

CURRENT COURSE DESCRIPTIONS

*This is an unofficial list of English courses that will be offered in **SPRING 2017**. It is strictly for the use of expanded course descriptions. For the complete official course offerings, please consult the [UIC SCHEDULE OF CLASSES](#).*

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

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

100 Level

ENGL 101: Understanding Literature

CRN: 18933

Days: MWF 8am

[Justin Raden](#)

Literature in Crisis: Why read literature in an age of crisis? After the 2008 financial collapse and in the face of impending climate catastrophe, amid political upheaval and mass migrations, does crisis invalidate the social value of the literary? In this introductory course in Understanding Literature, we will take these questions as our point of departure. We'll read novels from a variety of periods and countries in an attempt to think crisis through them. Beyond merely valorizing the study of literature, our agenda will be to read primarily novels—with a few brief encounters with poetry and the short story—and think about what they can tell us about crisis as a concept. Given that our conception of crisis is bound up with cultural narratives that we take for granted, might literature be an effective space for problematizing those narratives? Some of our texts will make fairly direct interventions into a crisis—particularly financial and ecological—and others will come at the problem more obliquely. Through discussion and short presentations, we will aim to refine our understanding of crisis and literature's relationship to it.

ENGL 101: Understanding Literature

CRN: 18937/18938

Days: TR 12:30-1:45

[Todd Sherfinski](#)

Shall We Go, You and I, Into the Transitive Nightfall of Diamonds? Let's come clean. You're looking for a Rate my Professor friendly course that suits your schedule. I'm looking for students tired of clichés—think outside the box—and are curious about the perimeters, parameters, and materials that such boxes are made of, how these boxes configure our interpretative strategies, and how these strategies can be used to explore what is in the box before being so quick to exit it. This course will focus on understanding literature by considering what we call literature and the ways in which we approach literature; which is to say “all interpretation is misinterpretation.” But that's a sucker punch. If you register for this course expect to read some, write some, learn some about how we as communities—you, your classmates, and I-- arrive at meanings of texts. Yes. There will be work. But this work is geared toward understanding and applying interpretative strategies to texts both in and beyond the course. If you're looking for questions more than answers, if you're looking for a discussion based course that seeks to appreciate a wide range of authors, genres, and subjects and examines what literature has anything to do with “real” life, if you're looking for a course that emphasizes making—from interpretations to

objects requisite to supplement group presentations—register for this course.

ENGL 101: Understanding Literature

CRN: 29112/ 29113

Days: TR 11:00-12:15

Vainis Aleksa

Literature is art made out of words and stories. Good writers manage to give many purposes to their writing: they share deep experiences, move us to imagine life through the eyes of others, and offer us opportunities to experience language afresh as something painful, beautiful, captivating, and powerful. Literature can be psychology, fortune-telling, linguistics, good story telling, philosophy, form, memorable phrases, therapy, and political science all rolled into one. Literature can be the least expensive way to travel, the safest way to take a risk, an opportunity in our busy lives to inhabit worlds not our own. Come join us! You will read and select your favorites from the 2016 editions of Best American Short Stories, Best American Science Fiction & Fantasy, and Best American Essays. Then we will walk slowly through the imaginative and realistic world set up in Sudan by Leila Aboulela in her novel *Lyric's Alley*. We will end the semester with John Edgar Wideman's striving to make sense of life as a professor and writer who has a brother in jail in his book *Brothers & Keepers*. As a treat, we are going to have two living poets visit our class to read a poem and discuss their writing process. Course work will include weekly written responses, the creation of your personal anthology, and a final project where you can choose to imitate one of the authors, do a case study about fellow students' experiences with literature, or send a letter to one of the writers we read.

ENGL 102: Introduction to Film

CRN: (35291) / (39592)

Days: M: 3-4:50pm; W: 3-5:45pm

[Neri Sandoval](#)

This course is an introduction to the history of cinema and film studies. Our textbook is entitled, *Film Art: An Introduction* by David Bordwell and Kristin Thompson (10th edition, 2012). We'll also be sure to review early experimentations, the rise of the director, the silent era, the coming of sound, cartoons, some international films, the second coming of sound, and the digital turn. Exact films and precise directors are still under consideration, but D.W. Griffith, Robert Weine, Charlie Chaplin, Walt Disney, Kurosawa, Jean-Luc Godard, the American avant-garde, and George Lucas are probable features.

ENGL 102/MOVI 102: Introduction to Film

CRN: 27619 (ENGL) / 27647 (MOVI)

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

[Robin Grey](#)

“East Meets West” In this introduction to film, students will learn the vocabulary and terminology for viewing and analyzing films. The emphasis of this particular course will be on comparing Western (American, British, German) films and their genres with Eastern (Japanese) films and its (Japanese) associated genres including: ghost and ancestor presences, anime, samurai films, erotica, madness, and social commentary on World War II. On Tuesdays we will screen films and discuss some of the elements of film (narrative elements, setting, camera angles, sound, production techniques, and innovations in those techniques, as, for example, in anime) as

well as the cultural dimensions and cinematic influences that shape the films via the director and cinematographer. Often films will be paired in subsequent weeks based on narrative technique (for example, Christopher Nolan's *Memento* with Kurosawa's *Rashoman*), or upon certain genres such as "jidai-geki" (exotic adventures, heroic action, and period settings, as in Lucas's *Star Wars* paired with its known inspiration Kurosawa's *The Hidden Fortress*.) On Tuesdays, when we screen films, it is mandatory for students to attend for the full screening. On Thursdays we will discuss and write about the particular film of that week or compare Eastern and Western renditions of two films. Again, attendance is mandatory. Students will learn to view films with new perspectives, noting stylistic choices and cultural expectations in two different hemispheres, and over time. Among the Japanese directors we will watch films by Kenji Mizoguchi, Akira Kurosawa, Kaneto Shindo, Masaki Kobayashi, Yashujiro Ozu, among others. Since Japanese films will be shown in the original language, you will need to get used to reading subtitles. Some films from the West will include *Chinatown* and *Blade Runner* (American), *Brazil* (British), and *Metropolis* (German). You should be taking notes during the films to refresh your memory when it comes time to write about the film. I will be dividing the course into half with roughly half the films from Western society and the other half will be from Japan. Requirement: A series of two-page "reaction papers" (typed) on specific films and the chosen terms or techniques used in the film. A 5-page paper, and a midterm (on cinematic terms) and final exam. Text(s) to be decided.

ENGL 104: English and American Drama

CRN: 29789

Days: TR 11:00 - 12:15

[Aaron Krall](#)

This course will be an opportunity to examine the ways plays represent the world and the role theatre continues to play in the twenty-first century. We will focus on strategies for critically reading and writing about English and American drama through an analysis of plays by playwrights including Susan Glaspell, Sophie Treadwell, Eugene O'Neil, Samuel Beckett, Wole Soyinka, Caryl Churchill, and August Wilson. In addition to reading drama as literature, we will consider the relationships between written texts and live performances through projects involving acting, directing, design, as well as literary criticism. We will also explore the social contexts for plays by reading theatre history and dramatic theory, including pieces by Aristotle, Artaud, Brecht, Stanislavski, and others. In this way, the literary texts and techniques of playwrights will be complicated by the performers, theatres, critics, and audiences that shaped their production.

ENGL 105: English and American Fiction

CRN: 14332/20924

Days: MWF 10:00-10:50

[Dongho Cha](#)

This course will examine the relationship between late twentieth-century American and British Literature in a comparative framework, using the World Economic System as a geopolitical focus. We'll deal with the issues of form, affect, cognition, and intention, as well as imperialism, postmodernity, immigration, and (trans)national identity. Students will practice engaging with the discourse surrounding literary realism and post(or post-post)modern fiction in their own

critical responses to both the primary texts and scholarly articles. This course will have a substantial writing component as well as both a midterm and a final exam.

ENGL 105: English and American Fiction: The Maximalist Novel

CRN:

Days: MWF 1:00-1:50

[Joseph Tabbi](#)

Reading and analysis of representative selections from a variety of periods and forms in fiction. Close reading of selected passages from the 'maximalist' novels of John Dos Passos, Don DeLillo, Thomas Pynchon, Zadie Smith, Jeanette Winterson, and David Foster Wallace. Students will be asked to read one of these fictions in its entirety for more extensive treatment in a final paper, to be drafted in stages through the course.

ENGL 105: Introduction to English and American (Surrealist) Fiction

CRN: 20941/14333

Days: T/R 2-3:15 (Lincoln Hall 305)

[Jennifer Rupert](#)

If civilization persists on its disastrous path—denying dreams, degrading language, shackling love, destroying nature, perpetuating racism, glorifying authoritarian institutions (family, church, state, patriarchy, military, the so-called free market), and reducing all that exists to the status of disposable commodities—then surely devastation is in store not only for us but for all life on this planet. Effective ways out of the dilemma, however, are accessible to all, and they are poetry, freedom, love, and revolution.

Penelope Rosemont on the (continuing?) project of the international Surrealist movement.

The surrealists believed in the power of desire to transform consciousness. As they saw it, the recognition of the erotic in everyday life had the power to transform the world. Through the concepts of l'amour fou (mad love) and convulsive beauty, they forged subversive identities and explosive art forms. In their sometimes shocking and often challenging works, the surrealists strove to represent the arousal and renewal of desire. In doing so, they aimed to express their ideal visions of a free, just, and moral society.

In this section of ENGL 105: An Introduction to English and American Surrealist Fiction, we will explore how this international artistic and intellectual movement asserted itself in the works of English and American writers who were not only seduced by the strangeness of surrealist forms but also compelled by the ethical worldview surrealists established in direct opposition to twentieth-century forces of fascism.

In order to best see the contribution surrealism has made not only in the realms of literature and visual art but also in the realms of political and philosophical thought, we will be using the recently published collection, *The Surrealism Reader: An Anthology of Ideas* (U of Chicago P, 2016), as our starting point.

Other readings-- works of theory, fiction, and poetry-- and IMAGES will be compiled in a modestly-priced course packet available through the UIC Office of Publications during the first

week of the term. One or two short novels will be available through the UIC bookstore and on-line booksellers.

ENGL 107: Introduction to Shakespeare

CRN: 25568/25569

Days: MWF 9:00-9:50 AM

[Jeffrey Gore](#)

Sub-titled “Remaking Shakespeare,” this course will focus on issues of remaking in Shakespeare’s works, from the time they were written to our own present day, when they continue to be remade on both stage and screen. It is well known that Shakespeare drew most of his plots and characters from classical and contemporary sources, but in remaking them as his own, he also pushed the boundaries of how comedies and tragedies might tell a story or help us to understand the human experience. Conceived during the time many scholars call the “early modern period,” Shakespeare’s works take head on issues we face today, such as race, sexuality, gender, imperialism, and government surveillance. There are more filmed versions of Shakespeare’s writings than those of any other author, and many students find most exciting how watching video versions of plays – in settings ranging from classical Rome to modern Manhattan – make the words “come alive” and challenge us to understand worlds that are both strangely familiar and different from our own.

