term paper, a midterm exam, and a final exam will contribute to the course grade.

ENGL 104: English and American Drama

CRN: 29789

Days: TR 11:00-12:15

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

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

ENGL 105: English and American Fiction

CRN: 14332/20924

Days: MWF 10:00-10:50

Evan Steuber (esteub2@uic.edu)

In this course we will focus on how to critically read and think about novels. The course will focus on the theme of the individual as both within and posited against institutions. We will look at the institutions of marriage and class (as well as many others) through the critical lens of various novels, but we will also look at the novel itself as an institution. As a class, we will consider how this long-form fiction presents unique ways to not only consider that which is represented (marriage, class, gender, race, etc.) but art as well—that is, how does the novel change and adapt, and what does this say about art and culture? How are novels in conversation with each other?

Students will be expected to do a significant amount of reading and writing. Assignments will include two close reading presentations, two short essays, and a midterm and final exam.

ENGL 105: English and American Fiction

CRN: 14331/20940

Days: MWF 1:00-1:50

Aaron Hammes (ahamme2@uic.edu)

The Novel in English, 1850-?: Homes and Homelessness

The concept of homelessness in continental European literature of the 20th century is hackneyed to the point of near meaninglessness: what does it mean for an individual, a family, a community, a race, a class, a gender to be homeless, and to what sort of monsters does this

homeless give rise? But the novel in England, Ireland, and America over this same period (and slightly before) has antecedents of a sense of homelessness and, as a result, a wide and multifaceted range of ideas of home which are perhaps not so overanalyzed. Each p"abroad," but also "adrift" or "untethered" in ways which the novel is uniquely able. Each also adds colo(u)r and contour to what the novel in the English language is capable of formally. We'll come away from the course with a sense of the great innovations of a critical century of English-language, long-form fiction, and what home looks like for one empire in wane and another, of an in many ways entirely other sort, inversely increasing. We shall focus on first becoming better readers of literature, move on to discerning and contextualizing theme and trope, and finally write about literature through close-reading and comparison as our canon grows. Readings will likely include works by Joyce, Woolf, Faulkner, Pynchon, Vonnegut, Baldwin, Beckett, Orwell, James, and Conrad.

ENGL 105 English and American Fiction

CRN: 14333/20941

Days: TR 9:30-10:45

David Jakalski (djakal2@uic.edu)

This section of English 105 will focus on American and British literature written during or as a response to the period in Atlantic history that has come to be known as the "Age of Democratic Revolutions." In particular we will look at literature written in English that participates in or focuses on the American, French, and Haitian Revolutions. We will read from a variety of genres (novels, political documents, poems) to analyze how works of art engage with and help to create their historical and political contexts. Additionally, we will pay close attention to several recurrent themes (political organization, individual liberty and rights, social reform, moral responsibility, education) found in the literature of Atlantic revolution. Writers will likely include a selection of the following: Charles Brockden Brown, Edmund Burke, Samuel Taylor Coleridge, Charles Dickens, Olaudah Equiano, Hannah Webster Foster, William Godwin, Herman Melville, Thomas Paine, Mary Shelley, William Wordsworth, Mary Wollstonecraft. Course requirements will include one critical presentation, one thesis paper, and two exams (midterm and final).

ENGL 106 English and American Prose

CRN: 35293

MWF 10:00-10:50

Snežana Žabić (szabic2@uic.edu)

Literary nonfiction prose comes in many forms, but the dominant ones have been the personal narrative essay and memoir. This course examines how essayists and memoirists from the U.K. and the U.S. position their narrator/protagonist in the world by charting not just the inner life of the self, but the self in relation to others in time-and-locale-specific settings. This course is especially interested in how writers who come from the margins of society, or who have faced social exclusion, critique power relations in the world at large.

English 107: Introduction to Shakespeare

CRN # 29790/29791

TR 1:00-12:15

Mary Beth Rose (mbrose@uic.edu)

This course will explore four of Shakespeare's comedies and three tragedies. Class discussions will focus on the characteristics of Shakespearean dramatic forms; the construction of heroism; and changing representations of gender and sexuality, race, and social class. We will also consider scenes from some contemporary film versions of the plays.

ENGL 107 Introduction to Shakespeare

MWF 11:00- 11:50

CRN: 25568/25569

Robert R. Romeo (rromeo1@uic.edu)

This course is an introduction to the life and works of William Shakespeare—actor, director, theatre manager, poet, and playwright. Students will also examine the Elizabethan age and Shakespeare's life and times in order to investigate possible influences on his writing. Finally, students will discuss historical events referenced and/or presented in the plays. In addition to discussing the Sonnets, the genres of History, Tragedy, and Comedy, students will study Shakespeare's use of language, of episodic plot structure, and of "dramatic conflict," in order to examine the relationship of motive, behavior, and dramatic action.

ENGL 108: British Literature and British Culture

CRN # 19653

MWF 12:00-12:50

Eui Kang (ekang23@uic.edu)

This course surveys British literature from Modernist to Postmodern periods. Tracing the stylistic developments of selected authors and periods, we will examine texts that reflect some of the variety of cultural and historical changes. The authors to be studied have been selected for their considerable influence on the future directions of the modern world and their relevance to contemporary readers. Our reading will include T.S. Eliot, Ezra Pound, James Joyce, Joseph Conrad, Samuel Beckett, Chinua Achebe, J.M. Coetzee, and Zoe Wicomb.

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—that is, our own age. I hope this course will enable us to seriously think about what is modernity, how modernity is constructed, why we call our age postmodern, 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 109: American Literature and American Culture

CRN 24549/24550

Days: TR 12:30-1:45

Ekaterina Kulik (ekulik3@uic.edu)

Making History: 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 how understanding of history has changed and how genre of historical novel has evolved throughout this time period. We will analyze how 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

CRN: 24547/24548

Days: MWF 2:00-2:50

Vincent Adiutori vadiut2@uic.edu

America At/As War: Metaphor and Memory

War is often used as metaphor, and it has long been so. But with the “war on terror” it becomes more difficult to differentiate the metaphorical from the literal. Or, maybe the line between war and everyday life was never much a definitive line, but a sliding scale, or even an escalator. Does the turn to color coding after 9/11 refer to the intensification of a baseline world at war? This class concerns shifting relationships between war and fiction, reality and speculation, as well as literal and figurative accounts of what it means to be *in* war, *at* war, and what life looks like *as* war. Our primary focus will be on both literature and cinema, but may include other media as well. How, for example, has gaming affected the way we think about and engage in war?

ENGL 109: American Literature and American Culture

CRN: 30489/30490

Days: MWF 9:00-9:50

Elvira Godek-Kirylyuk (godekki2@uic.edu)

Literal Defense and Literary Accusations

This course will examine literature, both fiction and non-fiction, the existence of which is motivated by a perceived miscarriage of justice in political trials. The two foci of our readings will be the 1886 Chicago Haymarket trials and the 1921 Sacco and Vanzetti trials in Massachusetts. The public opinion contests the judicial proceedings in a flurry of writing, but what is the point of all this writing if none of it undermines the judicial verdict? Does literature in its reaction do anything at all? If so, what exactly does it do? We will look at interventions that take the literary forms of news stories and magazine articles, pamphlets, summaries of legal transcripts and briefs, letter writing campaigns, biographies and autobiographies, documentary and political literature, and, of course, poetry and fiction. Among the themes we will explore will be the forms and goals of organized political activism, the content of its specific challenges to the State, the history of labor movement and the status of the immigrant worker in particular, national ideology vying with national identity, and, last but not least, the meaning of a writer’s protest and the meaning of protest in writing.

ENGL 111: Women and Literature

CRN: 14584/15148

Days: MWF 9:00 - 9:50

Erika Kroll erikamccombs@gmail.com

This course will examine the ways female characters in literature, written by both men and women, resist, across race and class, the dominant social role narrated by the culture. We will look at text from a variety of historical periods as well as across geographic borders. In examining the texts in this way, we will gain an understanding not only of the social constructedness of gender roles but engage with the forms of cultural resistance afforded the marginalized. Text may include such works as *The Scarlet Letter*, *Macbeth*, *Sula*, *The Handmaid's Tale*, *The Book of Night Women*, *Persepolis*, *The Hunger Games*, *East of Eden*, *Incident in the Life of a Slave Girl*, and short stories by Alice Munroe and Jhumpa Lahiri.

ENGL 111: Women and Literature

CRN: 33571

Days: TR 12:30-1:45

Jennifer Hawe (jhawe2@uic.edu)

Women and Literature will investigate how we think and write about girlhood. We will read fiction, nonfiction, poetry, and drama from the 17th to the 21st centuries, as well as literary criticism. We will learn about and discuss both the literature women have written and the conditions under which it was created. We will also delve into depictions of women in literature, by both men and women writers, to understand how “women's literature” constitutes a double-edged sword. Students will be expected to approach each text actively – as a literary scholar responsible for teaching your peers about what you've read. We will use daily in-class writing, group work, quizzes, presentations, and other projects to unpack this fascinating literature. In addition to smaller assignments, students will complete five major projects: a group presentation, two critical papers, a creative paper, and a final portfolio.

ENGL 113: Multi-Ethnic Literature of the United States

CRN: 14340

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

Instructor: Gina Gemmel (ggemme2@uic.edu)

The primary goal of English 113 is to familiarize students with US multiethnic literatures through the investigation of a particular issue, theme or problem that defines those literatures written by/about/for what are commonly identified as “underrepresented groups” within the United States. What, then, is “multiethnic literature”? That African American, Asian American, Latino, and Native American literatures are all understood as forming part of this category is obvious enough, though we might complicate this picture somewhat simply by asking *why*. To be sure, the historical experience of each of these groups is marked by any number of differences that render necessary an extended engagement with each of these literatures. At the same time, however, we might say that those works frequently associated with “multiethnic literatures” do share a common 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 more pluralist notions of culture itself. For this reason, this course will seek to understand how texts construct identity and to what end. Our examination of literary texts will be routed through a form focused primarily on the creation and maintenance of particular identities: the memoir. Some of our texts will be actual memoirs, some will be mixtures of memoir and fiction, and some will be fiction that interacts with the memoir genre in some way. As we read we will attempt to answer the following questions: How is the memoir form particularly conducive to the formation and maintenance of identity through writing? What is the difference between fiction and

memoir? To answer these questions, we will read texts from the following authors: Sherman Alexie, Lynda Barry, Edwidge Danticat, Mohsin Hamid, James Weldon Johnson, Maxine Hong Kingston, Chang-rae Lee, and Dinaw Mengestu, and we will watch the film version of Marjane Satrapi's *Persepolis*.

ENG 114: Introduction to Colonial and Postcolonial Literature

CRN: 29792

Days: MWF 11:00 - 11:50

Mary Anne Mohanraj (mohanraj@uic.edu)

In this course we will examine the literature of the colonial period, the writers of resistance and revolution, and the stories of what came after, in the wake of new nations which emerged, shaken and often fragmented, from the rubble of what were once European colonies. In such regions as India, Africa, the Caribbean, and Ireland, we will examine how national, cultural and individual identities have been radically altered by the experience of colonization. We will examine how authors have related this postcolonial condition; or, as some have put it, how "the empire writes back." As a product of such colonization myself (born in Sri Lanka to Tamil ancestors who became Catholic as a result of Portuguese colonizing missionaries, and who became an English professor in the wake of British colonizers and their imposition of English on my nation), and as a fiction writer whose own work focuses on issues of nationalism, immigration, emigration, gender, sexuality, and race, I'm particularly pleased to be offering this course.

ENGL 115: Understanding the Bible as Literature

CRN: 30508-30509

Days: MWF 9:00-9:50

Scott Grunow (scottgr@uic.edu)

This introductory course focuses on approaching the Bible, the Hebrew Bible or Old Testament (Tanakh) and the New Testament, as the product of variant traditions rooted in specific historical, cultural, and theological contexts. We will study certain texts as literary genres (for example, origin narrative, biography, hymn, and suzerainty treaty) while focusing on overarching themes that connect the texts together, such as creation, the hero, the journey, the covenant, the temple, the scapegoat, mimetic desire, suffering, and the apocalypse. The accompanying textbook will provide an overview of current academic scholarship in the field as we embark on close readings of the Biblical texts that encourage analytical reading and critical thinking. Expect an in-class essay every week, four short formal essays, and enjoyable group activities that require active learning and participation. Overall, the course's goal is to understand the Bible as a collection of living texts that have profoundly impacted multiple cultures.

ENGL 117: Gender Deviance, Sexual Perversion, and Modern Literature

CRN:22168/22169

Days: MWF 2:00-2:50

Jennifer Rupert (jruper1@uic.edu)

In this section of ENGL/GWS 117, we will focus not only on the ways in which experimental modernist writers from the late-nineteenth to the mid-twentieth century anticipated, responded to, and resisted the major storytelling trajectory of the sexual sciences but also the ways in which contemporary writers continue to respond to various sorts of pathologizing narratives that frame

masculinity and femininity as biologically determined and heterosexuality as the norm. By reading both early memoirs and case studies of gender and sexual non-conformity, students will become acquainted with the ways in which the scientific community attempted to manage the minds and bodies of so-called gender and sexual “deviants.” By tracing the social forces that brought about the “invention” of heterosexuality (through Hanne Blank’s *Straight: The Surprisingly Short History of Heterosexuality*, 2012), students will become well-prepared readers of modernist texts of resistance, such as Radclyffe Hall’s defense of queer-- some say trans*-- subjectivity in *The Well of Loneliness* (1929); Anaïs Nin’s explorations of “perverse” female sexuality in the pornographic stories she wrote for an anonymous patron (circa 1940); and James Baldwin’s portrait of his male protagonist’s forbidden love for both men and women in *Giovanni’s Room* (1956). We will close the class with a series of experimental texts written in the late-20th and early-21st centuries that will remind us not only of the ways in which our minds have been colonized by pathologizing discourses but also-- and more importantly-- that there has been and continues to be mighty resistance to discourses that attempt to put each and every one of us in very confining gender and sexuality boxes. As we read Laura Krughoff’s *My Brothers Name* (2013) and selections from ground-breaking anthologies, such as the *Mammoth Book of Lesbian Short Stories* (1999), the *Best Transgender Erotica* (2002) and *Subversive Stories about Sex and Gender* (2007), we will investigate the ways in which notions of class, race, and ability differences inform various kinds of scientific and literary narratives on gender and sexuality, past and present.

ENGL 120: Film and Culture: Realism and Fantasy in Contemporary Hollywood Cinema

Adam Jones (ajones72@uic.edu)

CRN: 30507

Days: M 3:00–5:45, W 3:00–4:50

This course will examine realism and fantasy in contemporary cinema. Since the success of *Star Wars* (1977), Hollywood cinema has been dominated by fantasy blockbusters, to the point where many critics have declared serious adult filmmaking dead in America. But how well does this critical narrative hold up to scrutiny? How do we define realism and fantasy, and are they always separate? Why are some types of cinema considered serious and adult, while others are considered escapist and juvenile? In order to better understand these issues, we will watch a wide range of realist and fantasy films, including *Five Easy Pieces*, *Taxi Driver*, *Annie Hall*, and (yes) *Star Wars*, as well as more contemporary movies they’ve inspired, such as *Scott Pilgrim vs. the World* and *Super*. Additionally, we’ll read critical accounts of realism, fantasy, genre, and film history. Students will be required to write short response papers, give presentations, and engage in research and viewing outside of class.

ENGL 121/MOVI 121: Introduction to the Moving Image - Making Monsters

CRN: 33182/33183

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

Kevin Carey

“True horror monsters are not explained by atomic mutation, neglected childhood, or ‘schizophrenia.’ They represent repressed fears contorted and projected externally. Delving into these matters is not ‘escapist,’ but rather an entry into real psychocultural issues.”

- Michael Delahoyde

What is it about horror films, and particularly monsters (or monstrous persons, like serial killers) that not only frightens but captivates us? Why do we enjoy watching images of horrible things and actions? What functions (besides entertainment) do such films and television shows fulfill? And what can be gained by reading, writing, and thinking about them? This course will introduce you to techniques for analyzing and writing about film through an investigation of media monsters. We will examine popular monster films (and possibly some shows) from the early twentieth century to today, and ask not only how they are constructed, but what sociocultural contexts they are responding to. To put it another way, if we no longer believe in monsters, then what is really at stake in the films that portray them?

RHT 122: Understanding Rhetoric

CRN: 24552

Days: TR 2:00-3:15 1-2

Instructor: Jose M. Castellanos

The primary purpose of this course is to introduce you to the basics of rhetorical studies and methodology. In order to accomplish such a purpose, the class has been divided into three units. The first unit involves a survey of several definitions of rhetoric both academic and common. We will briefly study rhetorical history and modern usage, but we will primarily focus on Plato's *Gorgias*. *Gorgias* will provide us with the unit's primary questions for your first paper: "Is rhetoric a useful art or a spurious art?" and "Is rhetoric dangerous or beneficial to society?" The second unit will be an overview of some of the foundational methodology of rhetoric. We will thoroughly investigate ancient and modern uses of ethos, pathos, logos, kairos, and commonplace in areas such as politics, justice, and every day conversation. This unit will end in a take-home exam that will test your understanding and introduce you to rhetorical analysis. The final unit will focus on rhetorical analysis. Using the basic tools of rhetoric and your understanding of rhetorical uses, you will study a person, issue, or artifact that you believe illustrates an interesting example of rhetoric.

Other Goals for the course include:

- To develop an awareness of the pervasive power of rhetoric.
- To develop an understanding of some basic concepts of rhetorical theory.
- To develop tools for reflecting critically on the rhetorics of your life and community.
- To reflect on the question of whether rhetoric constructs reality or simply points to reality.
- To reflect on rhetoric's relationship to justice and society.

ENGL/ASAM 123: Introduction to Asian American Literature

CRN: 35443/35444

Days: TR 9:30-10:45

Mark Chiang (mchiang@uic.edu)

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

200 Level

ENGL 200 BASIC ENGLISH GRAMMAR 200

CRN 35294

MWF 12:00-12:50

Robert R. Romeo (rromeo1@uic.edu)

We were born with an innate ability to speak our first language, and by kindergarten we had enough language competence to produce grammatical sentences. This “internalized knowledge” of our first language is something we take for granted. This course examines the patterns, relationships and structures upon which the English sentence is built. Students are expected to learn the terminology associated with this discipline.

ENGL 200: Basic English Grammar

CRN: 27465

Days: T/R 9:30 – 10:45

Mimi Rosenbush (mimirose@uic.edu)

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

ENGL 200: Basic English Grammar

CRN: 26085

Days: T/R 12:30 – 1:45

Mimi Rosenbush (mimirose@uic.edu)

This course closely examines the English sentence. During the first half of the semester, we will study the function of sentence elements, word classes, the expanded verb pattern, and sentence variations and their applications. The last part of the class will cover morphology and purposeful punctuation. In addition to quizzes and exams, students will complete two projects: a syntactical and morphological analysis of Jabberwocky, and Language Logs, an analysis of grammatically

interesting variations of standard sentences. In examining what they intuitively know and have learned about the English language, students will achieve confidence and proficiency in making the grammatical choices necessary to produce meaningful and accessible English sentences.

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

CRN: 33188

TR 11:00-12:15

Lisa Stolley (lastolley@aol.com)

This course will introduce students to the reading and writing of various forms of non-fiction writing, including personal essay, literary journalism, and reviews. Close reading and discussion of published work will be a staple of this class. You will learn to identify the techniques and components of effective non-fiction prose; and regularly assigned exercises will provide the opportunity to experiment with different styles and voices of non-fiction writing. In the second half of the semester, you will choose one of the earlier assigned exercises to turn into a longer piece. In a workshop setting, you will share your work for feedback and provide feedback for shared work. A portfolio of your work, accompanied by a short reflective essay, will be due at the end of the semester.

ENGL 202: Media and Professional Writing

CRN: 14482

Days: MWF 11:00-11:50

Jay Shearer (shearer@uic.edu)

Our coursework acknowledges this as a moment of acute transformation in the way we ingest and disseminate the printed word. Taking these shifts into account, students will develop confidence as media writers and future participants in the professional workplace. Through extensive reading, interviewing, writing and discussion, you will learn to analyze and produce work appropriate for these dynamically evolving industries. You will examine multiple aspects of media and communications—from journalism to company PR—and eventually produce a writing portfolio, preparing you for internship and employment opportunities to come. Writing projects include the resume with cover letter, two interviews, the press release, the blog, the feature story, and finally, the personal web page (in this case, your own).

ENGL 202: Media and Professional Writing

CRN: 23683

Days: TTh 9:30-10:45 a.m.

Katherine Parr (kparr@uic.edu)

With technological changes and accompanying financial constraints, journalism, especially, is undergoing historical transformation. Jobs in print publications are disappearing with publishers competing with electronic texts for readers. Hence, the Department of English recognizes that our graduates need alternative opportunities as writers. English 202 and our internship class 493 offer students seeking jobs in media and public relations ways to prepare for the shifting landscape in the field. This section of English 202 will reflect the workings of the professional workplace. Your assignments are drawn from the kinds of assignments you would be given in the field of media communications -- whether as a journalist, a public-relations professional, or a technical writer. Because media communications have become entwined with the Internet, we

will use our time on some days to work in the your experience as a professional writer, and that you will enjoy the class.

ENGL 210: Introduction to the Writing of Poetry

CRN: 14486

Days: MWF 10:00-10:50

Chris Glomski (vivo@uic.edu)

Texts

Required: Koch, Kenneth and Kate Farrell. *Sleeping on the Wing*. New York: Random House, 1982.

Course Description

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 portions, 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.

The text for this section of 210 provides us with a fairly wide selection of poets and poems which will help us to explore some basic poetic concepts such as genre, voice, tone, imagery, symbolism, meter, form, and more. You will be expected to demonstrate considerable familiarity with assigned readings and--as the semester progresses--cumulative working knowledge of basic concepts and forms. Certainly, no one expects you to love or even to like all of the poems you read in this class, but you will be expected to approach them with an open mind, with a curiosity about what the poems are trying to do and how they are trying to do it. Our challenge may well be to confront our preconceived notions about poetry, whatever those are. For this reason, we will begin with fundamental questions about what poetry is. From here, students should anticipate a continual re-asking of these questions in a variety of ways.

English 210: Introduction to the Writing of Poetry

Elements of the Art of Poetry: A Traditional Approach

CRN 14487

Dr. William Ford

Days: TR 9:30-10:45)

This version of English 210 is intended for students with little or no experience writing poetry, and for those more experienced writers who wish to improve their skills and expand their knowledge of the art. It is particularly concerned to give aspiring poets a modest grounding in the roughly 1500-year-old Tradition of Poetry written in English (including Old English and Middle English), as well as in the European Tradition of Poetry dating from ancient Greece (ca. 800 B.C.). For this reason, knowledge of the basic elements of the fine art of poetry—diction, musical devices, rhythm and meter, prosody, meaning and idea, denotation and connotation, allusion, imagery, figurative language, emotional tone, voice, poetic form and pattern—will be emphasized and illustrated with examples ranging from across the history of European, British, and American Poetry. Students will learn about a variety of forms (poetic structures) and prosodies (methods of employing rhythm and sound) and will write poems in many of them. Drafts will be critiqued by the members of the class, and by me, with a view toward revision and refinement. Problems of aesthetic evaluation will be discussed as they arise. The Traditional Approach to the Writing of Poetry is informed by the conviction that Poetry is among the finest of the Fine Arts (only Music may surpass, transcend, or outrank it) and that its proper cultivation requires the assimilation of the best practices of the best practitioners throughout the history of the art. Although there will be no writing of "free verse" (but possibly some of prose poetry), there will be plenty of experimentation (though probably not of the avant-garde variety). Have you ever written a Sapphic stanza? An Anglo-Saxon accentual-alliterative poem? A villanelle, pantoum, sestina, or rondeau? Have you tried quantitative or syllabic verse? Discover a vibrant, living tradition based on millennia of experiments in the artistic use of language.

ENGL 212: Introduction to the Writing of Fiction

CRN: 14488

Days: MWF 12:00-12:50

Alex Luft (aluft3@uic.edu)

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

ENG 212: Introduction to the Writing of Fiction

CRN 22214

Days: MWF 9:00-9:50

Instructor: Michael Newirth (newirth1@uic.edu)

This course is intended as an overview of the art and craft of fiction writing, and an introduction to the writing workshop. Writing fiction is an individual art form as soulful and satisfying as it is deceptively simple. Students will acquaint themselves with key literary elements of story-writing, such as character development, setting, dialogue and description, plotting, and scene-building, while considering larger questions about the fiction genre. Should the young fiction writer hold a mirror up to contemporary society or focus only on personalized concerns? What

are the best ways for the writer to develop skill sets which may lead to a satisfying creative career? Does the literary fiction of past decades suggest a roadmap towards the future of the form? To address such questions as these, we will read and discuss short stories and other texts relevant to the fiction writing process. Students will compose at least three short stories as well as other written exercises, including written annotations of published work. The writing workshop will focus upon constructive discussion of student work; participants should approach one another's writing with the care and consideration they themselves would wish from readers. Our focus in designing stories will be on artistic plausibility; as in many undergraduate writing workshops, fantasy-based genre writing will be discouraged.

ENGL 212: Introduction to the Writing of Fiction

CRN 14489

Days: TR 12:30-1:45

Instructor: Jessica Berger (jberge7@uic.edu)

To be a good writer, you should have the capacity to be a great reader – and so this class will feature a significant amount of attentive reading prior to picking up the pen. Readings, exercises, workshops, and assignments will be built around the notion of creative writing as an artistic medium forever grappling with concepts of genre, structure, and 'romantic' identity. Students of this course will be consciously experimenting with the production and format of texts to expand their understanding of what it is possible to express with language, and to push at the boundaries of fiction. You will be practicing writing techniques on the page, finding them in your reading, identifying them in the works of your peers, and indulging in a substantial amount of writing inside and outside of the classroom as you work with a variety of practices to build your final piece. Time in class will be devoted to the lecture and discussion of ideas and techniques used in the course readings, to in-class exercises, and to constructive workshop.

ENGL 222: Tutoring in the Writing Center

CRN: 11496/34692

Days: Mondays 3:00 - 4:15 pm.

Vainis Aleksa (vainis@uic.edu)

The course provides opportunities for students to advance as writers, communicators, mentors, and collaborators with their fellow students. Course assignments are primarily analytical; students analyze their own writing, a range of academic expectations, transcripts from tutoring sessions, and various approaches to peer leadership that are supportive of an environment where all UIC students and instructors are welcome and ongoing members of an open learning community. Weekly assignments include readings, quizzes, writing assignments, and a longer project focusing on an issue related to tutoring. As part of the class, in addition to meeting Mondays at 3:00, students will be scheduling two hours per week to tutor starting the fourth week of the semester. As 222 students tutor, instructional staff will be available to answer questions and coach the tutors. Attendance and being on time are requirements for both class and tutoring. Course readings include various articles that will be available on Blackboard and *The Bedford Guide for Writing Tutors* by Leigh Ryan and Lisa Zimmerelli, the UIC Writing Center Handbook (available online on the Writing Center's <writingcenter.uic.edu>), *Grammar Moves* by Lawrence Weinstein and Thomas Finn, and *Writing Analytically* by David Rosenwasser and Jill Stephen.