ENGL 107: Introduction to Shakespeare

CRN: 29790/29791

Days: TR/3:30-4:45

[Gary Buslik](#)

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

ENGL 108: Literature and Environment(s)

CRN: 19653

Days: MWF 12:00-12:50 PM

[Corbin Hiday](#)

In this course we will examine intersections between “literature” and “environment,” taking 19th century British novels as our starting point with the hope of identifying potentially fruitful sites of interrogation and critical engagement particularly relevant to our contemporary moment of climate change and ecological crisis. We will attempt to contextualize our current moment through examining processes that were foundational to the nineteenth century, a moment of widespread expansions of industrial technology and extractive fossil-fuel practices. Some questions we will examine throughout the course include: how do novels imagine and construct environments? Are we able to interrogate intersections between the ways in which natural environments affect our reading environments? How is the notion of a “natural environment” already imagined as problematic within the nineteenth century British novel? If we now live in a post-“Natural” world, what imaginative possible worlds and spaces do novels offer us?

Importantly, we will trace connections and disconnections across different imagined environments within the novels, including urban, rural and colonial spaces. Authors may include: Mary Shelley, Emily Bronte, Charles Dickens, Thomas Hardy, Olive Schreiner, Joseph Conrad, and Robert Luis Stevenson.

ENGL 109: American Literature and American Culture

CRN: 24548

Days: MWF 2-2:50

[Mary Hale](#)

American Literary Hustles: the Long Con in the Long 19th Century. One of early America's most famous myths involves George Washington and a chopped down cherry tree, in which young Washington is reported to have honestly confessed, "I cannot tell a lie." Historians, however, believe this legendary tale was in fact invented by one of George Washington's biographers. Despite the story's own dubious relationship to the truth, it was thought to contain a fundamental lesson and was passed down to children in painting and primer for centuries. From this didactic fib to later incidents, such as Jay Gatsby's neighbor Nick Carraway's laughable pronouncement that he is "one of the few honest people he has ever known," American storytelling has long had a complex relationship to the truth. In this course, we will consider the form of stories told to deceive. We will look at characters that craft schemes and hatch plans. We will consider who the audience for such stories is meant to be—do these literary hustlers intend to dupe their readers, do they bring their reader in on their plots with an ironic wink, or do they ask their reader to perform a certain kind of reading to untangle the import of truth and lie? We will ask what these stories can teach us about how we make a buck, how we cast a vote, and how we get a laugh. We will situate them in their historical contexts and ask what the social function of these popular tales might be, and when the spinning of narrative yarns could be a tool for political resistance or action. We will also put these readings in terms of debates surrounding the distinction and categorization of terms such as: fiction and non-fiction, news and narrative, memoir and novel. If the humanities are about the search for fundamental truths about ourselves, in this class, we will develop close reading skills so that we might ask—what truths can we find in our lies? Readings will include works by Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Louisa May Alcott, Mark Twain, Frances Harper, Kate Chopin, and Charles Chesnut.

ENGL 109: American Literature and American Culture

CRN: 22523 / 24546

Days: TR 9:30-10:45 am

[Terrence Whalen](#)

Tough Girls in American Literature. In recent mass culture, there has emerged a relatively new type of heroine, which for lack of a better phrase we shall call tough girls. The type seems to be everywhere in popular film and literature, from Ripley in the Alien films to Arya in Game of Thrones to Katniss in The Hunger Games. This course will explore the meaning and significance of this phenomenon. Texts include works by Louisa May Alcott, Mark Twain, Daniel Woodrell, Suzanne Collins, Ben Tripp, and Harriet Beecher Stowe. Assignments include two short papers, exams, written preparation, possible random quizzes, and class participation. Attendance is expected; reading is mandatory.

ENGL 111: Women and Literature

CRN: 14584

Days: MWF 10 - 10:50

[Mary Anne Mohanraj](#)

In this course, we will read literature which explores questions about gender and identity, about women's roles within the family and community, and about how women have been perceived culturally and historically; we will also examine the writers' artistic concerns, themes, images, and metaphors. By the end of the course, you should be able to demonstrate knowledge of the texts, the authors, literary and social movements that produced them, and the elements of those texts, such as symbols, themes, and points of view. Texts will include Shakespeare's *Macbeth*, Alcott's *Little Women*, Millay's poetry, Atwood's *The Handmaid's Tale*, and Satrapi's graphic novel, *Persepolis*, among others. Evaluation methods will include quizzes and exercises, one short paper, a mid-term exam, and a final paper.

ENGL 113: Introduction to Multiethnic Literatures in the United States

CRN: 14340

Days: TR 02:00 PM -- 03:15 PM

[Christopher Findeisen](#)

Black Voices / Black Lives: This course asks two fundamental questions about multiethnic American literature. The first question concerns the relationship between the author's racial identity and the text: What makes ethnic literature ethnic? Put differently, we might ask whether it is the racial identity of the author, the particular historical situation into which the text is created, or the genres, tropes, and themes that define ethnic literature. The second question concerns the relationship between words and other words: What makes some texts "literature" as opposed to other texts? Taken together, these questions will form the core of our inquiry and will serve as the introduction to major debates within the field of multiethnic American literature. Possible authors include Frederic Douglass, Sutton Griggs, W.E.B. Du Bois, Richard Wright, Zora Neale Hurston, James Baldwin, Toni Morrison, Claudia Rankine, Percival Everett, and/or Ta-Nehisi Coates.

ENGL 114: Introduction to Colonial and Postcolonial Literature

CRN: 29792

Days: MWF 11:00-11:50

[Gina Gemmel](#)

English 114 seeks to familiarize students with the interlinked phenomena of colonialism and post-colonialism through examining literary representations of them both. We will consider the ways in which colonialism has played out in a variety of locations, including Africa, South Asia, and the Caribbean, beginning with characteristics and motivations of colonization, anti-colonial movements, the moment of independence, and life after colonization. We will discuss the similarities between historical events in these locations while also respecting their vast differences. Our readings over the course of the semester will necessarily require us to examine the political situations that inform the texts we read. A larger goal of the course will be to prepare you to make analytical claims about fiction. You will be expected to practice this skill in our class discussions and then you will demonstrate your abilities in writing, through two take-home essay exams and one longer essay on a topic of your choice. These writing projects will provide you an opportunity to take the ideas you've come up with in class discussions and explore them in greater depth. In recognition that writing a literary analysis is a complex task, I

will support you throughout the writing process with feedback and individual conferences. Your participation in our class discussions and small group discussions will be critical. Participation will represent a significant portion of your grade, so you should be comfortable sharing your ideas with your peers.

ENGL 115: Understanding the Bible as Literature

CRN: 30508-30509; 30512-30513

Days: MWF 9 am - 9:50 am

[Scott Grunow](#)

This introductory class presents a literary perspective on the Bible. Texts from the Bible will stand at the center of our analysis, while an accompanying textbook will help us to contextualize Biblical materials within history and culture. As we place Biblical texts in their historical and cultural contexts, we will read the Bible as a literary work that was written from specific social situations, written in various genres that use specific language and imagery, and produced consequences for the audiences at the time it was written. We will focus on variations of themes that connect the Hebrew Bible (“Tanakh”)/Old Testament and the New Testament, such as creation, birth, the hero, the journey, the Torah, the Deuteronomistic history, suffering, dissension in the community, holiness, mimetic desire, the scapegoat (applying the theories of Rene Girard), and the apocalypse. Overall, we will come to understand the Hebrew Bible/Old Testament and the New Testament as distinct yet connected bodies of literature that respond to specific historical and cultural situations, and how the authors of the New Testament employed themes from the Hebrew Bible to articulate their experiences of Jesus and his teachings. Students will produce, as analytical responses to the readings, several in-class essays and four short formal essays.

ENGL 117: Introduction to Gender, Sexuality and Literature

CRN: 37874

Days: T/R 12:30-1:45

[Robin Gayle](#)

What is contemporary feminism? This course aims to introduce you to feminist and queer literary theory, followed by an extensive examination of several texts from established and/or emerging writers in which questions of gender and sexual identity dominate the text. To begin, we will read essays by prominent feminists and queer theorists to learn how writers have re-imagined and reclaimed feminist and queer identities over the past 30 years. Then, we will read survivor poetry, wherein we will examine how womyn use literature as a means to carve out their unique identities despite pressure to conform to heteronormative, patriarchal dictates. Finally, we will investigate if feminism and queer theory are becoming more mainstream by reading two award-winning contemporary novels. This course does not assume any prior knowledge or experience with feminism, queer theory, and/or the application of these theories to literature. Instead, the goal is to understand how feminist and queer literary criticism—combined with open, frank communication with classmates—can ultimately develop your own critical ability to address issues of gender and sexuality both in academic papers and everyday life. Authors will include Adrienne Rich, Hanne Blank, Chimamanda Ngozi Adiche, Rupi Kaur, Andi Zeisler, Cleste Ng, Ottessa Moshfegh, and others.

ENGL 117: Introduction to Gender, Sexuality and Literature

CRN: 22168, 22169

Days: MWF 9:00 AM-9:50 AM

[Jocelyn Eighan](#)

In *Staring: How We Look*, Rosmarie Garland-Thomson contends, “Extraordinary-looking bodies demand attention. The sight of an unexpected body—that is to say, a body that does not conform to our expectations for an ordinary body—is compelling because it disorders expectations” (36). This course examines extraordinary, “non-normative” bodies in Western culture and literature. With Thomson’s observations in mind, we will focus our inquiry on bodies that are commonly rejected, stigmatized, or perceived as “other.” We will be particularly concerned with the ways in which gender and sexuality intersect with a variety of literary forms, especially fiction and literary theory. Emphasis will be on close reading, analysis, critical discussion, and formal writing.

ENGL 120: Film and Culture

CRN: 30507

Days: M 3:00-5:45 p.m; W 3:00-4:50

[Angela Dancey](#)

This course examines the relationship between film genre and gender, both in terms of representations of masculinity and femininity in genre films (as well as intersecting categories of race and class), and the extent to which certain genres are gendered (the “chick flick” vs. the action movie, for example). Film categories to be studied include melodrama, horror, film noir, screwball comedy, and science fiction, with representative films from different time periods and cultural contexts. Readings include relevant scholarly and popular articles. Assessment is based on quizzes, exams, and short papers; note that attendance is required.