ENGL 222: Tutoring in the Writing Center

CRN: 31258/34690

Days: W 2:00-3:15 p.m.

Kim O'Neil

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

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

ENGL 222: Tutoring in the Writing Center

CRN: 14495/34693

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

Nikki Paley Cox

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

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

ENGL 222: Tutoring in the Writing Center

CRN: 33184/34691

Days: Thursday 2:00-3:15

Charitianne Williams (cwilli31@uic.edu)

English 222 is an advanced writing course focusing on tutoring and writing using theories about how students write, and methodological approaches to tutoring and teaching. We will explore writing center theory within a sociocultural context, meaning, we will examine how power and authority; academic standards of writing; grammar and linguistics; race, gender and class all

contribute to a student's educational experiences, and to their writing. In addition to the class meeting time, class members are required to complete 2 hours of one-on-one tutoring in the UIC writing center per week.

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

CRN: 14589/14590

Days: MW 3:00-4:50

Martin Rubin (mrubin1@uic.edu)

An overview of the modern era of film history, with an emphasis on the various "new waves" that rocked the cinema establishment during the postwar period, and on the major technical developments (widescreen, Dolby stereo, digital media) that have changed the ways we see, hear, and consume movies. Among the areas likely to be covered in the course are: the Italian neorealist movement of Rossellini and De Sica, the early American avant-garde of Anger and Deren, the European art cinema of Bergman and Antonioni, the rule-breaking French New Wave of Godard and Truffaut, the immediacy-seeking Cinéma Vérité movement of Drew and Pennebaker, the New German Cinema of Wenders and Fassbinder, the identity-building African cinema of Sembene and Mambéty, the revolution-spawned cinemas of Cuba and Iran, the technically innovative blockbusters of Coppola and Spielberg, and the revitalized documentary cinema of Morris and Jarecki. Course requirements include regular written responses, a midterm exam, and a final exam.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 32436/32435

Days: MWF 12:00-12:50

Jennifer Ashton (jashton@uic.edu)

In this course we'll tackle a small number of works in a variety of genres and media (poetry, short stories, novels, plays, and film) and from a range of time periods. As we think about how to understand these works in formal, aesthetic and historical terms, we'll explore some foundational questions for both the practice and the theory of critical interpretation. We'll start with three basic questions: What kind of thing is a "literature"? What counts as its "meaning"? What kind of a practice is literary criticism? As we'll see from the first several weeks of class, the answers to these questions, far from being obvious, have been the subject of longstanding, rigorous debate. Course requirements include a midterm and final, short response papers, and active class participation.

English 240: Introduction to Literary Study and Critical Methods

CRN: 19977/20949

Days: MWF 9:00-9:50

Ainsworth Clarke (ac57@uic.edu)

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

ENGL 240: Introduction to Literary Study and Critical Methods: Madness
CRN 29936/29937
Class times: TR 11-12:15
David Schaafsma (schaaf1@uic.edu)

Much Madness is divinest Sense --
To a discerning Eye --
Much Sense -- the starkest Madness --
'Tis the Majority
In this, as All, prevail --
Assent -- and you are sane --
Demur -- you're straightway dangerous --
And handled with a Chain -- Emily Dickinson

The purpose of English 240 is to acquaint you with some of the basic issues that motivate literary theory and to illustrate the importance of theory for our understanding of texts. We will read and see and write and hear a variety of texts chosen with an eye to a theme: *madness*, which is a broad and somewhat old-fashioned term that may be applied to all sorts of phenomena depending on the context. What I have in mind is to explore the possible relations between the psychological (depression, and other forms of “insanity”) and the psychic (and possibly supernatural; i.e., do *Macbeth*’s witches actually create some of the mayhem in the play? What is a witch? Does Lady Macbeth “lose her mind”?) in and through a variety of texts. In what ways is faith (the faith of Duncan, for instance) akin to (and different from) madness or belief in psychic phenomena? What genres best explore such questions? Horror? Psychological fiction? The main goal of the course is to get you to think about how we/you read, how we understand, and how we can make an argument about/representation of our understanding. What is literary understanding all about relative to sociological/historical/biological frameworks for seeing the world? Theoretical texts we will read include selections from Frank Lentricchia’s *Critical Terms for Literary Study*, but our central theoretical text will be Michel Foucault’s *Madness and Civilization*. Literary texts in a variety of genres may include Shakespeare’s *Macbeth* (or possibly *Hamlet*/*King Lear*), Gilman’s *The Yellow Wallpaper*, Gaiman’s horror/fantasy *The Ocean at the End of the Lane*, Powell’s graphic novel *Swallow Me Whole*, Shyamalan’s *The Sixth Sense* and/or Ingmar Bergman’s *Persona*, and others you or others I consult might suggest. I expect we might have a lot of fun along the way.

ENGL 240: Introduction to Literary Study and Critical Methods
CRN: 27474/27475
Days: TR 12:30-1:45 pm
John Casey (jcasey3@uic.edu)

In this course we will examine the foundations of literary study—how to read a text, interpret it, and then provide a clear evaluation. We will also explore a few of the methodologies or “theories” that allow us to engage in those activities. A wide variety of theories will be discussed that focus on the reader, the text, and the social conditions surrounding the reading and writing of literature. These will include Reader-Response, Digital Humanities, Queer Studies, Marxism, and Post-Colonialism. Assignments for the class consist of short weekly response papers and two essays in addition to the required readings. The first of these essays will be a

“critical etymology,” an analysis of a term associated with a specific methodology for reading literature. The second paper will provide a reading of a literary text of your choice using one of the theoretical approaches discussed in class. *This text must be pre-approved by the instructor.*

ENGL 240

CRNS: 33306/33307

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

Instructor: Natasha Barnes nbbarnes@uic.edu

Do you know to define realism in a novel? Can you tell the difference between an image, a metaphor or explain the concept of metonymy? This course is designed to teach English majors how to read literature. It will cover all the basics of literary form and narrative language. The reading material will teach students how to recognize literary form in poetry and imaginative prose. Students would be familiarized with the main tenets of twentieth-century literary theory: modernism, post colonialism, postmodernism and learn how to recognize the signature literary tropes associated with each theoretical category. We will also pay attention to the emergence of new (or hybrid) literary genres, such as the graphic novel and speculative/Neofuturism literature. Literary texts studied will include short stories, novels and novellas from Virginia Wolfe, Richard Wright, William Faulkner, Nalo Hopkinson, Earl Lovelace, Ramabai Espinet, Ismael Reed among others.

Textbooks: Our main textbook will be course pack from UIC Copying

Students will be required to write 3-4 short papers and a midterm exam.

ENGL 241: English Literature I: Beginnings to 1660

CRN: 14497

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

Discussion, F 11:00-11:50 or 12:00-12:50

Jeffrey Gore (jgore1@uic.edu)

This course offers you an introduction to English language, literature, and culture from the early middle ages (c. 600 AD) to the late renaissance (1673), with works ranging from *Beowulf* to Milton's *Paradise Lost*. This period covers over a thousand years, and the literature ranges from obscene, graphic depictions of sex and violence, to earnest contemplations on the nature of God and the individual soul. You will have the opportunity to learn about the evolution of English from a West Germanic tongue to a language that closely resembles our own today in ways that I hope will offer you a fresh perspective on our continually-changing language. Some of the works are anonymous, and many are by male writers, but we will still scrutinize their constructions of gender, sexuality, and political community as we do with contemporary works. Psychoanalytic theories of mourning and the history of religious and economic changes in England will help us to contrast the need for revenge in such vastly different works as *Beowulf* and *Hamlet*. Other highlights of this course will include the hilarious and often-bawdy writings of Geoffrey Chaucer, the technically brilliant conceits of the Metaphysical poets, and the heroic efforts of women writers from Margery Kempe to Margaret Cavendish to have a voice in the world around them.

ENGL 242: English Literature II: 1660-1900

CRN: 14507

Days: MW 1:00-1:50

Nasser Mufti (nmufti@uic.edu)

This course surveys British literature and culture from the beginning of the Restoration (1660) to the end of the Victorian period (1902). Lectures and discussions will introduce students to a range of authors, genres, and texts while situating each of these within their historical context. Guiding our readings, which will span novels, poetry, and non-fiction, will be the theme of modernity. Modernity, of course, reinvented the citizen, the state, class, the city, feminism, race, and imperialism. We will examine how British literature can help us understand each of these categories. In order to make most productive use of such a vast array of texts, topics and historical periods, we will ground ourselves by practicing techniques of "close reading," a mode of interpretation that is central to literary studies. By the end of class, students should have a solid grasp of what "modernity" entailed, and how literature can help us understand and intervene in it.

ENGL 242: English Literature II: 1660-1900

CRN: 36677

Days: MW 10-10:50, F discussion sections

Mark Canuel (mcanuel@uic.edu)

This course surveys British literature by authors ranging from the Augustans to the late Victorians. Our aim is to read and critically examine a range of works written in the eighteenth and nineteenth centuries. We will accomplish this goal by reading widely, discussing works in class, and providing responses in short classroom assignments and longer essays. Classroom discussions will tend to emphasize techniques of "close reading" that enhance our appreciation of specific formal strategies involved in writing novels, plays, or poems. Thus, we will often focus on selected areas of text from the assigned readings rather than produce generalized accounts. In addition, we will add depth to our study of literary works by considering them in relation to specific historical contexts, including constructions of sexual, racial, and national identity; the altering social role of established religion; the relationship between literature and social reform. Requirements: attendance and participation in all classes, occasional short quizzes or assignments, two papers, mid-term and final examinations.

ENGL 243: American Literature: Beginnings to 1900

CRN: 14514

Days: MW 12:00-12:50 F 12, 1

Peter Coviello (coviello@uic.edu)

This course surveys the astonishing archive of American writing from the 18th- and 19th-centuries, the years that witness the transformation of a provincial colonial outpost into that unlikeliest of things: a nation. We will read a great range of works, written by Puritans, slaves, aristocrats, sex-radicals, spinsters, and bureaucrats, and will ask how things like devotion, violence, and desire gave shape to the "America" that emerged. Our classes will be built around detailed discussions of poems and novels and stories, and we will pay particular attention to the forms, the textures and details of language, that distinguish each work. Authors will include Phillis Wheatley, Emily Dickinson, Herman Melville, Henry James, and others. Students will be responsible for two critical essays and two exams, as well as reading quizzes as needed.

ENGL 243L American Literature: Beginnings to 1900

CRN: 36680

Days: MWF 9:00-9:50

Terence Whalen (twhalen@uic.edu)

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

300 Level

ENGL 303: Studies in Poetry: Twentieth-Century American Poetry and the Lyric Tradition

CRN: 34226

Days: MWF 1:00-1:50

Christina Pugh (capugh@uic.edu)

This course focuses on a selection of American poets in the twentieth century (including Frost, Williams, Stevens, Brooks, Gluck, and others), to be considered in light of their participation in the age-old genre of lyric poetry. The course will address the following questions: what is the role of musicality (including, but not limited to, formal constraint) in the lyric? What are the differences between aural and silent (readerly) reception of poetic voice? How do we construct what is commonly known as a poetic “speaker,” and how are the idiosyncrasies of particular speakers articulated through poetic tropes and techniques? Do lyric poems support or resist narrative? What is the role of emotion in the lyric? Can lyric poetry viably respond to visual phenomena, or to broader cultural issues? We will approach these questions with the aid of critics including W. R. Johnson, Paul Allen Miller, Roland Barthes, and others. As we approach these questions, we will be working on both the micro level (listening to the idiosyncrasies of each poet’s particular voice) and the macro level (considering how each poet navigates larger issues surrounding the genre of the modern and contemporary lyric). Course requirements include several short papers, a longer final paper, and a class presentation.

ENGL 311: From Maldon to Mandeville: Reality and Fantasy in Medieval English Literature

CRN: 37297

Days: MWF 10:00-10:50

Alfred Thomas (alfredt@uic.edu)

In this course we will examine major works of medieval English literature not covered in the English Survey. Beginning with the tragic account of the Battle of Maldon, which the Anglo-Saxons lost to the marauding Vikings, and ending with the fantastical account of Sir John Mandeville’s travels to the exotic East, we shall explore the intermingling of reality and fantasy in such outstanding works as Old English poems *The Battle of Maldon*, *The Seafarer* and *The Wanderer*; the Anglo-Norman *Life of St Catherine*; the Breton lay *Sir Orfeo* (a medieval version of the Orpheus Legend); the anonymous consolatory poem *Pearl*, Chaucer’s tale *The Knight’s Tale* and *The Pardoner’s Tale*, and Sir John Mandeville’s magical evocation of lands afar remote.

ENGL 315: Restoration and Eighteenth-Century Literature and Culture

CRN: 36684

Days: TR 12:30-1:45

Consumption and Consumer Culture

Almost every aspect of American consumerism that you can think of had its origin in the Restoration and Eighteenth Century. In this course we will examine English Literature for the ways it both participated in and reflected on a period of rapid expansion in trade and commerce. We will explore representations of commerce and consumption in a variety of works and examine how these activities were valued. Over the course of the semester, we will take up such topics as: the conduct of public culture, the commercialization of taste, slavery and empire, the politics of luxury goods, capitalism and criminality, and the rise of shopping and fashion as leisure concerns. Particular attention will be paid to the relation between consumption and categories of social identity such as race, class, and gender. Requirements will include four essays of varying length and a commitment to class participation.

ENGL 316: British Romantic Literature

CRN: 35392

Days: MWF 12-12:50

Mark Canuel (mcanuel@uic.edu)

This class will focus on poetry, prose, and fiction by major Romantic writers, including Jane Austen, Edmund Burke, Samuel Taylor Coleridge, John Keats, Mary Shelley, Percy Shelley, and William Wordsworth. Although the class will allow students to obtain a broad exposure to works written during the Romantic age, we will concentrate many of our discussions on Romantic “aesthetics”--the interest that writers of the period took in natural and man-made instances of the sublime, the beautiful, and the picturesque. We will explore the connections between these issues and topics of politics, religion, education, and science. Requirements: attendance and participation in all classes, occasional short quizzes or assignments, two papers, mid-term and final examinations.

ENGL 323: No Place Like Home: Adventure and Domesticity in American Literature (American Literature 1790-1865)

CRN: 36683

Days: MWF 11:00-11:50

Terence Whalen (twhalen@uic.edu)

This course explores how elements of the gothic tradition were adapted to the American scene in the years preceding the Civil War. Despite the official reverence for the American home, many classic American authors represented the home as the dull or abusive premise to a gothic adventure. And despite cultural and market pressures to speak plainly, many authors made their living by producing complex narratives of incredible journeys and terrifying destinations. It could be argued that American literature begins *away from home*, when authors and readers encounter each other as mysterious strangers in the literary marketplace, or when literary characters discover themselves to be the rootless, homeless citizens of an elusive republic. Major authors include Herman Melville (*Moby-Dick* and other writings); Harriet Beecher Stowe (*Uncle Tom's Cabin*); and Edgar Allan Poe (*The Narrative of Arthur Gordon Pym* and other writings). Requirements: two short papers; mid-term and final exams; written

preparation and possible random quizzes; and class participation. Attendance is mandatory. Reading is more than mandatory—it is the *sine qua non* of all we shall do.

ENGL 327 Contemporary American Lit 1980-present

CRN: 29800

Days: MWF 2:00-2:50

Joseph Tabbi (jtabbi@uic.edu)

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

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

CRN: 26095

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

Instructor: Marsha Cassidy (mcassidy@uic.edu)

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

ENGL 351/ AAST 357: Contemporary Narratives of Slavery

CRN: 30499/30690

Days: TR 12:30-1:45

Madhu Dubey (madhud@uic.edu)

Since the end of the Civil Rights Movement, American authors and film-makers have persistently returned to the history of slavery, narrating and reimagining it through unconventional forms including ghost stories, speculative fiction, alternate histories, and time-

travel narratives, experimental historical fiction, just to name a few examples. In this course, we will look at novels such as Octavia Butler's *Kindred*, Charles Johnson's *Middle Passage*, Valerie Martin's *The Ghost of the Mary Celeste*, and Ishmael Reed's *Flight to Canada*, and films including *Brother Future*, *CSA*, and *Sankofa*, in order to understand why this resurgence of interest in slavery has occurred since the 1970s, what it tells us about the racial concerns of the post-Civil Rights period, and why these concerns are best explored through experimental and often non-realistic forms of narrative.

ENGL/GWS 361 Gender Theory

CRN: 34703

Days: TR 2:00-3:15 p.m.

Judith Kegan Gardiner

This advanced undergraduate class 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 the theories 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. Texts to purchase will include Alison Bechdel's graphic memoir *Fun Home: A Family Tragicomic* and Raewyn Connell's short theoretical text, *Gender in World Perspective*, 2d ed. Other theory, current events, and literary texts will be posted on Blackboard. Course requirements are likely to include all reading and class participation, leading class discussion, quizzes and/or short reading responses, two 5-page papers; one draft and revised final paper of about 7-8 pages.

ENGL 374: Rhetorical Studies

Days: MWF 11-11:50

CRN:

Robin Reames (rreames@gmail.com)

Gay rights and marriage equality, climate change, evolution vs. creationism, and women's reproductive rights are some of the most volatile social debates in contemporary American society. Unlike other debates, however, these issues often provoke responses from religious perspectives that rely on biblical interpretation. How do we as citizens understand and manage this relationship between religious belief and political positions? In this course we will examine the rhetoric of these religiously-motivated social debates, and closely investigate how biblical interpretation informs politics (and vice versa). Through an analysis of the rhetoric of the debates, interpretation theory, and rhetorical theory, students will gain a deeper understanding of what's at stake in the rhetoric of religious politics.

400 Level

ENGL 408: Topics in Medieval Literature

CRN: 27298

Days: MWF 1-1:50

Alfred Thomas (alfredt@uic.edu)

In the England of the late fourteenth century there were two Arthurian traditions. They exist side by side. One tradition represents King Arthur as a national hero, a battle-leader, a historical king, and narrates his rise to power, his flourishing, his conquests, and his fall and death. This is the native tradition, established as quasi-historical by Geoffrey of Monmouth, monumentally embodied in the great epic poem of the Brut by Layamon, dominant to a large extent in the Alliterative Morte Arthur, and present still in Malory. Arthur is the center of this body of narratives. The other Arthurian tradition in England is the one that came back into the country via France. Arthur has lost his central role as a national hero, and has faded into a shadowy figure, an ineffectual king, a mere husband, to accommodate the adulterous liaison of Lancelot and Guinevere. He is still the head of the order of the Round Table, but mostly Camelot is a place that individual knights go out from and come back to; and the king is there to wish them well when they leave and welcome them back when they return. The enormous influence of French literature in England during the thirteenth and fourteenth centuries, when the upper-class was predominantly French-speaking, means that this tradition was dominant. This other (French) tradition, which originated in the romances of Chrétien de Troyes and Marie de France, finds its insular English expression in Sir Gawain and the Green Knight, where King Arthur is a background figure and his nephew Sir Gawain the central protagonist, who leaves the court and eventually returns to it following his adventures at the castle of Hautdesert and the Green Chapel. The love interest between the knight and a lady is also a major feature of the plot in this second Arthurian tradition. Readings include works by Geoffrey of Monmouth, Wace, Marie de France, Layamon Chrétien de Troyes, the Gawain-Poet, and Sir Thomas Malory.

ENGL 416: Topics in Renaissance Studies: Revenge Drama

CRN 35394/35395

TR 2:00-3:15

Mary Beth Rose (mbrose@uic.edu)

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, *Oedipus* trilogy, Aeschylus, *Orestia*, Seneca, *Thyestes*, Thomas Kyd, *The Spanish Tragedy*, Shakespeare, *Hamlet* and *The Merchant of Venice*, Thomas Middleton, *The Revenger's Tragedy* and John Webster, *The Duchess of Malfi*.

ENGL 421: Topics in Victorian Literature

CRN: 35396/35397

Day: MWF 11:00-11:50

Instructor: Nasser Mufti (nmufti@uic.edu)

Postcolonial scholars have argued that empire was a central force in shaping Victorian literature, culture and political thought. Some have gone so far as to claim that one cannot speak of Victorian Britain without also speaking of its colonies. Such claims have been met with

consistent resistance within literary and cultural studies. We will study this debate alongside Victorian and postcolonial literature, looking at novels, non-fiction, and poetry from a range of historical periods (both 19th and 20th centuries) and geographies (Britain, India, the Caribbean, Africa). The authors we will pay particular attention to include Charlotte Bronte, Emily Bronte, Joseph Conrad, Rudyard Kipling, Jean Rhys, Chinua Achebe, V. S. Naipaul, Edward Said, Gayatri Spivak, and Homi Bhabha. Students can view this class as a study of empire in Victorian literature as well as an overview of a key debate within literary and cultural studies over the last three decades. In the process, students will gain a substantial understanding of the stakes of “postcolonial studies” and (perhaps to a lesser degree) Marxism.

ENGL 426: Topics in American Literature and Culture to 1900: The Constitutional Convention, the Civil War, and Reconstruction

CRN: 35398/35399

Day: TR 11- 12:15

Instructor: Robin Grey (rgrey@uic.edu)

This course will examine the coalescing of the American Nation in the literature and politics of the eighteenth century; the dismantling of the Union in the Civil War; and the attempt to Reconstruct the Union after the Civil War. The course will show how the literary helps to shape political and social positions and how the political informs the literary forms and messages. Authors will include Charles Brockden Brown, James Madison, Harriet Beecher Stowe, Walt Whitman, Herman Melville, Abraham Lincoln, Frederick Douglass, Mark Twain, Frances Harper, and Charles Chesnut.

ENGL 440: Cultural and Media Studies: Graphic Novels and Performing American Cultures

CRN: 34701/34702

Class Time: TR 2-3:15

David Schaafsma (schaaf1@uic.edu)

This course will focus entirely on graphic narratives. We will look at fiction focusing on American culture(s) of the 20th and 21st century through comics, sequential art, graphic novels or other genres that address topics like superheroes, war, history, ethnicity, gender and urban life. This may be seen as a continuation of any English 305 class I have taught that has focused on Graphic Novels, but if you have background/strong interest in this area, you are welcome to join the class. The last time I taught this class was in Fall 2013, and for that class we jointly chose the books, and so I will invite others who are interested to join in that process again. This is a seminar, so I will not be lecturing what will be a small group of you about these books; we will engage in conversations about the books and write in various ways about them, including doing some of our own drawing. I will work out with you as a group some perhaps joint class project, and/or also tailor your individual final project to your individual need, so it can be a formal paper or a graphic project, depending on what you want to accomplish with your life and career. This is the (amazing) list of books we chose in Fall 2013, just to take a look at the range of work we did: Scott McCloud’s *Understanding Comics*, Alan Moore and Dave Gibbon’s *Watchmen* (and film), Alan Moore and Eddie Campbell’s *From Hell* (and maybe some of the film); Adam Hine’s *Duncan the Wonderdog*, *Show I*; Chris Ware’s *Building Stories*; Glynis John’s *The Nao of Brown*; Osamu Tezuka’s *Message to Hitler*, Volumes I and II; Fabio Moon and Gabriel Ba’s *Daytripper*

ENGL 445: Topics in Disability Studies

CRN:35407/35409

DAY: Wednesdays, 3:00-5:45

Instructor: Lennard Davis (lendavis@uic.edu)

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

ENGL 448: Topics in Rhetorical Studies—Ambient Rhetorics and Its New Politics

CRN 36685/36686

TR 3:30-4:45

Ralph Cintron

In rhetorical studies there has been a considerable amount of award-winning work of late regarding some combination of rhetoric and politics. Traditional rhetorical theory has focused on what many call “deliberative democracy.” Such lenses focus on the “public sphere,” specifically on rational argument within legislative bodies. The supposition here is that deliberative bodies can engage in rational debate and articulate the best arguments and policies for a specific people. One opposing lens—say, “constitutive rhetoric,”—has dismantled such presuppositions by saying that there is no deliberation that is not already “constituted” by a set of rhetorical problems that steer our rationality long before the deliberative act. Constitutive rhetoric is much more sensitive to such matters as power, ideology, class interests, and so on.

The most recent work in rhetorical studies, however, goes further than constitutive rhetoric. “Ambient” approaches to rhetoric, for instance, are influenced by “object-oriented ontology,” “network theory,” ecology, science studies, and philosophy. But do these theories have any payoff for thinking about political theory or everyday life? This will be one of the guiding questions for the course. The course is to a significant degree exploratory. Rather than have a set syllabus, I hope to allow key texts to suggest further readings. We will definitely start with Rickert and pick up other texts as we go along. Given the fact that ambient rhetorics make special claims about the “nature of personhood,” we might contrast this work with Supreme Court decisions that rely on the idea of integrated persons. Further, given that much political theory relies on the legitimacy of rights claims, we might examine the legal theorist Mark Tushnet and his critique of rights. In other words, the course may intersect materials from rhetorical theory, political theory, and legal theory. The first three texts below are rhetorical theorists, the last 3 anthropologists or political theorists:

Thomas Rickert, *Ambient Rhetoric*

Gerard Hauser, *Prisoners of Conscience*

Arrabella Lyon, *Deliberative Acts*

Jane Bennett, *Vibrant Matter*

Elizabeth Povinelli, *Economies of Abandonment*

Judith Butler, *Dispossession*

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

CRN: 19861/19863

Meeting Time: MWF 3:00-3:50

Abigail Kindelsperger (akinde4@uic.edu)

Intended as the first course in the English Education methods series, ENGL 459 explores the question, Why teach English? We will consider competing perspectives and reflect on our own assumptions in an attempt to develop an emerging framework for how to approach English teaching. Readings include a range of theoretical works and teacher stories to broaden our understanding of literacy and teaching in different contexts. Additionally, we will explore young adult literature, spoken word poetry, and popular culture texts that could be included in a middle or high school curriculum. Assignments and activities in this course are designed so that we all take turns as facilitators, teachers, students, and researchers. There is a required field experience component of 12 hours in local schools.

ENGL 462: Latino Literature in the 20th and 21st Centuries

CRN: 27498

Days: TR 12:30-1:45

Luis Urrea (lurrea@uic.edu)

This course will feature the most important authors in the US Latino movement, focusing on a Mexican American and Puerto Rican writers, but including other ethnicities. We will also examine historical contexts for the present boom; we will look at all literary genres, film and popular music. Guest writers will also attend and lecture.