ENGL 122: Understanding Rhetoric

CRN: 27463

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

[Mark Schoenknecht](#)

In the 4th Century BC, Aristotle famously defined rhetoric as “the faculty of observing, in any given case, the available means of persuasion.” He saw the usefulness of rhetoric in helping us arrive at solutions to the kinds of problems that couldn’t be solved using exact knowledge. Aristotle’s teacher Plato, who thought of rhetoric as the “art of enchanting the soul,” had other ideas. He condemned rhetoric (or “sophistry”) for its ability to steer people away from the truth by making the non-real appear real. While many new conceptions of rhetoric have been introduced in the years since Plato and Aristotle roamed the halls of the Lyceum, no definitive consensus about what constitutes “rhetoric” has yet been reached. Given this messy history, how should we understand the notion of “rhetoric” today? In what ways has rhetoric influenced the social spaces we inhabit? And why might studying this be useful?

In an effort to address these questions, our course will begin by exploring some general theories of rhetoric as both a discipline and a practice. We’ll read a variety of commentaries and canonical texts, paying particular attention to the way certain key terms and themes arise out of the history of rhetorical theory. About halfway through the semester, we’ll start looking at contemporary rhetorical scholarship that takes up issues of political economy (defined as the

study of the relationship between individuals and society, and between markets and the state). Throughout this phase of the course, we'll want to highlight the ways the key terms and themes we identified earlier are taken up in present-day rhetorical discourse. In doing so, we hope to not only arrive at a better understanding of rhetoric and its relevance to our lives, but to develop transferable capacities in reading, writing, and public speaking.

200 Level

ENGL 200 Basic Grammar

CRN: 26085/27465

Days: TT 12:30-1:45 pm (26085); TT 9:30-10:45 am (27465)

[Katherine Parr](#)

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

ENGL 200: Basic Grammar

CRN: 35294

Days: MWF 12:00-12:50

[Robert R. Romeo](#)

English 200 is a study of the different forms and functions of English grammar. We will study the patterns, relationships and structures upon which the English sentence is built and how those elements create meaning. By working with these tools, you will develop a deeper knowledge of the components and patterns of English grammar. You are expected to learn the terminology associated with this discipline.

Non-Native speakers are welcome. In the past, multi-lingual students have done quite well.

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

CRN: 33188

Days: T/Th 11:00 AM-12:15 PM

[Cecilia Villarruel](#)

This course will examine various forms of creative nonfiction: personal essay, memoir, lyric essay, humor writing, and travel writing among others. We will take the self as the point of departure and move out into the world from there, examining how the personal and the public intersect while cultivating our personal perspectives and interests. No book is required; we will use a course packet with nonfiction from Barbara Ehrenreich, Eula Biss, Judith Ortiz Cofer, Richard Rodriguez, and John McPhee among others. The first half of the semester will focus on craft while the second will focus on producing your own creative nonfiction pieces.

ENGL 202 Media and Professional Writing

CRN: 29938

Days: M/W/F 1-1:50 pm

[Jay Shearer](#)

In this course, you will develop a fresh perspective on—and skills regarding—writing for media (print & online) and the basic principles of journalism and publicity. 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 and PR to blogging and feature writing—and eventually produce a writing portfolio (as presented via links on your personal web page), preparing you for internship and employment opportunities to come. This course is the prerequisite for Engl 493, the English Internship in Nonfiction Writing.

ENGL 202: Media and Professional Writing

CRN: 38535

Days: TR 12:30-1:45

[Margena A. Christian](#)

This course prepares you for print and online media along with professional writing. Multiple aspects of media and communications will be examined—from journalism to company PR—through writing, reading, researching, interviewing, and discussing how to analyze and construct work in these industries. A portfolio, presented via links on a personal web page, will be produced at the end of the course. English 202 is the prerequisite for English 493, the English internship for Nonfiction Writing. Media and Professional Writing will prepare you for internship and employment opportunities in this field, because the course will reflect writings in the professional workplace. Extensive computer use will be required.

ENGL 202: Media and Professional Writing

CRN: 14482

Days: MWF 11-11:50

[Gina Frangello](#)

Professional Writing is a term that can be hard to define, as it is part of an ever-changing media landscape that, at one time, was comprised mostly of traditional journalists writing for newspapers and print magazines. Now, when new media outlets are emerging online at the speed of light, yet major newspapers are declaring bankruptcy and magazines closing down, what does a career in “professional writing” look like? In this course, we will attempt to integrate the old and the new for a full survey of what the professional writing world means today for a new college graduate. While we will mainly examine the field of journalism/news, we will also explore other exploding contemporary forms, such as the personal essay and blogging, and take forays into various other careers that demand extensive writing: advertising, marketing, even acting as a literary agent, editor or translator. We will move back and forth between a traditional (though contemporary) textbook on news reporting and writing, to more specific and specialized case studies and in-class guests, from literary interviews to press releases to book and film reviews. Through presentations and practice in trying your hand at various types of professional writing, you will master new writing skills that can give you a sense of prospective writing-related careers, and that will aid you no matter what field you find yourself in post-graduation.

ENGL 210: Introduction to the Writing of Poetry

CRN: 14486

Days: MWF/2:00-2:50 PM

[Tara Betts](#)

This course serves as an introduction and immersion in the craft of writing and disseminating poetry. During the course of this class, you will be reading and discussing the work of published and performing poets. We will consider a diverse range of poets from various schools and aesthetics in order to investigate the possibilities of formal, free verse, narrative, and experimental poetry. In order to excel in this class, you will be expected to submit your own writing and be open to criticism and feedback. Students will submit written responses to readings throughout the semester and plan at least one on-campus reading. A brief essay will serve as the mid-term. A portfolio of 10-12 poems will serve as the final exam. Since there will be presentations and in-class collaboration, this entails active participation, completing the assigned readings, and regular attendance.

ENGL 210: Introduction to the Writing of Poetry

CRN: 11487

Days: TR 2:00- 3:15

[Annah Browning](#)

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

ENGL 212: Introduction to the Writing of Fiction

CRN: 22214

Days: MWF, 9:00-9:50

[Ekaterina Kulik](#)

This course will introduce you to the fundamentals of fiction writing, which means that we will work on developing and improving your reading and writing skills. We will spend the first half of the semester reading a number of short stories and excerpts from longer works of fiction. Examining these works will allow us to explore the repertory of techniques, styles, and devices that fiction writers employ. In order to master fiction writing techniques, you will complete a series of short writing exercises (2-3 pages each) as well write two stories (5-7 pages) and one longer (10-12 pages). Other assignments will include reading responses, in-class writing, and critiquing each other's work.

ENGL 212: Introduction to the Writing of Fiction

CRN: 14488

Days: MWF 12-12:50

[Gina Frangelo](#)

In this class, you will learn the basics of writing fiction and acquire a common language for discussing and critiquing both peers' and published works of fiction. The first seven weeks will focus on the acquisition of craft skills, using Janet Burroway's *WRITING FICTION: A GUIDE TO NARRATIVE CRAFT* and links to short stories and craft essays online that will be used to facilitate discussion of specific skills such as character development, writing summary vs. scenes, mastering point of view, and using setting and significant detail to deepen your writing. We will read "as writers," taking apart the fiction we discuss to see how it works. There will be short in-class and take-home writing assignments, as well as quizzes on the topic of that week's reading (i.e. point of view). From the eighth week on, we will move away from outside texts and focus on student work-in-progress. You will "workshop" (offer group feedback on/criticism of) each others' short fiction, utilizing the skills learned in the first half of the course. Two stories and one revision will be required of each student (the revision will not be workshopped.) You will also serve as the "Primary Critic" for two peers' work, and are responsible for active verbal participation during group discussions. Discussions of the contemporary publishing and critical climate will also be incorporated into the course, to provide students with a context of the current literary landscape.

ENGL 212: Introduction to the Writing of Fiction

CRN: 14489

Days: TR 12:30-1:45

[Alexander Luft](#)

This course is devoted to two intrinsically related activities: reading the works of established writers and writing our own fiction. We will be reading selections from *The Best American Short Stories 2016* to get a better idea on the kinds of stories that are successful in the current arts climate. Junot Diaz is this edition's editor and has picked a diverse group of stories and writers. In the second half of the course, we will apply the lessons of our reading to developing our own short stories. We will position ourselves as both writers and critics in workshop sessions with the aim of helping every writer improve his or her work.

ENGL 222: Tutoring in the Writing Center

CRN: 34690

Days: WF, 10:00-10:50

[Gregor Baszak](#)

This course will help to prepare you to become a tutor in the UIC Writing Center. We will meet twice a week for class. You will also be required to work (unpaid) in the Writing Center for two hours per week as writing tutors. In our class meetings, you will engage critically with writing center theory, but also put theory to practice in developing respectful, collaborative, and effective tutoring strategies. Activities include: observation of experienced tutors in 1:1 sessions and group work; cross-tutoring; participation in class discussions and presentations; reflections on tutoring sessions, aided by transcription and discourse analysis; weekly reading and writing assignments on, among other things, current tutoring research, diverse learning styles, the use and function of directive and non-directive tutoring styles. We will also discuss how to make the Center a welcoming and accommodating space for all writers. For our final project, you will be assigned in groups to prepare a panel discussion on selected topics from our class discussions.

You will prepare written opening remarks and engage in an open audience Q & A where you will reflect on the ideas you have encountered throughout the semester.

ENGL 222: Tutoring in the Writing Center

CRN: 33184

Days: W 3:00 - 4:30

[Russell Mayo](#)

English 222 is an intensive reading and writing course that will help prepare you to become a tutor in the UIC Writing Center. Students will not only engage critically with writing center theory, but also put theory to practice in developing respectful, collaborative, and effective tutoring strategies. We will meet twice a week for class. In addition to our class meetings, you will be required to work (unpaid) in the Writing Center for two hours per week. Attendance and punctuality are requirements for both class and tutoring.

Activities will include: observation of experienced tutors; 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 ideology, culture, and power in education. Course readings will involve important texts in writing center theory and praxis matched with UIC's Writing Center publications: our Handbook, "Working with Writers," and selections for our magazine, "Through the Glass." For our final project, the class will work collaboratively to design, implement, analyze, and report on an abbreviated qualitative research project about the Writing Center.

ENGL 222: Tutoring in the Writing Center

CRN: 14495

Days: T 3:30 pm - 5:00 pm

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

CRN: 14589/14590

Days: MW 3:00-4:50

[Martin Rubin](#)

An overview of the modern era of film history, with 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 DeSica, the early American avant-garde of Deren and Anger, the European art cinema of Bergman and Fellini, the rule-breaking French New Wave of Godard and Truffaut, the immediacy-seeking Cinéma Vérité movement of Drew and Pennebaker, the identity-building African cinema of Sembene and Mambéty, the revolution-spawned cinemas of Cuba and Iran, and the technically innovative blockbusters of Coppola and Spielberg. Course requirements include regular written responses, a midterm exam, and a final exam.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 32435, 32436

Days: MWF, 12:00-12:50

[Christina Pugh](#)

What goes into the writing, and the reading, of literary criticism? In this introduction to literary study and critical methods, we will discuss the ways in which a work of literature can generate multiple critical readings. We'll also consider how we can judge the viability of those readings and create our own counter-arguments based on strategic presentation of textual evidence from the literature itself.

The course is conceived as an active dialogue between literary and critical texts, so we will begin by thinking through the particularities of the "literary," especially as these apply to the reading and analysis of poetry as such. Later in the course, we will also discuss how we can engage criticism that is not specifically literary in its focus based (e.g., Louis Althusser's "Ideology and Ideological State Apparatuses"), as well as the ways in which the distinction between "literary" and "critical" works can fruitfully break down.

This semester, our selection of readings may include poetry by Matthew Arnold, Emily Dickinson, Wallace Stevens, Elizabeth Bishop, and Cecil Giscombe; fairy tales by the Brothers Grimm and others; a novel by Nella Larsen, and criticism by Helen Vendler, W.J.T. Mitchell, James Kavanagh, Louis Althusser, and others. This course is conceived as a seminar; class discussion will therefore be paramount here. Students will write short papers and a longer, integrative final paper.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 33306

Days: MWF 10:00-10:50

[Chris Glomski](#)

As a gateway course to the major in English at the University of Illinois at Chicago, the main objective of English 240 is to provide an overview of the methods of literary and cultural theory and criticism that you will come in contact with and utilize as serious students of literature and culture. Thus, this course is meant to be an introduction in how to read and write critically about literature and other cultural productions using multiple theoretical perspectives. As students

acquire more knowledge about critical methods, they will aim to become more adept not only at investigating issues of form and interpretation but also applying various strategies of rhetorical analysis. Although the course is conceived as a window into majoring in English, I am expecting that my students, no matter what their primary area of study, will gain a great deal by learning to look at various kinds of texts, both literary and popular, through the multiple critical lenses we will explore. Prerequisite(s): Completion of the University Writing requirement or concurrent registration in ENGL 161 or 171. Recommended background: 3 hours from ENGL 101-123.

ENGL 240: Introduction to Literary Study and Critical Methods

CRN: 29936/29937

Days: TR 11-12:15 pm

[David Schaafsma](#)

Madness: A Literary Study

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 in particular. What is a witch? Does Lady Macbeth “lose her mind”?) in and through a variety of texts. In what ways is faith or the spiritual (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 we will also read selections from Sigmund Freud, and Michel Foucault’s *Madness and Civilization*. Literary texts in a variety of genres may include Shakespeare’s *Macbeth* (or possibly *Hamlet*, or *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 will have a lot of fun along the way.

ENGL 241: English Literature I: Beginnings to 1660

CRN: 14497

Days: M 11:00-11:50 am

[Alfred Thomas](#)

This course provides a comprehensive survey of the most important literary works of English literature from the Anglo-Saxon heroic epic "Beowulf" to John Milton's religious epic "Paradise Lost." Between these masterly works of the human imagination stretches an extraordinary list of literary achievements written in English, Anglo-Norman (the insular dialect of French) and Latin: Geoffrey of Monmouth's monumental "History of the Kings of Britain," a pseudo-history of pre-Anglo-Saxon Britain which introduced to the world the mythic figures of King Arthur and King Lear; the Anglo-Norman "Lays" of Marie de France, one of the earliest women writers; the anonymous Arthurian romance "Sir Gawain and the Green Knight"; "The Canterbury Tales" of Geoffrey Chaucer; the moving morality play "Everyman" about a rich merchant forced to confront his mortality; Christopher Marlowe's timeless "Tragedy of Doctor Faustus"; and Shakespeare's great comedy "Twelfth Night" and tragedy "King Lear" as well as his immortal sonnets.

ENGL 242: A History of English Literature II, 1660-1900: Materialisms

CRN:14507

Days: MW 10:00-10:50 lecture; F discussions

[Anna Kornbluh](#)

This course surveys the development of genres and the innovation of forms across two and a half centuries of British literary history, from the Restoration through the Victorian era. We will situate literary forms and themes in relation to a broad cultural and historical context including the decline of monarchy and the rise of democracy, the expanse of global trade and capitalism, and the rise of materialisms. To balance the historical and generic breadth of the course content, we will emphasize techniques of "close reading" to carefully appreciate the specific formal strategies involved in writing poems, plays, or novels.

ENGL 243 American Literature: Beginnings to 1900

CRN: 37876

Days: MW 12:00-12:50

[Peter Coviello](#)

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 243: American Literature (Beginnings to 1900)

CRN: 36680/36681

Days: TR, 2:00-3:15 pm

[John Casey](#)

American literature cannot easily be separated from the social and political history of the United

States. Authors in the United States have long worried not simply about the artistic merits of their works but also about the role their narratives would play in shaping how readers understood what it meant to be “American.” In this course we will examine a wide variety of authors, starting with the pre-national period and ending in the years leading up to the First World War. Given the enormous amount of time this class covers, the readings are designed to introduce you to the widest possible variety of writers, genres, and themes. Although each author and text will present unique issues for discussion, each will share an obsession with defining their place and that of their craft within the national imagination. You will be invited through class discussions to consider how these writers differ in their understanding of what it means to be a writer of American literature as well as what each author has in common. In addition to the readings and class discussions, there will be weekly reading quizzes, a midterm, final exam, and a short final paper. Details for each of these assignments can be found in the course syllabus.

ENG 243: American Literature: Beginnings to 1900

CRN: 29796, 29797

Days: TR 11:00-12:15

[Mark Chiang](#)

This course will provide a broad overview of the history and development of the US and American society and culture from its native and Spanish colonial origins to the rise of American empire at the end of the 19th century. We will examine literary texts that speak to the conflicted histories of American territorial expansion, immigration, slavery, industrialization, and urbanization. We will consider various transformations of American society and how they express themselves in struggles over race, gender, sexuality, national identity, labor, and class. Requirements will include two short essays, two exams, and various shorter assignments. The course will include writers such as Phyllis Wheatley, Washington Irving, Edgar Allen Poe, Emily Dickinson, Herman Melville, Walt Whitman, Mark Twain, Frederick Douglass, Harriet Jacobs, Harriet Beecher Stowe, Sarah Orne Jewett, Charlotte Perkins Gilman, Sui Sin Far, and John Rollin Ridge, among others.

ENG 243: American Literature: Beginnings to 1900

CRN 40030/40031

Days: TR 12:30-1:45 pm

[Robin Grey](#)

This survey will start with the Colonial period (17th century) through the Federal period (18th century) and through what has been called the American Renaissance (19th century).

We will conclude with short stories by Edith Wharton at the beginning of the 20th century.

We will watch a recent film, *The Witch*, in order to give you a sense of America’s Calvinist origins and the psychological trauma it created for the first New England settlers.

The course will examine both the ways literary texts participate in artistic, social, political, and religious tensions within American culture and the ways these literary works challenge and reshape the culture through acts of inventive myth making. We will try to balance our exploration of tension within society (which linger into the present) with an awareness of the particular author’s sensibility and style in his or her literary work.

Topics covered in the course will include (among others): the experience of living in strict religious communities, both for men and women; sin and guilt; the relationship between church

and state; the process of nation-building and governing the United States, civic duty; upward mobility and the American Dream (and the differentials for blacks, whites, and women); Transcendentalism and individualism; capitalism; marriage and feminism in the nineteenth century; the Civil War in the eyes of poets; race relations in the eyes of slaves and political leaders; and the Gilded Age of artistic development and capitalist exploitation.

Literary genres will include poetry, short fiction, personal narratives, autobiographies, a sermon, and essays. Required texts: The Norton Anthology of American Literature (8th Edition) Edited by -- Nina Baym, Volumes A & B ISBN NUMBERS: 978-0-393-93476-2 (Vol. A) AND 978-0-393-93477-9 (Vol. B) Required: one paper and occasional in-class writing assignments to help you analyze literature.

300 Level

ENGL 302: Studies in the Moving Image

CRN: 36410/36411

Days: T 3:30-6:00 TH 3:30-4:45

[Marsha Cassidy](#)

Controversial new approaches to the study of film and the body are posing fundamental questions about cinema: How do the images and sounds on the screen engage all our senses and provoke a full range of corporal feelings and human emotions? With the help of ideas from film theory, evolution, neuroscience, and psychology, this course explores key biocultural phenomena that mold our sensual, visceral, kinesthetic, and emotional responses to film. We read the work of ground-breaking film scholars who focus on a film's potential to activate the full spectrum of these sensations, all within a cultural context. Renowned films screened in class on Tuesdays serve to illustrate the central concepts of the course. Students write two short response papers, lead class discussion with a partner after a slide presentation, write a final paper, and create an original photographic project based on course ideas. While English 102 is listed as a prerequisite, any other film course will qualify. Students in other relevant majors interested in film are also encouraged to seek permission from the instructor.

ENGL 305: Studies in Fiction

CRN: 33168

Days: TR: 11-12:15

[Christopher Grimes](#)

We'll be studying short stories around the theme of "grief." It'll be cool.

ENGL 313: Major Plays of Shakespeare

CRN: 32898/33162

Days: TR 11:00-12:15

[Lisa A. Freeman](#)

In this course we will study a selection of William Shakespeare's most important plays. Over the period of the semester we will consider and discuss two of the major strains in Shakespeare criticism: one, that the Bard's works speak to us across time, i.e. that their meaning is universal and timeless; and two, that Shakespeare's works are a reflection of their time and place. Particular attention will be paid to the different ways in which each of these critical traditions construes identity categories such as race, class, gender, and nation. We will approach

these works especially as plays meant to be staged and will compare the effects of text with those of both live performance and film adaptation. We will also explore many of the latest online and digital tools for studying Shakespeare and work as a class ensemble in engaging those tools.