ENGL/ASAM 470: Topics in Multiethnic American Literature and Culture--Representations of Race in American Film and Literature

CRN: 36687/36688

Days: TR 12:30-1:45

Mark Chiang (mchiang@uic.edu)

This class will explore representations of race and ethnic identity in American literature and film, with a particular focus on the politics of culture and representation, as well as the social construction of race. Examining the relations between fiction and cinema, we will attempt to trace common strands of theme and imagery across the cultural productions of African Americans, Latina/os, and Asian Americans. The class will address questions of identity politics and minority cultural nationalism, class, gender, and sexuality, the status of the documentary, cultural appropriation, and the relationship of art to history and tradition. Students will be required to attend screenings outside of class. Texts for the class will include Spike Lee, *She's Gotta Have It*; Zora Neale Hurston, *Their Eyes Were Watching God*; Wayne Wang, *Chan Is Missing*; Junot Diaz, *Drown*; Cheech Marin, *Born in East LA*; Ramon Menendez, *Stand and Deliver*; Justin Lin, *Better Luck Tomorrow*; Jennie Livingston, *Paris Is Burning*.

ENGL 474: Topics Popular Culture and Literature: Lynching: Histories and Representations

CRN: 33306/33307

Days: R 3:30-6:15

Natasha Barnes (nbbarnes@uic.edu)

This course will examine both the history and representation of racial violence that surrounds the post-bellum lynching practices in America. We will chart its rise during the Reconstruction era

and beyond, paying attention to the myriad of ways that lynching becomes “memorialized” in postcard photography, film, fictional narrative, oral history and local community activism. Along with the study of some particularly important spectator-lynchings which took place both in northern as well as southern states, we will show how organizations such as the NAACP as well as a host of important individuals such as Ida B Wells, Walter White and W E B Du Bois developed a cogent moral and political opposition towards the practice. In addition we will see how literary representation by writers as diverse as James Weldon Johnson, Ralph Ellison, William Faulkner and Lewis Norman, turned the spectacle of racial violence into a moral crusade against the treatment of blacks in Jim Crow America. This course will make use of the Allen-Littlefield collection of lynching “trophy” photography, “Without Sanctuary,” which has reopened the discussion of lynching and its meanings in our present.

REQUIRED TEXTS

Thomas Dixon, *The Clansman*

James Weldon Johnson, *The Autobiography of an Ex-Colored Man*

James Cameron, *A Time of Terror: A Survivor’s Story* (Blackboard)

Jacqueline Royster, *Southern Horrors and Other Writing of Ida B Wells*

Lewis Nordan, *Wolf Whistle*

Ralph Ginzburg, *One Hundred Years of Lynching*

All books are available at the UIC Bookstore. There are articles on Blackboard that are indicated on the syllabus

GRADE DISTRIBUTION

Weekly Written Responses, 40%

Presentation of topic of your choice: 20%

Major Research Paper, 30%

Class Participation, 10%

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

CRNs: 19874/19876

Day: TR 3:30 - 6:15

Instructor: Sarah Maria Rutter (srutte2@uic.edu)

This capstone course for the Teaching of English major, which must be taken in conjunction with EDUC 432 the semester before student teaching, focuses on designing and implementing English Language Arts curriculum and units of study. We will draw from pre-service teachers' experiences in methods and education coursework, as well as from their disciplinary content knowledge, in order to examine and create pedagogical frameworks of teaching and learning in the discipline. Special attention will be paid to current (and controversial) issues in the field, especially those regarding implementation of curriculum standards and teacher evaluation, as well as to planning and sequencing (short and long-term). Besides completing daily written work and doing outside research, students will also: plan and teach lesson plans; write a unit of study; lead class discussions; and conduct workshop activities.

ENGL 482: Campus Writing Consultants

CRN: 14540/14542

Days: TR 11:00-12:15

Charitianne Williams (cwilli31@uic.edu)

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

English 486: "Teaching Writing in Secondary Schools"

CRN 19256/19257

TR 11:00-12:15

Instructor: Prof. Todd DeStigter (tdestig@uic.edu)

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

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

CRN: 19905/19907

Days: T 3:30-6:15

Kate Sjostrom (katesjostrom@uic.edu)

Intended as a part of the English education methods sequence, with particular emphasis on helping prospective teachers assist struggling readers in the study of literature.

ENGL 490: Advanced Writing of Poetry

CRN: 19913 / 19914

Days: MWF 2:00-2:50

Scott McFarland (mmcfar1@uic.edu)

This is a combined graduate and advanced undergraduate poetry workshop. The first half of the

course will focus on reading works of contemporary poetry and literary criticism, and relating these texts to movements in visual art and music. These poets and critics will include: Kenneth Goldsmith, Craig Dworkin, Vanessa Place, Marjorie Perloff, Christian Bök, Charles Olson, Claudia Rankine, Charles Bernstein, Bernadette Mayer, Ron Silliman, Juliana Spahr, David Antin, Ted Berrigan and Charles Reznikoff. By examining the artistic goals and strategies of these writers in the context of 20th-century art movements, we'll attempt to bridge the (disciplinary) gap between art history and literary criticism--and, in the process, come to understand poetry's relation to other movements in art. Writing assignments for this course will include: in-class Writing Exercises, weekly Writing Assignments (7 one-page "critical" texts and 7 one-page "creative" texts); two Collaborative Presentations (one critical, one creative); and a 10-plus-page Final Project (critical or/and creative). Our initial questions: How do contemporary poets reflect the ideas of avant-garde visual artists? What artistic practices and traditions are they following/pursuing? How might we employ their artistic strategies in our own writing? Required text: Craig Dworkin & Kenneth Goldsmith, eds. *Against Expression: An Anthology of Conceptual Writing* (Northwestern 2010). Additional readings will be posted on Blackboard.

ENG 491: Advanced Writing of Fiction

CRN: 19260 / 19261

Days: MWF 12:00 - 12:50

Mary Anne Mohanraj (mohanraj@uic.edu)

This is a combined graduate and advanced undergraduate fiction workshop. We will study the craft of fiction, reading the work of published authors and examining their methods. We will also write fiction and learn to critique each others' work. Required texts include: *The Best American Short Stories of the Century*, ed. John Updike, *Wonderbook*, Jeff VanderMeer, and *Steering the Craft*, Ursula K. Le Guin.

ENGL 491: Advanced Writing of Fiction

CRN: 22828/22829

Days: TR 9:30-10:45

Lisa Stolley (lastolley@aol.com)

This course is for fiction writers who have a solid grasp of the elements and structure of the short story. Through close reading of published fiction and workshop sessions of your own drafts, you will continue to develop your familiarity with and implementation of such narrative necessities as story conflict, concrete detail, authentic character, and place/time. A significant focus in this course be the artful use of language through word choice, sentence structure, and prose rhythm. In exploring the craft of a variety of published authors, we will create the criteria with which to evaluate your story drafts in the workshop setting. Short exercises will be assigned in the first few weeks to, followed by two rounds of workshops. By the end of the semester, you will have created a polished short story; we will briefly cover the business of finding a potential home for that polished story, i.e., the world of literary journals, selection of journals best suited to your fiction, and cover letter writing. (Prerequisites: grade of B or up in English 212.)

ENGL 493: Internship in Nonfiction Writing

CRN: 26976/26977

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

Linda Landis Andrews (Landrews@uic.edu)

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

ENGL 498/499

Student Teaching with Seminar

CRN 14554/14560

Wed. 4-5:45 PM

English 498/499 is the semester of student teaching for English education students, plus the accompanying weekly seminar. These courses are to be taken concurrently, and they are only open to student teachers. Eligible students must enroll in both courses, and for each course students must enroll in both a lecture and discussion section. (In other words, students will enroll in a total of four CRN's: two for Engl. 498 and two for Engl. 499.) Students may select any discussion CRN that is still open. The purpose of these courses is to support student teachers' efforts to negotiate the complexities they will encounter in classrooms and to facilitate their growth and development as English teachers. Student teachers will spend the term working in an area secondary school, where they will be guided by a mentor teacher and a university field instructor. The Wednesday seminar is structured to encourage three different sorts of conversations and activities: 1) those that invite reflection upon classroom teaching; 2) those that allow student teachers to collaborate with their colleagues and field instructors to prepare for upcoming teaching; and 3) those that address issues regarding a job search and ongoing professional development.

500 Level

ENGL 507: Theory, Rhetoric, and Aesthetics: Banking on the Lyric: Poetry and Political Economy since 2008

CRN: 32781

Day: M 2:00-4:50

Jennifer Ashton (jashton@uic.edu)

In the wake of the financial crisis of 2008 a number of younger American poets have sought to construct new forms (and revise old ones), in more or less direct response to that crisis. At the same time, some of these poets and their critics have sought to theorize the terms under which such works succeed or fail as political poetry, and more specifically, as anti-capitalist poetry. Joshua Clover, for example, has argued that the material conditions of global finance are such that lyric has now emerged as the genre best suited to bring capitalism's distortions and damages into focus, while Daniel Tiffany (arguing in part against Clover), exhorts poets to embrace new forms of kitsch in order to revitalize proletarian solidarity. More fundamentally,

some have called upon poets to move beyond their response to the growth of finance and to focus on the growth of inequality, criticizing, in Clover's words, those who imagine neoliberal finance as "seeming to inaugurate a distinct mode of production," when capitalism "remains under the sway of the law of value and its source in socially necessary labor time." But even as, in the words of Daniel Tiffany, "revolution [has become] a matter of 'recognition' (of cultural differences) rather than economic redistribution," we may want to ask what follows – both aesthetically and politically -- when the solution becomes a matter of using art to restore "class identity." What kind of poetry follows from a solidarity that is prescribed in terms of affect? Our readings will cover a range of texts – poems as well as essays in poetics, politics, and literary criticism. The readings aren't finalized yet, but among those under consideration are John, Beer, Guy Bennett, Susan Briante, Joshua Clover, Kevin Davies, Timothy Donnelly, Kenneth Goldsmith, Allen Grossman, Cathy Park Hong, Dorothea Lasky, Ben Lerner, Christopher Nealon, Mark Nowak, Vanessa Place, Juliana Spahr, Daniel Tiffany, Rodrigo Toscano, Chris Vitiello, Dana Ward, Joe Wenderoth, Wendy S. Walters.

ENGL 527 American Literature and Culture: Literary Systems, Cognitive Environments
CRN: 36689

Days: M 5:00-7:50

Joseph Tabbi (jtabbi@uic.edu)

The course is organized around the Routledge Companion to Literature and Science (2010), a presentation of more than thirty fields of concentration, each of which offers alternatives to, or useful complications of, established literary practice. The goal of the course is not to multiply non-communicating "approaches," but rather to bring the richness of current literary study and practice into contact with key scientific concepts. Developments in the physical, ecological, and cognitive sciences, while themselves needing criticism, have a far wider circulation than literary theory in the public sphere and, within academia, they promise to transform the Humanities into post-humanist configurations. Such science-oriented approaches also cast a new light on some of our most ambitious current literary creations, in print and new media.

Requirements:

In-class presentation (4-5 pages)

Annotated Bibliography (minimum: four works of imagination, four works of literary and cultural theory; due at midterm)

Final Paper (12-15 pages; due via email exam week)

ENGL 540 Seminar in Contemporary Studies: The Contemporary Novel
CRN: 34227

Days: R 2:00-4:50

Nicholas Brown (cola@uic.edu)

Does "the contemporary novel" name a category like "mammals" or one more like "things that are purple"? The modernist novel, we can agree in retrospect, presented a shared set of aesthetic and representational problems, even if the solutions seemed to their authors, and in many cases genuinely were, mutually antagonistic. The postmodern novel, we can agree in retrospect, represented a skepticism about the claims that retrospectively unified modernism, a skepticism that correspondingly reserved its hostility for modernism, particularly its late developments which still looked for new solutions to the old modernist problems. The postcolonial novel in its

heroic phase, while superficially hostile to both modernism and late modernism, can in retrospect be understood as partaking of the late modernist impulse. But postmodernism, late modernism, and postcolonial modernism are, nearly half a century later or more, thoroughly exhausted, and it is not clear what, if anything, unites the literature of our young century into a coherent problematic or set of problematics. This course will examine several recent texts that present the ambition to be works (that is, to attempt a solution to an aesthetic-representational problem that is understood to be more than merely individual) in order to ask the question: is there such thing as “the contemporary novel,” or are there rather only contemporary novels? Readings may include works by Chimamanda Ngozi Adichie, Roberto Bolaño, Jennifer Egan, Aminatta Forna, Sesshu Foster, Benjamin Kunkel, Ben Lerner, Tom McCarthy, Maaza Mengiste, Péter Nádas, Peter Weiss, Colson Whitehead, and others.

ENGL 570: Graduate Poetry Workshop

CRN: 35448

Days: W 2:00-4:50

Christina Pugh (capugh@uic.edu)

This course is a poetry workshop for graduate level poets. Discussion of student work will be the primary focus here, but we will also read some notable recent volumes of contemporary poetry, including books by Linda Bierds, Dan Beachy-Quick, and others. The course also includes critical readings that directly treat issues of poetic making, including the study of syntax, line, stanza formation, and linguistic music. Many of these critical works treat poems in the lyric tradition; it is my belief that study of this tradition can inform even the most experimental of work. Students will write and revise nine new poems; they will also produce an artist’s statement and two papers on the assigned books of poetry.

ENGL 572: Novel Workshop

CRN: 14578

Days: W 5:00-7:50 p.m.

Cris Mazza (cmazza@uic.edu)

This workshop is open to all graduate students in the English Department's Program for Writers. All other graduate students from other English Department programs or from other departments must get prior approval of the professor. This is a writing workshop where we evaluate and discuss novels-in-progress. You do not have to have a completed novel to participate. You may only have an idea or a single chapter, perhaps several drafted chapters. Story-cycles and memoirs are also welcome. The workshop will not distribute nor discuss genre novels or any kind of formula-driven fiction. Aspects of publishing and other functional or philosophic issues in a novelist's life are also fodder for workshop conversation.