ENGL 334: Realism and the Revolt Against Sentiment

CRN: 27486

Days: TR 12:30-1:45

[Terrence Whalen](#)

English 324 explores the rise of American literary realism and naturalism between the Civil War and World War I. Unlike the moral and sentimental literature that preceded it, literary realism tended to envision a world governed by forces that acted inscrutably and ironically (and seldom providentially). The characters of this imagined world were not bound together by the power of sympathy; nor did home—the deferred utopia of domestic fiction—provide them with a refuge from the new universe of force. It could be argued that literary realism was simply reflecting new social conditions, but this course will consider an alternative explanation, namely that American literary realism emerged not as a reflection of reality itself but rather as a reaction against a previous version of literary reality that had come to seem exhausted and obsolete. Primary texts include Stephen Crane, *The Red Badge of Courage*; short (and uncharacteristic) works by Louisa May Alcott; two novels by Mark Twain (*Adventures of Huckleberry Finn* and *Pudd'nhead Wilson*); and Edith Wharton's *Ethan Frome*. The class will emphasize close reading and study, but we will also devote some attention to the social and cultural background of selected texts. Requirements: full preparation for class discussion; two critical papers; mid-term and final exams; and class participation. Random pop quizzes may be given. Attendance is mandatory.

ENGL 359: Ethnic American Literature

CRN: 33185

Days: TR/ 11-12:15 pm

[Madhu Dubey](#)

This course will focus on the various ways in which American writers have used forms of speculative fiction (such as alternate history, utopia/dystopia, magical realism, time travel narratives, and alien abduction stories) to explore issues of racial and ethnic identity, history, culture, and national belonging. A key question guiding all the course readings and discussion will be: what unique insights into race and ethnicity in America are made possible when authors break away from realism and adopt speculative and fantastic literary forms? Authors to be studied include Sherman Alexie, Octavia Butler, Guillermo Gomez-Pena, Claire Light, Ken Liu, Philip Roth, Karen Tei Yamashita, Charles Yu.

ENGL 382: Editing and Publishing

CRN: 38558

Days: MWF 2-2:50

[Gina Frangelo](#)

How does an emerging writer navigate the contemporary publishing world? These days, there seem to be a glut of options as to "how" to publish one's work, and it can be mysterious to the newer writer what the benefits and drawbacks are to various routes. How does a short story or essay writer break in to the world of online and print publishing to build a platform? Is print publishing still more "prestigious" or are those old tiers now outdated? How do you get a book

publisher to even read your work? Should you find a literary agent--and how? What is the difference between university, independent, and DIY publishing, and where does "self-publishing" fit in? With or without a literary agent, what role does the editor fill in your literary life? Should you launch your own magazine or press? And, once you are lucky enough to have that debut book in the world, how can you market yourself in such an oversaturated playing field, especially when fewer and fewer publishers are putting financial resources towards old marketing strategies like book tours?

This course aims at demystifying your future literary career. Aimed at both serious aspiring writers, as well as those who may be interested in careers in editing or other aspects of publishing, we will be surveying the (radical) changes in the publishing industry over the past two decades, hearing from working writers and editors in the field, and acquiring hands-on skills such as writing query letters, editing work, submitting to magazines, interviewing professionals, and honing an understanding of where your writing fits in to the larger landscape to better understand your potential niche and brand.

ENGL 383: Writing for Digital and New Media

CRN: 23683

Days: TR 9:30-10:45

[Margena A. Christian](#)

This course will explore aspects of digital writing and the use of digital platforms in professional and media environments. Electronic storytelling, narrative and production for online sources will be the emphasis of this class. Students will present information in a variety of digital formats aimed at assessing their ability with various adaptive storytelling techniques. The purpose of this course is to integrate writing (analytical and response-to-audience) skills into the digital presentation of ideas that meet the needs of the public audience. Media convergence, most specifically the role that backpack journalism plays, will be explored. Students can expect to write a feature story and present it online with original photography and video. A publicity campaign, incorporating team meetings, will demonstrate students' ability to create and tell stories in a collaborative fashion. Students will examine and investigate online news sources along with understanding the range of social media through platforms such as Facebook, LinkedIn, Twitter, Google+ and blogs, to name a few. Extensive computer use will be required as students produce a series of compelling writing tasks that engage audience interest.

400 Level

ENGL 408: Topics in Medieval Literature

CRN: 37298/37299

Days: MWF 1:00-1:30 pm

[Alfred Thomas](#)

THE TWO TRADITIONS OF ARTHURIAN ROMANCE IN MEDIEVAL ENGLAND

In the England of the late Middle Ages there were two Arthurian traditions. They existed 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. It 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

romance-cum-epic of 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 aristocracy was largely 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. The love interest between the knight and a lady is also a major feature of the plot in this second Arthurian tradition.

ENGL 428: Topics in Literature and Culture, 1900-Present

CRN: 39826

Days: W 3:00-5:45 pm

[Julia Vaingurt](#)

Nabokov and the Nabokovian: In this course, we will read a representative selection of Nabokov's Russian and English language works, including *Lolita* and *Pale Fire*, two of the finest novels of the twentieth century. We will explore various aspects of Nabokov's life and art in order to arrive at a fuller understanding of how cultural synthesis inspires artistic creation. Issues we will consider include the relationship between art and politics, aesthetics and ethics, authorship and tradition, memory and exile, identity and sexuality, and the nature of fiction. We will also learn about the cultural impact of Nabokov's art in America, Russia, and the world, and trace familiar elements in some contemporary novels (e.g., by John Lanchester, Julian Barnes, and W.G. Sebald) that have been defined as Nabokovian by critics, scholars, and other readers. Crosslisted w/ RUSS 440.

ENGL 429: Topics in Literature and Culture

CRN: 33170/33171

Days: M 3:00-5:45

[Joseph Tabbi](#)

Close reading of fictions by John Dos Passos (*USA Trilogy*), Thomas Pynchon (*Against the Day*), David Foster Wallace (*The Pale King*), Zadie Smith (*White Teeth*), and Jeanette Winterson (*The Stone Gods*). Critical accounts by Stephano Ercolino (*The Maximalist Novel*) and Damien Gibson ("From Master(y) Narratives to Matter Narratives"). Through in-class discussions, short papers and student presentations, we will consider the ways that such fictions belie their own pretensions to mastery, and in the process offer alternatives to mainstream modernist and postmodernist paradigms. The form that such alternatives take, will be approached through terms such as "posthumanism," "amodernism," "cybernetics," and "technoculture." In this respect, the conversations between Cary Wolfe and Donna Haraway (author of the "Cyborg Manifesto"), can provide something like the framework we need for locating this long running, but not yet fully appreciated counter-tradition.

ENGL 462: Topics in American Literary Nonfiction Prose

CRN: 27498/27499

Days: TR 12:30-1:45 pm

[Luis Urrea](#)

The American Road: The history of road narratives in American literature from Lewis & Clark to Cheryl Strayed

ENGL 473: Contemporary African American Cultural Studies: An Overview

CRN: 35979/36405

Days: T-Th 9:30am-10:45am

[Ainsworth Clarke](#)

Contemporary African American Cultural Studies: An Overview

If the last several years have taught us anything, it is that race continues to be an essential dimension of our public and political life. Yet at no time since the advent of Black Studies on major American university campuses in the late 1960s has the field been under such critical review, both by those who would question its continued relevance and those who believe a reconceptualization of the Black Studies project and its relation to the modern research university is long overdue. This course aims to provide a critical overview of the principal theoretical currents animating contemporary African American cultural studies using the issues identified above as our point of orientation. We will trace the development of contemporary African American cultural studies by looking at theoretical texts by Hortense Spillers, Paul Gilroy, Fred Moten, Nahum Chandler, Alex Weheliye, and Frank Wilderson, amongst others. But, we will also examine recent studies on performance and the afterlife of the Haitian Revolution, the role of “monstrous intimacies” in the making of post-Reconstruction African American subjectivity, and the relation of black culture and the police power after slavery, all in view of ascertaining how the theoretical texts we have read contribute to the rethinking of black culture witnessed in these studies. Regardless of the differences that distinguish Frank Wilderson’s Afro-pessimism from Hortense Spillers’ Marcusian (re-)affirmation of Black Culture, contemporary African American Cultural Studies offers some of the most vibrant and consequential theoretical interventions in the field of cultural studies and this course aims to offer an initial map of the landscape on which it operates.

ENGL 482: Campus Writing Consultants

CRN: 14540, 14542

Days: TR 11:00-12:30 pm

[Charitianne Williams](#)

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 instruction time, class members are required to complete 2 hours of one-on-one tutoring in the UIC writing center per week.

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

CRN: 19256 / 19257

Days: T 3:30-6:15 pm

[Christopher Bass](#)

How should we value writing in the Language Arts Classroom? Should the classroom privilege certain genres and writing styles over others? What harms might this inflict? Do outside pressures inform our instruction of writing? English 486 engages with these questions as we develop a sense of what it means to teach writing in the middle and high school classroom. Drawing from a wide range of sources such as Kirby and Crovitz's *Inside Out* and professional periodicals like the *English Journal*, we will explore how writing can enable all students to develop as critical and creative thinkers. As we discuss how we teach, we will also consider how we write. Together, we will explore many different genres, practice modes of assessment, engage with writing processes, and reflect on the role of writing and literacy in our lives. Course requirements include 12-15 hours of field work in an area high school and three portfolios demonstrating what you've learned in various sections of the course.

ENGL 491 Advanced Writing of Fiction

CRN: 19260, 19261

Days: MWF 12-12:50 pm

[Mary Anne Mohanraj](#)

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.

ENGL 491: Advanced Fiction Writing

CRN: 14547/14548

Days: R 3:30-6:15 pm

[Lisa Stolley](#)

This course is for fiction writers who have a working knowledge of the narrative necessities of literary short fiction. You will continue to develop technique and craft through examination of published fiction, and through writing and workshopping of your own stories. Student stories will be character-driven rather than plot-dominated, and will strive for effective structure and artful use of language. This class is primarily run as a workshop with the end goal of a completed, polished short story.

ENGL 493: Internship in Nonfiction Writing

CRN: 26976-26977

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

[Linda Landis Andrews](#)

“What can I do with an English major?” is a question that sometimes gives students pause, particularly when parents and others ask about the future. No need to hedge; every organization needs writers to provide information through their websites and blogs, to add creativity to the focus of their work and to move their ideas forward. Becoming an employed writer takes planning, however, starting with an internship, which provides an opportunity to step off campus and use the writing and analytical skills gained through English courses. Guided by an instructor and a supervisor, English majors quickly adjust to a public audience and conduct research, interview others, write content, edit, learn technology, assist with special events, to name a few of the tasks assigned in an internship. Employers include nonprofits, radio and television

stations, online and print newspapers and magazines, public relations firms, museums, associations, law firms, and health organizations. Variable credit. English 202 is a prerequisite.

ENGL 495: Playwriting

CRN: 31965

Days: TR 1:00-2:50 p.m.

[Sarah Illiatovitch-Goldman](#)

This course develops unique voices in storytelling for the stage. This is accomplished primarily through an extensive series of writing exercises that exposes students to a myriad of ways of to approach creation and theatrical storytelling. Secondly, student's voices are developed through the examination of existing scripts and articulate analysis (both written and verbal) of those scripts helping students to form an awareness of the contemporary theatrical canon, it's value, and their opinions of such. As well as participating as playwrights, students will participate as new work dramaturgs (one who helps a playwright develop and finish a script) in order to learn how to give and receive constructive feedback. This course culminates in each student creating a one-act play and acting as a dramaturg for a peer's one-act play.

500 Level

ENG 537: Global and Multiethnic Literatures and Cultures

CRN: 33570

Days: T 2:00-4:50

[Mark Chiang](#)

Asian Diasporic and Pacific Islander Literature: This course will begin with the invention of "Asian American literature" in the 1960s as one component of the ethnic studies that emerged from the racial politics of the era. It will then proceed to trace how the problematic of identity begins to unravel in response to insurgencies of gender and sexuality along with massive transformations of the global economy and processes of transnational labor migration. We will consider various iterations of diaspora, globalization and transnationalism, and touch upon the possible sites of connection and tension between American studies, Asian American studies, Asian studies and Pacific Islander studies. Writers we will read include Louis Chu, Theresa Cha, David Henry

ENGL 545 Seminar in American Studies: Sex and Love in the Nineteenth Century

CRN: 39076

Days: M 5-7:50 pm

[Peter Coviello](#)

In this course we will read a range American authors to track the halting and contentious emergence of "sexuality" – that signature of modern selfhood and organizing integer of national life – over the course of the middle and later nineteenth century. We will ask: what were sex, love, intimacy, attachment, and affiliation more generally, before they were assembled under the sign of this newly-concretized "sexuality"? What is the place of this solidifying sexuality in the biopolitics of an America convulsed by civil war, secularization, imperial expansion, slavery and its afterlives, and Gilded Age retrenchment? Readings will include figures canonical and otherwise (Whitman, Melville, Jacobs, Jewett, T. Winthrop) as well as scholars working in various iterations of queer studies.

ENGL 570: Program for Writers: Poetry Workshop

CRN: 35448

Days: M 2-4:50 pm

[Christina Pugh](#)

This course is a poetry workshop for graduate level poets. Graduate level writers in other genres are welcomed. Varied styles and aesthetics are also welcomed in the workshop. Discussion of student work will be the primary focus here, but we will also read some notable recent volumes of contemporary poetry -- including work by Cecil Giscombe, who will be our visiting writer in the department this spring. The course also includes critical readings that directly treat issues of poetic making, including the study of syntax, line, and linguistic music. These critical works treat poems in the lyric tradition; it is my belief that study of the tradition can inform even the most experimental of work.

Students will write ten new poems and revise nine of these for a final portfolio; they will also produce an artist's statement and two papers on the assigned books of poetry.

My goal is for you to be writing with energy and focus, and for you to deepen your own poetic practice by thinking critically about the elements of craft that are available to you as a poet. I also strive to create a classroom environment that is encouraging and supportive – while staying seriously focused on the art and craft (and the perennial challenge and delight) of making poems.

ENGL 571: Program for Writers, Fiction Workshop

CRN: 14577

Days: R: 2-4:50

[Christopher Grimes](#)

We'll be critiquing short forms. Short fictions, short-short fictions, micro-fictions, novels-in-short-stories and short novellas are welcome. If you're writing a novel proper, please enroll in ENGL 572.

ENGL 572 Workshop in the Novel

CRN: 14578

Days: T 5-7:50 pm

[Cris Mazza](#)

Program for Writers workshop in the novel: This seminar/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 have only an idea or a single chapter, perhaps several drafted chapters. Novel-in-stories 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, and reading suggestions will depend on the focus taken by workshop submissions.

ENGL 579: The Past Decade

CRN: 33136

Days: W 2:00-4:50

[Jennifer Ashton](#)

Several recent poetic projects, including Stephen Collis's Barricades Project and Stephano Harney and Fred Moten's collaboration on the idea of the "undercommons" present us with something like an inverse "Tragedy of the Commons" (to invoke Garrett Hardin's notorious neo-malthusian essay from 1967) as a model of a political poetics under the conditions of capitalism now. The 21st century ideal of the commons (one version of which might be Hardt and Negri's "multitude") is intended to offer a counter-vision to a world organized by capitalism and the stratifications and deprivations it imposes along lines of race, gender, and sexuality. Does the literary embrace of an idea of the commons and its millennial forms (growing out of Occupy and other mass protest movements of the early 2000s) offer offer a viable aesthetics of resistance? What might the politics of literary form look like if it understood its revolutionary constituency as alternatives to the "commons" -- what difference would it make, for example, if it were instead understood as a "public"? What difference would it make for aesthetic and political commitments to function in the service not of the common, but of the public, good? Course readings will include a range of work in the form of fiction, memoir and poetry by Jasper Bernes, Anne Boyer, Joshua Clover, Stephen Collis, Tao Lin, Douglas Kearney, Ben Lerner, Anthony Madrid, Joseph Massey, Fred Moten, Juliana Spahr, Nick Thurston.

ENGL 581: Seminar in Interdisciplinary English Studies

CRN: 37881

Days: R 5-7:50

[Lennard Davis](#) and [Walter Benn Michaels](#)

Zola and Neorealism: In this co-taught course, we will look at the work of neorealist novelists, focussing on the work of Zola along with the addition of some significant and related works by American writers. We'll be examining the reasons for this neorealist turn in the 19th and early 20th centuries. What are the ideological, political, social, and cultural reasons for using the novel to further a realist project? What kinds of aesthetic commitments are embraced (or refused) by this development in the novel? How do the nascent sciences play a role in the biocultural production of narrative and knowledge in these works? What might the role of new technologies like photography, sound recording, and film be? The course asks these questions, but begins with the mutual interest of the instructors in Zola's works which might lead to consideration of the reasons one "likes" or is attracted an author and his/her opus. And in the case of Zola, whose opus is interconnected by the fate of the Rougon-Macquart family and runs past an individual work to a structured and faceted amalgam of 20 novels, the question becomes more acute. How does one approach what appears to be an encyclopedic impulse and an obsessive desire to create a unity? How does one "read" and what does it mean to "like" such a mammoth structure?

Research/Independent Studies

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

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

ENGL 591

Prospectus Research

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

ENGL 592

Preliminary Exam Research

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

ENGL 596

Independent Study

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

ENGL 597

Master's Project Research

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

ENGL 599

Thesis Research

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

First Year Writing Program

070

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

CRN: 30566 (TR 9:30-10:45)

Charitianne Williams

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

071

ENGL 071: Introduction to Academic Writing

CRN: 35508 (TR 9:30-10:45)

Andrew Paul Young

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

160

ENGL 160: Emerging Rhetoric and American Politics

CRN: 14374 (MWF 2:00-2:50)

Chris Bryson

The main purpose of this class is to provide you with writing experience that you can use throughout your entire career here at UIC as a contributing member of an academic community. Specifically, you will employ a variety of reading and writing strategies to draft and revise four major writing projects: a Review, a Letter to the Editor, an Argumentative Essay, and a Manifesto. In each of these projects, situation and genre will operate as guiding concepts, and

your subject will be the current state of American politics. In order to complete these projects with confidence and clarity, you will spend a significant amount of time in class focusing on areas key to reading and writing at the college level.

ENGL 160: Food: From the Personal to the Political
CRNs: 14364 (MWF 11:00-11:50); 26189 (MWF 12:00-12:50)
Jeffrey Gore

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

ENGL 160: Writing Into Academic and Public Conversations
CRNs: 26185 (TR 12:30-1:45); 26187 (TR 2:00-3:30); 14361 (TR 3:30-4:45)
Mary Hibbeler

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

ENGL 160: Bilinguals and Multilinguals in the USA
CRNs: 26190 (MWF 10:00-10:50); 19837 (MWF 1:00-1:50)
Robert R. Romeo

This class is focused on the needs of English-language learners and bilingual/multilingual students and will look at the relationship between language, identity, and society. The class will examine how community responsibilities and different public or private situations affect language choices. During the semester students will write four projects, each designed to help students develop reading, writing, argument, and rhetorical analysis skills that will be useful both academically and in the broader world. This course will continue to emphasize the grammatical requirements of academic writing that were taught in English Composition 070. Please Note:

This section is specially designed for English-language-learning and multilingual students. Please contact the instructor at romeo1@uic.edu for permission to enroll. If you were in an English 070 class in the Fall 2016 semester, include the name of your instructor.

ENGL 160: Writing about Your Experiences as a Student and Making Connections to Public Writing

CRNs: 32310 (TR 8:00-9:15); 27287 (TR 11:00-12:15)

Andrew Paul Young

The purpose of this course is for you to examine and develop your “voice” in the context of being a student at UIC. You will learn the conventions of “academic” writing and how expectations of “college” writing translate to “public” writing. One goal for this class is that the writing you do is focused your experiences as a college student. Another goal is that, at some point, you will use writing as a way to share ideas, solve problems or make this campus, or this world, a better place.

All of your texts examine issues or ideas about being a member of a college community. You will read these works critically using the concepts of situation, genre, language and consequences. Also, you will become a better reader. Even though you are taking a writing class, this is also a reading class. Few, if any, English 160 instructors say, “Go home, write something, and then come back.” Most writing instructors give students something to read, and then ask the students to react in writing to what they read. If you don’t understand what you read, you will have difficult time writing about it. In your Writing Projects, you will work with some reading strategies that will help you understand the difficult texts that you will read in a college classroom.

161

MONDAY / WEDNESDAY / FRIDAY SECTIONS

ENGL 161: Hip Hop, Popular Culture, and Social Issues

CRNs: 29118 (MWF 11:00-11:50); 14454 (MWF 12:00-12:50)

Tara Betts

In this class, you will complete four writing projects: an annotated bibliography, a literature review, a research proposal, and a completed research paper that you will develop throughout the semester. Additionally, you will write in response to some short prompts on Blackboard and present on your research topic to the class. 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. You will consider parallels between what has happened in hip hop culture for the last 30-40 years and what is happening in the present. These writing projects will ask you to respond to diverse topics by employing different sources and critically analyzing and incorporating your own thoughts as a scholar. We will work towards an understanding of how different genres become interdisciplinary and are created out of and shaped by the specific conditions and situations from which they arise. This course approaches writing as an instrument of community involvement, intellectual analysis, 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 hip hop culture and its historical and political influences.