ENGL 571: Program for Writers—Fiction Workshop

CRN: 14577

Day: Tuesday 2-4:50

Christopher Grimes (cgrimes@uic.edu)

This course will focus on short fiction.

ENGL 585 Theoretical Sites: Queer Theory

CRN: 36690

Days: W 2-4:50

Peter Coviello (coviello@uic.edu)

This course attends to the critical archive of queer scholarship as it has developed in sometimes contentious dialogue with a range of other intellectual sub-disciplines - feminism, critical race theory, deconstruction, Marxism, psychoanalysis, to name only a very few. We will be interested both in a handful of pioneering works, but also in the contested genealogies of the field's own emergence, as well as in the competing visions of its present and near future. Our goal will not be to produce some legible quantity called "Queer Theory" so much as to equip ourselves with some useful tools for thinking about sex, desire, and gender across a range of social formations: to arrive, in all, at a fuller sense of the unsettled intricacy of the still-unfolding discipline, of the rewards but also the dangers involved in the use of "sexuality" as a rubric of analysis, and of the turbulent richness of the world of queer life more generally. Readings will include Foucault, Freud, Sedgwick, Delaney, Muñoz, Puar, and others.

ENGL 588: Great Cities/Global Cultures: Property, Money, Equality

CRN: 34222

Days: T 5-7:50

Instructors: Phil Ashton (CUPPA) and Ralph Cintron

This course will be jointly taught by Professors Phil Ashton from the College of Urban Planning and Public Affairs and Ralph Cintron from English and Latin American and Latino Studies. This course starts with an interest in ontological analyses of property and money. In this sense Ole Bjerg's *The Philosophy of Money* and Bill Mauer's *Mutual Life, LTD* seem to illuminate different takes on how to theorize money. Basically, money becomes not an economic technology but a social relation. Property, similarly, in the hands of anthropologists such as Gudeman and others, reveals itself as a complex social relation, even more complex than Marx's original analysis suggested. The course is also interested in the history of distribution, or what is sometimes called "distributive justice." Theories of equality have emerged rather recently, and this is one reason why, perhaps, equality as a political imaginary has not fully taken hold within liberal democracies. At any rate, these three concepts (property, money, equality) are foundational for the enabling of modern economies and governance and, thus, are key in the making of Foucauldian governmentality. The course will move toward an analysis of corporate power and global elites and their varied protections within international law. Such laws enable the consolidation of wealth on behalf of international corporations and, ultimately perhaps, an international oligarchy. Meanwhile, growth as an economic imperative functions as the motor for reducing inequality. An analysis of the confluence of these forces is of great interest to us. Finally, we are interested in new theorizations of the commons that are always at least implicit, if not explicit, in all economic relations.

Possible texts that we may be reading:

Philip Goodchild: *Theology of Money*

Ole Bjerg: *Making Money: The Philosophy of Crisis Capitalism*

Winters: *Oligarchy*

Bill Mauer: *Mutual Life, LTD*

Boltanski/Chiapello: *The New Spirit of Capitalism*

Joshua Barkan: *Corporate Sovereignty*

Samuel Fleischaker: *A Brief History of Distributive Justice*

Research/Independent Studies

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

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

ENGL 591

Prospectus Research

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

ENGL 592

Preliminary Exam Research

1-12 credits (variable). For doctoral students only. Supervised research and reading that facilitates the student's preparation for the preliminary examinations. Course is graded S/U only. Credit 1 to 12 hours, may be repeated for maximum of 12 hours of credit.

ENGL 596

Independent Study

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

ENGL 597

Master's Project Research

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

ENGL 599

Thesis Research

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

First Year Writing Program

160

Monday/Wednesday/Friday

ENGL 160: Language, Society, and You

CRN 26190 (MWF 10:00-10:50); CRN 36501 (MWF 12:00-12:50)

Drown, James

Consider how you change your speech in different situations and different locations. Also consider the fact that you change the way you use language based on who you are speaking to. Sometimes this means changing the way you use a single language, and sometimes this means switching between multiple languages. Why do we do this? How do the language choices we make reflect on us? What does society believe about those language choices and what are some of the responses we make to these questions as a society? How do these questions relate to stereotypes, the workplace, the educational system, etc.? This course will focus on the language(s) we speak, and where, when, why, and how we use them. As we do this, we will learn how to write in a number of different genres, and for audiences both public and academic. By focusing on genre and audience, we will develop the analytical skills to write more effectively. We will also be working on developing better information gathering and reading skills. Finally, this class will utilize an online grammar and writing program that will allow us to personalize our learning. As part of this personalization, you should be prepared to come to individual meetings in addition to our classes. *This course is designed to meet the needs of English-language learning and bilingual students. Please contact the instructor for permission to register.*

ENGL 160: Your UIC

CRN 26189 (MWF 12:00-12:50)

Finley, Aaron

The cornerstone of the UIC composition program is the idea that successful writing both arises from a specific situation in the world, and has the ability to shape that world itself. Your writing for this semester will be generated by a real-life situation that you are already becoming steadily more familiar with: the UIC campus. You have no doubt been bombarded by a steady stream of new people, ideas, and environments since your arrival as a student. The first task for your work

for this course is to become intimately acquainted with the situation of campus itself, and the excitements and challenges that are unique to this space in which you and your peers are pursuing your educational goals. Once you have become familiar with your surroundings, you will soon see opportunities for their improvement. From there you will learn how, through the genres of writing that we will explore in this course, you can go about effecting the kind of changes that you determine are necessary to make the campus a better place. Through your work for this course, you will learn a set of writing practices that will help you become an active participant in your new social and cultural environment. These practices will become evident as you compose both a set of letters to newspaper editors and a proposal that details the type of changes you would like to make on campus. By the end of the semester you will have developed ideas about the role of student organizations on campus as well as strategies for starting your own student organizations. In short, you will enact in writing ways to establish new opportunities for your campus community to thrive and your issues to be addressed. The writing you will practice in this course will empower you not only to enact change in your environment at UIC, but outside the boundaries of the university as well. You will, after taking this course, be capable of understanding and participating in projects that can be applied to the social and cultural issues of your community, your city, and beyond.

ENGL 160: Writing about Things and Stuff
CRN 14374 (MWF 2:00-2:50)

Johnson, Lucas

Our contemporary age is a time in which we have more stuff than ever. We need look no further than occasional glances at trash cans, garage sales, shows like *Antiques Road Show* or *Storage Wars*, eBay, or simply common trips to Wal-Mart, Target, Whole Foods, or Costco. Stuff abounds. But what might this stuff have to do with academic writing? Our course will explore our responses to common objects in the world—commodities—in order to learn how to write in a meaningful, creative, and vibrant way, a way that seems to go against common notions of academic writing as boring, dull, scientific, etc. But we will also investigate academia itself, particularly academic writing, in this course, asking what makes writing either academic or non-academic. In other words, we will look at both the labor of writing, and the final product of writing, asking ourselves not only what makes a particular piece of writing “academic” but also what makes a particular kind of work “academic work.” Put still another way, we will use our relationship to objects in the world (think of our relationship with our cellphones!) as grounds for an exploration of different types of writing, including narrative, blogging, and argumentative genres. We will also take creative approaches to grammar, paying particularly close attention to writing at the sentence level.

ENGL 160: Knowing Your Place: Writing About the Politics of Space in Chicago
CRN 19837 (MWF 1:00-1:50)

Rupert, Jennifer

What makes studying in the city of Chicago attractive to you? Have you ever wondered why so many people from other parts of the country—or even other parts of the world—have decided to make Chicago their home? In this section of English 160, students will pursue several writing projects designed to bring the concerns of the “What Makes Your Place Great?” contest and Chicago’s city-wide placemaking initiative into the classroom. We will begin the course with an exploration of the city’s most beautiful and vibrant “undiscovered” places and end the course

with a vision of what might be done to make the city even more inhabitable. The final assignment, a placemaking proposal, will take the shape of an in-class contest. (Prizes will be awarded for the best entries).

In this course, students will not only contribute to a long tradition of urban ethnography by interviewing a Chicagoland dweller on his/her favorite place but will also create new knowledge through their writing: by joining a conversation on a controversial use of space on campus or in the Chicagoland area, by exploring the politics of the workplace and arguing for more equitable arrangements, and, finally, by proposing the creation of a new place designed to memorialize an important person or event, to serve the needs of a community, or to solve a social problem of personal significance. Each writing project will serve not only as a means to get students connected to the city in which they study and to help them imagine a productive and fulfilling future in it but will also prepare students for the academic writing expectations of the university community.

ENGL 160: Writing Your Way into the Public Conversation
CRN 14357 (MWF 8:00-8:50); CRN 14356 (MWF 9:00-9:50); CRN 26188 (MWF 11:00-11:50)
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.

Tuesday/Thursday

ENGL 160: Writing About Food
CRN 14362 (TR 9:30-10:45); CRN 27287 (TR 11:00-12:15)
Cox, Nikki Paley

This course approaches writing as an instrument of community involvement and a tool of social change. Writing is one of the many ways we can contribute to and participate in our world; local, national and global issues generate numerous forms of public “conversations.” This course invites you to actively participate in these exchanges, specifically in areas related to food and food studies. In this class, you will complete four writing projects: a rhetorical analysis, a dialogue, an argumentative essay, and a review. Additionally, you will write a cover letter explaining how you understand the key terms of the class as they apply to these four assignments and your growth as a writer. Through this series of writing projects you will be asked to contribute to the public discourse(s) surrounding specific social situations and community or national issues. These writing projects will ask you to respond to diverse situations by employing different types of writing from a variety of genres. As we explore various forms of writing, we will also work towards an understanding of how different genres are created out of and shaped by the particular situations from which they arise.

ENGL 160: Writing In Context: Defining Your Voice
CRN 32310 (TR 8:00-9:15)

Eighan, Jocelyn

The goal of this course is to encourage you to think critically about current social issues on a local and global scale. We will discuss important topics—like cultural authenticity, the meaning of personal identity, and the global job market—and how these issues relate to you. This course will prepare you to locate your own voice within the public discourses surrounding these topics. In this class, you will learn how to effectively express yourself through writing. From essays to formal proposals and feature stories, you will be able to utilize your writing skills in a variety of different genres. By the end of the semester, you should have a new understanding about the contexts from which we write. Furthermore, you will have (hopefully) learned more about your own identity and your place in the issues we have discussed throughout the semester.

ENGL 160: Writing into Community Conversations
CRN 26185 (TR 12:30-1:45); CRN 26187 (TR 2:00-3:15); CRN 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 about Language
CRN 14366 (TR 11:00-12:15)

Rosenbush, Mimi

In this course, we will explore and write about the roles language plays in our lives, with an emphasis on understanding basic grammar function in both standard and non-standard English. Students will be encouraged to think about and question language choice and consequence.

ENGL 160: Rhetoric and Democracy in the 21st Century
CRN 14355 (TR 9:30-10:45)

Sloey, Courtney

“Democracy” is a term whose meaning and use has changed and evolved within the environments and workings of government, education, media, and foreign affairs. What did it mean for ancient Greece, the original “founding fathers” of the United States, women suffragists, and civil rights activists? What does it mean for Iraq, Afghanistan, and the events surrounding the Arab Spring in Libya and Egypt? What does it mean American citizens today? Why fight for it? Why should countries write it into their constitutions? This class will attempt to construct a working definition of democracy based on the discourse surrounding democracy by studying its earliest philosophical foundation, its American historical foundation, its use in the current media,

and its use in discussion on international foreign policy and current global events. The course will empower you by providing the tools and history to understand a belief system intrinsic to our culture. Readings will take both an American and global perspective and draw from across a wide historical range from the writings of ancient Greece to contemporary political commentary on democracy within global current events.

161

Monday/Wednesday/Friday

ENGL 161: Race and Inequality in the 21st Century
CRN 14466 (MWF 10:00-10:50); CRN 14444 (MWF 12:00-12:50)

Baszak, Gregor

It seems that the problem of race and racism in the U.S. has not lost its significance. If anything, one might suspect that American society has become even more divided along the “color line” in recent years. With the unpunished killing of Trayvon Martin by a neighborhood vigilante in 2012, a 2013 Supreme Court decision that struck down a key section of the historic Voting Rights Act, or, more recently, outrage over the shooting of African American Michael Brown by white police officer in Ferguson, Missouri, and subsequent unrest over the incident, racism might be just as dominant as ever—despite the historic election of Barack Obama as President in 2008. Can we really, however, speak of a “New Jim Crow,” as legal scholar Michelle Alexander has written with regard to the phenomenon of mass incarceration of African Americans? And what, if anything, is gained analytically by invoking racism as a way to enlighten discussion around social struggles in the U.S.? Did the Civil Rights Movement of the 1950s and 1960s really just struggle to combat a not-further-specified “racism” in the U.S.? What about the movement’s leadership’s vision of general social change in America toward a more just and egalitarian society? Are phenomena of social conflict today best understood by markers of identity, or does racism function, as historian Judith Stein has provocatively stated, as “an oversimplified explanation”?

In this class, we will seek to scrutinize the issue of race and racism more thoroughly, and see how, by looking at the matter from different fields of inquiry, we can develop arguments which are conscious of the various rifts running through liberal America. The essay collection *Racecraft: The Soul of Inequality in American Life* by Karen Fields and Barbara Fields will serve as our primary entry point to these important debates.