ENGL 161: Writing about Sustainability

CRNs: 14447 (MWF 8:00-8:50); 14409 (MWF 10:00-10:50)

Kathleen Blackburn

Humans have long depended on environmental resources for our shelter, food, water, clothing, transportation, aesthetic pleasures, energy, financial success, and more, but the term “sustainability” is hardly limited to conserving nature for our use. Today, the civic management of water pipelines is as much a matter of sustainability as the outcome of the 2015 United Nations Climate Change Conference in Paris. Whether “greening” our food processes, the UIC campus, or the city of Chicago, the question of sustaining resources is as much about the future as it is about the present, and is a matter of both the environment and the economy. In this course, we will develop the research and writing skills necessary to explore our complex relationship to sustainability, a concept that demands that we rethink how we consume, where we live, and whether the “future” is actually “now.”

You will read and respond to a range of texts that define sustainability across many discourses (food production; climate change; clean water development and preservation; transportation; urban infrastructure; branding; college campus initiatives; consumer trends; politics; etc.). By practicing how to identify, assess, summarize, and annotate sources, you will understand how to use them in your own research, which will be to identify a sustainability issue that is current, urgent, and in need of a solution. We will discuss how sustainability not only concerns the ecological variables impacting our food, water, clothing, transportation, and technology, but also has economic, social, and political realities that impact production, reform, and the lives of working humans. In response to a sustainability issue of your choosing, you will write a fully documented researched writing project that makes an argument for a solution that demonstrates a careful analysis of the different arguments that support or negate it, and illustrates the logical reasons for your position.

ENGL 161: A Work in Progress: How Is America Changing and What Does That Mean?

CRNs: 26193 (MWF 9:00-9:50); 21585 (MWF 10:00-10:50)

Margaux Brown

In the last year the question of what it means to be “American” and the current “state” of our Nation has been under examination, scrutiny; and it is frequently suggested that America needs “change.” In this course we will examine, question and consider the ways in which we understand what it means to be American, and what it means to be a citizen of the United States of America both here at home and abroad. We will discuss and consider the ways in which this sense of America, or the American Dream has changed or perhaps needs to be changed. We will call into question our understanding of unity as a nation and the ways in which we are affected by these ideas both personally in our communities and in larger political policies. In this course you will develop critical thinking and writing skills that will help you write a concise, well-researched, and thoughtful final research paper around this course’s theme. The final research topic can be of your choice such as: America’s business relations both globally and locally, national education, foreign policies, healthcare, immigration, and the growing violence between police and citizens.

ENGL 161: Writing What's Sung: Identity, Politics, and Popular Music

CRNs: 14402 (MWF 9:00-9:50); 14452 (MWF 10:00-10:50)

Casey Corcoran

In 2016 the Nobel Foundation awarded the Nobel Prize in Literature to American songwriter Bob Dylan, stating that Dylan deserved the award "for having created new poetic expressions within the great American song tradition." If poetry, as Aristotle originally writes in *Poetics*, "sprung from a cause lying deep in our nature," the awarding of such a prize to a musician in 2016 points to an interesting connection between conceptions of human nature and the existence and role of popular music in society today. This course will be a study of various aspects of that aforementioned tradition, with an emphasis on the manner by which music is inextricably linked to the social and cultural circumstances out of which it emerges—both in terms of audience reception and the creation of the work itself. We will explore contemporary debates, ideas, and issues surrounding the relationship between entertainment, audience, identity, and politics, in terms of popular music, and the ways by which the notion of the individual human self is partly created by, as well as expressed through, the medium of song. Our inquiry into these discussions will span across various genres—we will attempt to think through and discuss certain identity politics (whether they be social, cultural, economic, etc.) entwined in and associated with these particular genres and sub-genres—and our delving into these conversations will ultimately produce a set of questions that students will use to develop a line of inquiry, in relation to the course topic, that is based in their own specific research interest.

ENGL 161: Popular Culture and Gender

CRNs: 14439 (MWF 11:00-11:50); 29120 (MWF 1:00-1:50)

Angela Dancey

A major concern of the academic study of popular culture is how it both mirrors and shapes our understanding of gender. Your goal will be to identify, research, and develop an inquiry into some aspect of the intersection of gender and popular culture that interests you. Students will develop their summary, analysis, and synthesis skills in researching, reading, and writing about popular culture and gender. Assignments include formal academic summary, research proposal, literature review, and final research paper.

ENGL 161: The Body in Contemporary Culture

CRNs: 32287 (MWF 11:00-11:50); 14414 (MWF 1:00-1:50)

Jocelyn Eighan

The purpose of this course is to explore "the body" in contemporary culture. Specifically, our inquiry will focus on the ways in which gender and identity are (re)created and are influenced not only by our own histories, but by popular culture and the media. With these ideas in mind, we will critically examine how popular culture and "celebrity power" has impacted the construction/role of social identity. Over the course of several short writing projects, you will develop critical thinking and analytical writing skills, which you will utilize in a final research paper. Through these paper assignments, class discussion, and group activities, you are invited to actively participate in the public discourse surrounding these topics.

ENGL 161: Popular Music and Politics

CRNs: 14387 (MWF 9:00-9:50); 14391 (MWF 1:00-1:50)

Chris Glomski

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 10-page paper.

ENGL 161: Rumor, Fear, and the Madness of Crowds: Reading and Writing About the Phenomenon of Crowd Behavior

CRNs: 14407 (MWF 8:00-8:50); 14411 (MWF 11:00-11:50)

Scott Grunow

Who and what is a crowd, often-called, was first defined in the late seventeenth century in response to the growing but ill-defined mass of “rowdy” persons rioting daily in the streets of London, a mob. Not all crowds behave like mobs, of course, but crowd behavior, usually taking on a violent form, has drastically changed the course of history, both creating and influencing important economic, political, social, and aesthetic events. The recent Black Lives Matter movement, which has taken on many different forms and created many different social effects, is but one representative example of the power of crowd behavior to change history. In this course, you will learn to form your own inquiry by learning the skills of analytical and research-based writing. You will learn the essential elements of writing a social sciences academic research paper, a 10-page, researched-based project with an accompanying portfolio on a topic related the course’s area of inquiry. The first part of the course will focus on honing accurate reading skills by summarizing shorter assigned readings and beginning what will become the reference list/abstract for your research paper. You will begin exploring a general research topic, focusing on what and how an incident or pattern of crowd behavior occurred. The second part of the course will move from restating another author’s claims and evidence, “they say” to responding to them critically with an “I say, based on they say” using the reading and writing techniques of analysis and synthesis. You will begin to tie in your more specific research topic to multiple crowd theorists in this unit. The third part will involve your individual path of inquiry and research on a specific topic with a research proposal and accompanying reference list and the final research paper.

ENGL 161: Writing About Race, Class, and Gender in the United States

CRNs: 14444 (MWF 12:00-12:50); 26192 (MWF 2:00-2:50); 29121 (MWF 3:00-3:50)

Philip Jenks

This course explores the relationships and intersections between race, class, and gender in the United States. How do race, class, and gender intersect in and shift our understandings of one another? What is intersectionality? In this class, you will critically examine the intersectional meanings of race, class, and gender with an emphasis on how these inflect and affect our lives. You will connect these concepts to our role in the world. By combining the experience of

exploring the intersectionality of race, class, and gender with relevant written assignments and readings, you will enhance your research skills considerably. Your written assignments include an annotated bibliography, a research proposal, a literature review, and a culminating research paper. In each assignment, you will demonstrate an ability to summarize and analyze effectively.

ENGL 161: Nostalgia, Media, and American Culture

CRNs: 14432 (MWF 10:00-10:50); 22118 (MWF 12:00-12:50); 14474 (MWF 1:00-1:50)

Karen Leick

In this class we will look at the influence of mass media in the 20th and 21st Centuries. Radio, film, television, and the Internet have all contributed to and been influenced by American culture and society in profound and complex ways. The rise of each new media was accompanied by anxiety about the changing world and nostalgia for an idealized past. Looking at the historical context of these developments will highlight the many (often passionate) reactions to new technology and the shifting cultural landscape. Each student will produce a 10-page research paper about a controversial issue in media studies. These projects may discuss one or more of the media we cover in the course (radio, film, television, video games, and the internet).

ENGL 161: “Chicago Works”?: Writing through the Issues of the Working Poor

CRNs: 14420 (MWF 8:00-8:50); 14467 (MWF 11:00-11:50)

Jennifer Lewis

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

ENGL 161: Social Justice as the Mirror and the Lens

CRNs: 14400 (MWF 12:00-12:50); 14383 (MWF 2:00-2:50); 14438 (MWF 3:00-3:50)

Mark Magoon

In this section of English 161 we will examine the topic of social justice—the fair and just relation between individuals and society as it relates to opportunity and social privilege—and use the topic as both a mirror and lens to better understand ourselves and our world. Debates revolving around race, gender, identity, sexuality and the rhetoric that surrounds them are at the heart of many community and cultural discussions not only here in Chicago, but abroad, too. In this course—one that will function as a community and safe space—we will take up questions surrounding the topic of social justice today. Through the examination of various forms of “texts”—scholarly, public, literary, visual and cinematic—we will use this course topic to develop skills of academic research and writing. Throughout this section of English 161, you will identify your own unique and original topic broadly related to “social justice” and through our course readings, your own research and inquiry, ultimately produce four related writing projects that culminate in a unique, original final research paper.

ENGL 161: Fetishizing Aesthetics: A Discourse in Visual Culture

CRNs: 14434 (MWF 10:00-10:50); 14405 (MWF 11:00-11:50)

Carrie McGath

In this course, we will engage in all manners of visual culture: from performance to film, television, and visual art, as a means to analyze the world around us. Artistic expression says a lot about society and how we as humans navigate our societal landscape. Our analyses will emerge through four in-depth writing projects that will root us into this important discussion. We will examine contemporary art, film, advertising, and television to answer the ultimate question of: How does the visual culture of the 21st century speak to issues of commodity, class, gender, race, death, and more? For example, how do the worn and cast-off stuffed animals in the artwork of Mike Kelley speak to our society's perception of innocence? How does his work comment on society's tendency toward gratuitous consumerism? Throughout the semester, our in-class activities, visiting speakers, and writing projects will be our guide through the complex questions that accompany an analysis of visual culture and the issues that ensue.