ENGL 161: Raunch Culture and Popular Feminism
CRN 14453 (MWF 11:00-11:50); CRN 32290 (MWF 12:00-12:50)

Bauman-Epstein, Danielle

While it elicited a lot of negative responses, a female pop singer’s recent diatribe during an interview, “Stop this now. Feminism. I hate that word because it shouldn’t even be a thing anymore. We’re all equal; everyone is equal so why is there even a conversation about feminism?,” may express the feelings of many young men and women born after the women’s liberation movement. If we think of equal pay for equal work, fair hiring practices, and laws against sexual harassment all as a given in our lives, it may be possible to think of feminism as a

relic from the past that is no longer relevant to or necessary in contemporary American culture. However, that would mean that there is no more work to be done for gender equality.

In *Female Chauvinist Pigs*, Ariel Levy examines a culture that seems to be beyond feminism, or post-feminist. Looking at “empowered” women on both sides of the camera for media like *Girls Gone Wild* and *Playboy*, Levy explores the history of the feminist movement and what appears to be the most recent incarnation of feminism—the manifestation of power through ‘sexiness.’ In this course, we will use *Female Chauvinist Pigs* as our core text, as well as read excerpts of works from the feminist canon such as Virginia Woolf’s *A Room of One’s Own* and Simone de Beauvoir’s *The Second Sex*. These texts, while compelling in their own right, will serve as material through which to learn about reading critically, building an academic argument, and responding to literature within an ongoing political and cultural debate. We will build writing skills through four projects, a summary, a synthesis, an annotated bibliography, and a research paper.

ENGL 161: Writing About the Metropolis as a Text: How to Read Chicago Like a Book
CRN 14447 (MWF 1:00-1:50); CRN 14438 (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 to our 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: Writing the Revolution

CRN 14420 (MWF 8:00-8:50); CRN 14409 (MWF 10:00-10:50); CRN 32286 (MWF 11:00-11:50)

Costello, Virginia

In this class, we will analyze Emma Goldman’s highly romantic and wildly impractical theory of anarchism. Since Goldman became an anarchist primarily in response to the treatment of Haymarket anarchists, we will start here in Chicago, 1886, move to the early 1900s when Goldman lectured throughout the U.S., and finally make connections to contemporary movements and politics. We will examine Goldman’s essays, which are rich in references to the work of respected scientists, sexologists, and literary writers as well as a few quacks (!). We will hone our critical thinking skills, develop our own positions, and write about the justice system, education, gender, politics, and class. Finally, we will examine the way in which many of Goldman’s arguments are strikingly relevant today. We will be entering into an intellectual conversation on anarchism and students will be positioning themselves within that conversation. The later half of the semester will be dedicated to employing our critical thinking skills and writing a research paper. Our text, *From Inquiry To Academic Writing: A Practical Guide*,

explains how to develop ideas, analyze essays, synthesize sources, construct a thesis, organize an essay, conduct basic research, and use appropriate styles and forms of citation.

ENGL 161: Making Sense of What We See: Writing About Visual Media

CRN 14439 (MWF 11:00-11:50); CRN 14454 (MWF 12:00-12:50)

Crema, John

Using Neil Postman's *Amusing Ourselves to Death: Public Discourse in the Age of Show Business* as a thematic and theoretical touchstone, this course will explore how various forms of media pervade and arguably structure our perception, experience, and understanding of culture. Postman's polemic begs a number of pertinent questions in an age that has seen (and continues to see) an astonishing (and perhaps disconcerting) transformation in the ways we communicate with and conceive of our relation to other individuals. How does our everyday use of and interaction with predominant media forms—print, photography, film, television, Internet—facilitate, contribute to, or in some sense define certain conceptions or beliefs we have about society? Do we perceive a different social “reality” depending on the different properties of each medium? Does every medium carry the same information, the same content, just in a different form? Or does the difference in form—whether information is conveyed in writing, pictures, images, etc.—actually change the very meaning of its content? Are certain forms better suited for conveying certain kinds of information? If so, then is there information that's also excluded by certain forms? If we tend to use one medium of information more than others, then is what we know of society constricted by this? Are we only getting a partial meaning, or is the meaning determined by or unique to the form itself? And if this is so, are there ways to decide which meaning, and thus which form, is “best”? Postman, for his part, declares that there most certainly is a better kind of medium—print—and that television has ushered in print's tragic downfall, weakening our capacity for meaningful social discourse. The fact that Postman's text was written nearly thirty years ago, however, leaves us in a unique position to consider if and how his text relates to our current cultural milieu. We will hence not only look at how his analysis holds within his own social and historical parameters, but also consider how subsequent changes within our contemporary media forms might refute, confirm, or qualify the theoretical validity of Postman's argument.

ENGL 161: Pop Music and Politics

CRN 14414 (MWF 1:00-1:50); CRN 14395 (MWF 2:00-2:50)

Glomski, Chris

In “Popular Music and Politics,” we will investigate subjects that may find us debating such questions as: “Why do the meanings of some words appear to change, depending on who is saying them?” “What might something so basic, so essential, as the music we listen to reveal about our social class or political beliefs?” “Can mere ideas, or products of thought, ever be harmful enough to warrant regulation?” While these questions provide the context for our writing, our goal is to learn about academic research and writing, not just about pop music or politics. Therefore, in addition to our inquiries into these subjects, we will also spend time learning about summarizing, analyzing, and synthesizing arguments, conducting academic research, writing a research proposal, and drafting a research paper. All of this will culminate in a final research project 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: Mirrors of Society or Agents of Social Change: Writing about Advertising
CRN 22118 (MWF 12:00-12:50); CRN 29120 (MWF 1:00-1:50)

Green, Hannah

Globally, the advertising industry is worth \$500 billion annually, but who controls when, where, and how we're exposed to these ads? Does advertising really influence consumer choices or do consumers have complete control over what they buy? How has developing technology encouraged increasingly invasive advertising techniques? In this course, we'll explore longstanding and current debates, conversations, and controversies surrounding the advertising industry.

Our primary text will be Carol J. Pardun's *Advertising and Society: An Introduction*, in which she asks if advertising is a mirror of society, a reflection of consumers' needs and desires, or if it is an agent of social change, a way for companies to sell us a lifestyle, a feeling, an illusion. We will undergo academic inquiries into the various effects and tactics of the industry, including using sex to sell products, reinforcing stereotypes, political smear campaigns, and the aggressive methods advertisers use to get our attention. Throughout the semester, we will tackle a variety of readings to deepen your understanding of the topic, and use shorter writing assignments (including summaries, analyses, and syntheses) to help you create the ultimate goal of this course: a ten-page argumentative research paper on an element of advertising that most interests you.

ENGL 161: Rumor, Fear, and the Madness of Crowd: Writing about the Phenomena of Crowd Behavior and Mob Violence

CRN 11407 (MWF 8:00-8:50); CRN 14411 (MWF 11:00-11:50)

Grunow, Scott

Why do persons in a crowd behave differently? Notable thinkers such as Elias Canetti and Rene Girard have struggled to understand the often radical shift in behavior, generating a complex field of inquiry that keeps growing, especially as crowds and their unique behaviors show themselves in a cyberspace dimension. In this course, you will explore profound theories of crowd behavior, summarizing, analyzing, and synthesizing their specific approaches, all the while continuing to develop the reading, writing and critical thinking skills you learned in previous writing courses. You will then, in a research paper modeled after a social sciences academic article, apply multiple theories of crowd behavior to a specific incident and generate your own theoretical perspective on why the incident occurred.

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

CRN 14431 (MWF 9:00-9:50); CRN 14461 (MWF 11:00-11:50); CRN 14412 (MWF 12:00-12:50)

Jenks, Philip

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

visit relevant public places, connecting these concepts to our role in the world. By combining the physical experience of exploring public spaces with relevant written assignments and readings, you will enhance your research skills considerably. Your written assignments include journaling, summary, synthesized analysis, a research proposal, and a culminating research paper. In each assignment, you will demonstrate an ability to argue and analyze effectively.

ENGL 161: Writing About Urban Campuses in Global Cities

CRN 14400 (MWF 12:00-12:50); CRN 14474 (MWF 1:00-1:50); CRN 14413 (MWF 2:00-2:50)

Krall, Aaron

This section of English 161 will examine the relationships between urban universities and their cities. We will begin with Sharon Haar's book, *The City as Campus: Urbanism and Higher Education in Chicago*, which reads the institutional, social, and architectural history of UIC as a case study for a broader analysis of the role of universities in the global cities of the twenty-first century. Working from the threads of her argument, we will study a variety of urban universities, with a special focus on those in Chicago, to consider both the ways campuses can support the growth and development of cities and the ways urban contexts enrich the educational missions of universities. 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 universities in contemporary cities.

ENGL 161: The Point of a Painting: Writing About Art as Therapy vs. Art as Mystery

CRN 14402 (MWF 9:00-9:50); CRN 14392 (MWF 10:00-10:50)

Leigh, Eugenia

What do you experience at an art museum? Do you get bored? Are you moved to tears? Do you relish in the mystery of why a particular painting is worth \$88 million, shrug, and leave it to the experts to figure that out? On the first page of *Art as Therapy*, Alain de Botton and John Armstrong ask, "What is art for?" Using this book as our core text for the semester, we will explore de Botton and Armstrong's impassioned argument that art—whether a painting, a sculpture, or even a work of architecture—should move beyond our scholarly approach and serve a therapeutic purpose. We will also investigate the arguments of certain elites in the art world who disagree with or are even offended by de Botton and Armstrong's assertions. In this course, you will keep a journal throughout the semester to record personal and academic reactions to art and to what our readings tell us we should know about art.

Art as Therapy will serve as our model for the way to build an academic argument, especially to say why something matters. The course will culminate in an academic research paper, which we will learn to write in class. Four writing projects that build on each other will produce this research paper: a summary, a synthesis, an annotated bibliography, and the final research paper. These papers will discuss the themes and questions raised in class and will equip you to participate confidently in cultural conversations beyond the classroom.

ENGL 161: The Working Poor

CRN 14384 (MWF 8:00-8:50); CRN 14434 (MWF 10:00-10:50); CRN 14467 (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 (having to do with the working poor!). Please identify (in writing!) the issue at hand, what/who you think the author is responding to, and consider how the author defines/uses major terms such as poverty, work, welfare, etc. This will be part of your journal and will help you move toward your final research portfolio as well as spark class discussions. Our first two writing projects are summary and synthesized analysis essays. You will base these on David Shipler’s *The Working Poor* and the Course Packet, which includes: “The Myth of the Working Poor,” by Steven Malanga; “Taken” by Sarah Stillman (from *The New Yorker* August 2013) “The Working Poor” by Tim Jones; selections from *Nickel and Dimed* by Barbara Ehrenreich; “What a Higher Minimum Wage Does for Workers and the Economy” by Peter Coy and Susan Berfield; “The Minimum Wage Debate” by Kevin Hassett and Michael Strain; “Minimum Wage Madness” by Thomas Sowell and “Raising the Minimum Wage Isn’t Just Good Politics” by Noam Scheiber. The third project is an annotated bibliography and final project outline, and the final research portfolio will be the culmination, in the form of a ten-page paper, of the semester’s inquiries and efforts.

ENGL 161: Examining the Wealth Gap: Writing about Income Inequality
CRN 14451 (MWF 9:00-9:50); CRN 29118 (MWF 11:00-11:50)

Macero, Melissa

By examining current and past discussions surrounding the problem of income inequality, we will attempt to contextualize the growing economic gap within our society. Moreover, we will investigate how the rhetoric involved in these debates has changed throughout the years and what this change reveals about the socio-economic tenor of our contemporary moment. To facilitate our investigation, we will read Joseph E. Stiglitz’s *The Price of Inequality: How Today’s Divided Society Endangers Our Future*, as well as excerpts from other sources dating from the 1970s to today. These other sources may include scholarly publications from several different disciplines, newspaper and magazine articles, and certain trending discussions on various social media sites. Via your engagement with these sources, you will enter into this conversation by forming your own argument concerning the economic, social, and political implications of widespread income inequality.

ENGL 161: Food Matters: Writing about What We Eat
CRN 32289 (MWF 12:00-12:50); CRN 14386 (MWF 1:00-1:50)

Mayo, Russell

“What should we have for dinner?” This is the question that drive’s Michal Pollan’s bestselling book *The Omnivore’s Dilemma*. Pollan investigates what, how, and why we eat—and most importantly, where our foods and eat traditions originate. Pollan’s investigative research uncovers the modern industrial food chain, along with what he calls “our national eating disorder.” The secrets uncovered in Pollan’s book will shock you, and very well may change the

way you think about what you eat from farm to fork. Through this and other readings, you will consider how your health and the health of the planet may be inextricably linked.

This course will appeal to students interested in cooking, science, nature, history, non-human animals, the environment, or those simply love to eat. We will employ Pollan's book as our core text. We will use it as an informative nonfiction piece of journalism, but we will also use it as a model for the way that an author builds an argument while synthesizing research and experience. You will be encouraged to read Pollan and other authors closely, critically, and skeptically, finding ideas to agree and disagree with, while saying something new in a way that matters—this is the essence of academic writing.

All English 161 students hone their writing skills through four major projects that build successively on one another: a summary, a synthesis, an annotated bibliography, and a final research paper. To complement this work, we will examine your own food culture, memories, interests and experiences. We will also find ways to explore Chicago's dynamic food culture. In this first-year writing course, as many of you move from high school into college, it is my hope that this course will help you transition into critical, engaged, mindful scholars—and eaters!

ENGL 161: Writing About Corporations

CRN 14459 (MWF 9:00-9:50); CRN 29119 (MWF 10:00-10:50)

McFarland, Scott

The purpose of English 161 is to bring you 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. During the second half of the semester you'll do independent research on a topic related to our academic conversation. Work group activities will support your 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 some public policy question concerning a particular American corporation or industry.

ENGL 161: Writing Urban Secret Histories

CRN 14432 (MWF 10:00-10:50); CRN 32287 (MWF 11:00-11:50)

Newirth, Michael

This Composition II course focuses thematically on the contested narratives visible in the actual social histories of cities like Chicago and New York. Students will read a variety of texts by writers such as Luc Sante and Marco d'Eramo, while encountering different writing techniques, culminating in an independently researched, thesis-driven 10-page research project. This course

should appeal to students who are willing to engage historical narratives as text evidence, and wish to build their writing skills in terms of logic, clarity, and specificity.

ENGL 161: Mental Illness and the Idioms (or Epidemics) of Distress Course
CRN 14391 (MWF 1:00-1:50); CRN 29121 (MWF 2:00-2:50)

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. You will (or should, if you do the work) develop critical thinking and analytical writing skills in the process of composing several writing projects. You will apply these skills more comprehensively in a final, lengthier research paper, thus inserting your own voice and argument in the larger conversation about these issues.

ENGL 161: Writing about Youth, Music, and Social Crises
CRN 22115 (MWF 3:00-3:50)

Zabic, Snezana

During the first half of the semester, our inquiry as well as your short papers will focus primarily on music youth subcultures in relation to social and economic crises from about 1975 to about 2005. During the second half of the semester, you will write a focused and analytical research project of ten-to-twelve pages in which you will discuss a music scene or style that has emerged in the past ten years. You will learn to: * Develop critical reading and writing skills; * Learn how to better summarize and analyze texts; * Pose productive research questions; * Learn to distinguish between primary and secondary sources; * Make sound decisions about the reliability and appropriateness of sources; * Present your research publicly in the panel form; * Participate in the ongoing debates about music and social crises.

Tuesday/Thursday

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

CRN 14405 (TR 8:00-9:15); CRN 14427 (TR 9:30-10:45); CRN 14389 (TR 12:30-1:45)

Baez, Marc

In *Comedy at the Edge*, Richard Zoglin characterizes stand-up comedy in the 1970s as marking a shift from a primarily impersonal, joke-based entertainment to a more varied and ambitious art invested in personal experience and direct social commentary. Beginning then with this sense of self, we will examine relationships between entertainment and identity in Stand-Up Comedy, Vaudeville, and the Minstrel Show. My hope is that you will not only find a research project that interests you, but that as a writer you will become more attuned to historical context and ways in which history gets written. English 161 is designed to provide you with tools that you will need to engage in academic inquiry. So with this in mind, you will complete four writing projects: Summary (3 Pages); Synthesized Analysis (5 Pages); a Research Proposal including an annotated bibliography (3 Pages); and a final Research project (8-10 Pages). Through the first three writing projects, you will develop skills that will enable you to create a well-organized final research

paper. Each writing project will include at least two drafts, and the final draft for the research project will include a cover letter explaining your major revisions.

ENGL 161: Writing About the Media

CRN 30804 (TR 11:00-12:15); CRN 32291 (TR 12:30-1:45)

Boulay, Kate

In this course, we will follow mass media coverage of the president. As a student, in addition to watching the State of the Union (SotU) address, you will read a variety of current articles, essays, books, opinion pieces, etc. that discuss how the media and the president intersect, interact and for what purposes. You will enter the public discussion by writing about media coverage of President Obama. The course culminates in a research paper on a topic of your choice that addresses some aspect of mass media coverage of the presidency. Work on this paper dominates the final six weeks of the semester. You need not have any background in the study of media and politics in order to enjoy and do well in the course. What is essential is an open mind and some interest in politics. The intersection of media and politics is the backbone of the course. As such it is the prism through which you enhance your skills summarizing, analyzing, and synthesizing arguments; conducting academic research; writing a research proposal; and, drafting and completing a research paper. Readings, writings, class discussion, small group discussion, and individual meetings with the instructor will help you generate a research topic that interests you sufficiently so that you can write a ten-page paper on it.

ENGL 161: Writing About Chicago Architecture

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

Casey, John

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

ENGL 161: Writing the Streets: Rethinking the Youth Gang and Gangsta Culture

CRN 14442 (TR 11:00-12:15)

Castellanos, Jose

Throughout the course, you will grapple with some of the following questions: How do race,

ethnicity, religion and culture influence the formation and maintenance of youth gangs both in the United States? What particular cultural factors act to solidify, maintain and reproduce youth gang identity and membership? What social and economic conditions help to spur gang formation? How do various unsupervised youth peer groups become institutionalized gangs? What viable strategies can be employed to curtail gang membership and incidents of violence? Your inquiry will also respond to broader public conversations about government policies concerning a wide swath of topics from urban development to social welfare. These topics may include urban poverty, housing development, employment opportunity, economic development and inequality, education, law enforcement and criminal justice. You will (a) broaden your knowledge of youth gang culture; (b) examine the broader social and geopolitical contexts in which youth gangs are formed and sustained; (c) explore hip-hop, in particular gangsta rap, as a responsive and transformative vehicle in gang culture; (d) articulate possible directions policymakers can take to lessen gang influence and violence; and (e) have opportunities to hear and engage speakers such as ex-gang members to hip-hop artists. Our main text, one of six required texts, is entitled *A World of Gangs* by UIC professor and criminal justice scholar John Hagedorn. Professor Hagedorn's book looks at gangs from an international perspective. You will also read Reymundo Sanchez's *My Bloody Life: The Making of a Latin King*; a brutal first person narrative of the life of a gang-banger in Chicago. The course will challenge you to think critically by analyzing, synthesizing, and evaluating information. You will share ideas and writing pieces—yours and those of others—often in small and large groups. You will be expected to actively engage in class discussions and to provide honest, helpful feedback during peer review activities.

ENGL 161: The Decline of Men: Writing About Masculinity in the 21st Century
CRN 14381 (TR 11:00-12:15)

Cha, Dongho

English 161 is designed to provide you with the tools that you will need to engage academic inquiry. During the first half of the semester, you will complete three writing assignments in which you will learn to summarize, analyze, and synthesize class readings. In the second half of the semester, you will write a research proposal about one aspect of the course you'd like to research. You will spend the remainder of the semester turning your proposal into a research-assisted essay using the skills we learned in the first half of the semester. You will emerge as an incipient scholar joining the masculinity research community and offering your perspective on many of the pertinent debates in the field. In this course we will examine the subject of the so-called "declining American male." Recent studies in academic journals, magazines, and the mainstream press agree that the American male is in a state of crisis. Rigid definitions of masculinity are outdated and dysfunctional, leading men to a variety of health, economic, and sexual problems, as verified by recent statistical evidence. We will examine the research in a variety of disciplines—psychology, sociology, economics, history, sport, sexuality, and pop culture, among others—and trace the historic roots of contemporary masculinity. In addition, our readings will address several different topics in the masculinity debate, including the nature-versus-nurture divide, the politics of gender, adolescent male development, father-son dynamics, hyper-masculinity in sports, the metrosexual, and cultural constructions of manhood. The central question, as posed by journalist Guy Garcia, is this: can men stop being defensive without going on the offensive? And does the American male have anything to be defensive about? You will be

expected to take into account your own experiences and integrate these into the ongoing masculine narrative of contemporary American culture.

ENGL 161: Academic Writing II

CRN 14382 (TR 12:30-1:45); CRN 26883 (TR 3:30-4:45)

Dancey, Angela

In this class you will explore, through reading and discussion, contemporary debates and conversations in order to identify and develop an academic inquiry and write a well-documented, original research paper that reflects this inquiry. You will produce four (4) writing projects, culminating in a documented research paper. The writing projects are: 1) a summary; 2) an argumentative essay using summary, analysis, and synthesis; 3) a research proposal and annotated bibliography; and 4) a research paper. For the research paper, you will write an original, convincing argument, supported by appropriate evidence and claims. Your paper should not only demonstrate an understanding of the existing public and academic conversations about your topic, but also make a meaningful contribution to this dialogue. You will build skills in writing and inquiry through various activities and reading assignments. The course will challenge you to think critically by analyzing, synthesizing, and evaluating information. You are expected to actively engage in class discussions and to provide honest, helpful feedback during peer review activities.

ENGL 161: Taking Thought: Writing Analytically about Philosophy

CRN 14399 (TR 12:30-1:45); CRN 14383 (TR 2:00-3:15)

Ford, William

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

ENGL 161: Writing about Film in a Historical Context

CRN 14465 (TR 9:30-10:45); CRN 14456 (TR 12:30-1:45); CRN 32295 (TR 2:00-3:15)

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, beliefs, and sensibilities. In this class we will explore the place of film in American society from World War II until the present, investigating how the movies reflect the ways in which our society is changing and the ways in which it remains constant. At the same time, we will use our topic to further develop our skills as writers within an academic setting, working towards our final goal of writing a clear, persuasive, and carefully developed research paper on a topic related to the topic of American film.

ENGL 161: The American (Super)Hero

CRN 26882 (TR 12:30-1:45); CRN 26879 (TR 2:00-3:15); CRN 14428 (TR 3:30-4:45)

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, (super) heroic 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 multiple disciplines, 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, a synthesized 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: Radical Compassion

CRN 14422 (TR 8:00-9:15); CRN 14471 (TR 12:30-1:45)

O’Hara, Mary Ellen

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

ENGL 161: The Language of “Us” and “Them”: Linguistics and Identity

CRN 22117 (TR 3:30-4:45)

O’Neil, Kim

This class is designed to recognize the benefits and advantages of bilingualism, and to serve the needs of bilingual and English language learning students. In this class we will study language

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

ENGL 161: Sustainability: Our Survival
CRN 14398 (TR 2:00-3:15)

Parr, Katherine

We are all aware of impending threats to our survival through climate change, yet there are more subtle forces threatening the human condition. Food, water and soil, energy and trash affect our survival in ways that we take for granted, but we should not. This class will address the issues surrounding our sustainable existence on this earth. To acquire a better understanding of the latest research in economics, society, resource planning, and the environment, we will read from the book *Sustainability: A Reader for Writers*. We will also work closely with the UIC Office of Sustainability to understand, support and assist in the university's mission to create a sustainable environment for our students, staff, faculty, and neighbors.

ENGL 161: The Language of “Us” and “Them”: Linguistics and Identity
CRN 14458 (TR 9:30-10:45)

Petrovic, Robin

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

ENGL 161: Writing Toward a Queerer Nation
CRN 26194 (TR 11:00-12:15); CRN 14390 (TR 2:00-3:15)

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: Give Me a Place to Stand (and I'll Move the Earth): Writing about the Scope and Impact of Mathematics
CRN 14396 (TR 8:00-9:15); CRN 14469 (TR 11:00-12:15); CRN 14472 (TR 12:30-1:45)

Sherfinski, Todd

“Give me a place to stay and I’ll move the earth,” proclaimed the Reverend Al Green on his take of the Gospel standard “Up Above My Head (I Hear Music in the Air).” While it’s clear that Green was quoting the standard, is it possible that Green was referencing more than Gospel? That he was in fact alluding to that great Greek mathematician Archimedes, who claimed that given a lever and a place to stand he could move the earth? Certainly there’s a difference between stay and stand, but the similarity between the terms might give one pause. And that’s the heart of this section of English 161—To pause and consider the presence, impact, and relationship of mathematics to ourselves and the world we’re treading on. Through daily reading and writing assignments, group presentations, and writing projects emphasizing components of academic writing that equip students to engage in independent research, students will learn how to better use summary, analysis, and synthesis in order to write academically. The course also seeks to view academic writing through the lens of mathematics in the hopes that students who see themselves as stronger in one discipline (Mathematics or Composition) at the expense of the other (Composition or Mathematics) might find that their perceived weaknesses are in fact strengths. After all, both Mathematics and Composition are languages and so depend on orders of operations to communicate or make conversation. Both seek to express, question, solve, and perhaps most importantly explain. After all, aren’t mathematical proofs in effect stories? Aren’t stories attempts to explain or tell some truth? And don’t the best stories, in their attempts to express truth invite retellings, entertain a range of interpretations and at least serve as some other to speak back to? Welcome to English 161, where we’ll read close, think free, and with the aid of others make academic conversation.

ENGL 161: The Two (or More) Cultures: How We Think and Write Academically
CRN 14403 (TR 3:30-4:45)

Strunk, Trevor

In 1959, scientist and novelist Charles Percy Snow gave what was to become an infamous lecture called “The Two Cultures,” in which he attacked the deep intellectual division between the arts and the sciences. Two years later, literary critic Frank Raymond Leavis gave yet another lecture critiquing Snow and affirming the distinction between the hard sciences and the humanities. Fifty-some odd years later, the debate still rages, and Curtis White’s *The Science Delusion* charts how the stakes of the debate have shifted through a systemic critique of religion toward a valorization of scientific knowledge as such. White suggests that this movement has impoverished the range of epistemological—or knowledge-producing— methods for understanding the world, and he critiques what he sees as a single-minded approach to critical thought. We’ll interrogate White’s pointed critique, along with those of Snow, Leavis, and the so-called “New Atheists,” neuroscientists, and theologians, among others, in an effort to diagnose what could be seen as the central problem for the contemporary university: how should we think critically, and what are the stakes of the battle between sciences and the humanities? Once you have situated yourself within this body of issues through extensive reading and writing, you will find your own topic of interest. Through your research on this topic, you will not only create a contribution to the larger academic discourse surrounding the question of knowledge in the university, but develop a useful set of skills that will serve you throughout your time in academia and beyond.

ENGL 161: Research, Writing, and the Politics of Parenthood

CRN 14463 (TR 9:30-10:45); CRN 26880 (TR 11:00-12:15); CRN 26881 (TR 2:00-2:15)

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 *Families As They Really Are*, edited by Barbara J. Risman, 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.