ENGL 161: Writing about the Disability Civil Rights Movement

CRNs: 14459 (MWF 8:00-8:50); 32285 (MWF 9:00-9:50)

Ann-Marie McManaman

The Disability Civil Rights movement is relatively young in comparison to the other minority movements of Feminism, Race, and LGBTQIA+. In 2015, the Americans with Disability Act (ADA, 1990) had its fifteenth anniversary and with it scholars and activists reflected upon a series of critical debates surrounding the experience of Disabled Individuals in America today. The ADA was considered a landmark moment of civil rights law, aiming to change the landscape of America and increase accessibility for individuals with disabilities. In light of the anniversary, many disability organizations and advocacy groups drew attention to the work still necessary to be done in accessibility and equality. Our work in this course will pick up on these issues and consider Disability as both an identity category and as a social, medical, and human rights issue. Throughout the semester, students are invited to critically examine and actively participate in discourse and questions surrounding the concept of Disability identity, and Disability community in order to identify a topic broadly related to the category of "Disability." This writing course will provide students with the materials necessary—using a variety of "texts" and objects ranging from scholarly articles to literary, visual arts, and cinematic—to successfully research the contemporary issues facing individuals with Disabilities, and their collective identities. Through research and engagement with these issues you will produce four writing projects: a summary, a literature review, and a research proposal, which culminate in a final research paper.

ENGL 161: Writing Urban Secret Histories

CRNs: 14412 (MWF 12:00-12:50); 14449 (MWF 1:00-1:50); 14404 (MWF 2:00-2:50)

Michael Newirth

This course is intended to introduce you to analytical writing, through examining contested aspects of urban life. The course will culminate in a 10-page thesis-driven research project on a topic in urban issues of your choosing. Prior to that, the course will focus on diverse readings, class discussion, and writing assignments focused upon strategies of summary and synthesis, as well as shorter "journal" assignments and exercises, emphasizing your assertion of views based on evidence. The phrase "secret histories" suggests there are suppressed narratives beneath the familiar surface of urban life, to be unearthed through a process that starts with textual research,

and ends in the structured medium of writing, with a focus on actual aspects of life in Chicago and other cities.

ENGL 161: How to Watch a Movie

CRNs: 30805 (MWF 8:00-8:50); 14461 (MWF 9:00-9:50)

Andrew Osborne

When we go to the movies, we go for enjoyment. We go to laugh, to cry, to be scared, or to be moved. We go to the movies for the feelings they produce in us. And yet, the affective qualities of a movie completely depend on a physiological system and technical innovations. Firstly, the eyes and the brain (and beyond?) must be functioning properly so that we are seeing at all. This is what we mean when we say that movies require a physiological system to be in place. Secondly, whether it's as basic as the introduction of sound and color or the more recent integration of CGI, we wouldn't be able to be as completely immersed in a film without technical developments in the production of film.

By researching these different themes—either in their convergence (as in the case of how technical developments in filmmaking made us afraid of *Jaws*) or in isolation (as in what happens in the brain when we see an image)—we will be able to make arguments for any number of topics in film: why films make us feel the way they do; the importance of CGI for filmmaking; the physiological basis of the feeling of disgust; or how a particular director or film changed film history.

ENGL 161: Privacy, Truth, and Information

CRNs: 14394 (MWF 9:00-9:50); 25973 (MWF 10:00-10:50)

Alonzo Rico

As you click your mouse to “like” someone’s Facebook comment, as you tweet and re-tweet messages, thumb-up and thumb-down on Pandora, and as you Snapchat, FaceTime, add movies to your Netflix queue, and fiddle with Instagram, all of your information is being stored somewhere by someone so as to be used at a later date for their own convenience. In other words, all of our information, whether stored or sent via the Internet or mobile phone, is available to anyone who knows how to data-mine; privacy is no longer something easily attained with the closing of a door, or with the sliding of a curtain. Rather, it has become something entirely implausible, and only dreamt of at nights by those who perhaps lived in a bygone time of home telephones, payphones, pagers, VCRs, and old cassette tapes. The question to ask then is: who is accessing our information on the Internet, and why? And, what is being done with that very information? Or, to phrase this question from a different perspective, as hackers (or even whistleblowers) release private government information into the public sphere (places like WikiLeaks or the newspapers), in the hope of truth and the greater good, why is it that governments like the U.S. crack down on them so hard when our very own government is doing the same thing? These are some of the questions that this course will attempt to answer, and of course there will be no right or wrong answer. Instead, these questions will act as prompts as we begin to think about research topics for the final paper. Over the span of the course, you will be learning how to write summaries, analyze and paraphrase articles, as well as learn how to gather material that will be suitable for your research paper.

ENGL 161: Mental Illness and the Idioms (or Epidemics) of Distress

CRNs: 14413 (MWF 2:00-2:50); 14437 (MWF 3:00-3:50)

Jay Shearer

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 develop critical thinking and analytical writing skills in the process of composing three short 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. You will compose a Literature Review, Research Proposal, Annotated Bibliography, and, most importantly, a Research Paper. Your coursework culminates in this independent research project regarding in some way mental illness, its diagnosis or treatment, the pharmaceutical industry’s relationship with the medical profession, the power of mass persuasion and stigmatization, or a closely related topic of your choosing.

ENGL 161: Research, Writing and the Politics of Parenthood

CRNs: 14470 (MWF 12:00-12:50); 14450 (MWF 2:00-2:50); 14427 (MWF 3:00-3:50)

Marla Weeg

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 a selection of texts and journals to get a larger sense of 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.

ENGL 161: Embracing Failure in a "Success"-Driven World

CRNs: 14386 (MWF 1:00-1:50); 14395 (MWF 2:00-2:50); 22114 (MWF 3:00-3:50)

Lyndee Yamshon

In a success-driven society, we have learned that failure is defined as the binary or opposite of “success” with the attachment of losing and negative connotations. With the evolution of queer theory, psychoanalysis, and several artists and scientists, the definition of failure is transforming and redefining our idea of how to create meaning in a given lifetime. This course will provide an entry into contemporary discussions about failure through the lenses of memoirists, artists, business people, and scientists. Over the course of an annotated bibliography, a research proposal, literature review, and finally, the research paper, students will develop critical thinking and analytical skills, which they will employ into their final paper. Throughout the semester, students are invited to critically examine and actively participate in the discourse surrounding

new definitions of failure through the reading and critical analysis of several texts.

TUESDAY / THURSDAY SECTIONS

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

CRNs: 14458 (TR 9:30-10:45); 14443 (TR 11:00-12:15); 14472 (TR 12:30-1:45)

Marc Baez

In this course we will examine relationships between entertainment and identity in “Stand-Up Comedy, Vaudeville, and the Minstrel Show.” As we explore these distinct but interrelated entertainment industries, we will consider developments in comedy, music, dance, fashion, management, and advertising. English 161 is designed to provide you with the tools that you will need to engage in academic inquiry. So with this in mind, you will complete four writing projects: Annotated Bibliography (4 Pages); Literature Review (5 Pages + 1 page Cover Letter); a Research Proposal including an annotated bibliography (3 Pages); and a final Research Project (8-10 Pages).

ENGL 161: Everything by Design: Writing about Chicago’s Infrastructure

CRNs: 14465 (TR 9:30-10:45); 26194 (TR 11:00-12:15)

John Casey

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

ENGL 161: What's Done in the DARK: How Mental Health and Creativity Impact Those Touched by Celebrity in the SpotLIGHT

CRN: 14422 (TR 8:00-9:15)

Margena A. Christian

This course examines “beautiful minds,” the linkages between artistic souls, mental health, and suicide through reviewing journal/magazine articles and readings from Dr. Kay Redfield Jamison’s *Touched With Fire and Night Falls Fast: Understanding Suicide*. For comedian-actor Robin Williams, the world was his platform, making people laugh every waking moment though he was crying inside before taking his own life in 2014. From Freddie Prinze to Chris Farley to John Belushi, the “tears of the clown” notion is real for comedians. Research has shown links between comedy and depression, because struggles in life require them to put up a protective barrier by way of laughing through pain and sadness. Painters Michelangelo and Vincent van Gogh and pianist/composer Beethoven created masterpieces while being mentally ill. In 2007, *Zoolander* actor Owen Wilson survived a suicide attempt, but Nirvana lead singer Kurt Cobain succeeded at his own hands in 1994. Eminem, Demi Lovato, Sia, and Kid Cudi have bravely spoken about depression, while the top-selling music duo 21 Pilots raise awareness by singing about their bouts with mental health issues. Then there is King of Pop Michael Jackson and

Oscar winning-musician Prince. What is there to learn from the SHOCKING deaths of two men who lived public personas but had private struggles with addiction that ultimately claimed their lives? What can be absorbed from Charlie Sheen, Britney Spears, Chris Brown, Billie Joe Armstrong, and Kanye West, who have had public meltdowns? Students will acquire essential skills about academic research and writing. In addition to class discussions, group work, analysis of sources and short writings, expect to produce an annotated bibliography, a literature review, a proposal, and a 10-page research paper.

ENGL 161: Taking Thought: Writing Analytically about Philosophy

CRNs: 14398 (TR 2:00-3:15); 14403 (TR 3:30-4:45); 14468 (TR 5:00-6:15)

William Ford

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

ENGL 161: Writing Toward a Queerer Nation

CRNs: 14442 (TR 11:00-12:15); 14381 (TR 3:30-4:45)

Robin Gayle

The Lesbian, Gay, Bisexual, Transgender, and Queer (LGBTQ) Civil Rights Movement is a contentious development in the United States, teeming with social support and criticism, economic theories, sociological studies, and legal proceedings. In this writing course, you will enter into contemporary discussions about some of the issues faced by the LGBTQ populations. Over the course of several writing projects, you will develop your critical thinking and analytical writing skills. As you focus your inquiry into a specific issue, you will immerse yourself into contemporary queer literature. Throughout the semester, you are invited to critically examine and actively participate in the discourse surrounding the LGBTQ communities.

ENGL 161: Gender and Language

CRNs: 14463 (TR 9:30-10:45); 32291 (TR 12:30-1:45); 26881 (TR 2:00-3:15)

Nicole Khoury

This class will provide students with tools for researching and exploring topics on the relationship between language and gender. Students will become familiar with the effects of gender on language use and the intersection of gender and language in public discourse. Students will study and apply popular beliefs and scholarly theories about language and communication. This course is designed with the goal of using the course topic—language and gender—as a vehicle for developing critical thinking and scholarly research and analytic skills. This course provides an introduction to issues on language, gender, sexuality, ideology, identity, and power. Not only should the course challenge what students “know” about language and gender, but it should also provide students with valuable academic skills that will benefit them in their fields of study.

ENGL 161: Writing about Chicago’s Murder Problem

CRN: 14457 (TR 9:30-10:45)

Aaron Krall

In May 2016, the *New York Times* published a feature story, titled “Chicago’s Murder Problem,” in which a seemingly simple question was posed: “what’s going on in Chicago?” In our section of English 161, a writing course situated in academic inquiry, we will take up this question through an exploration of academic research and public debate. The answer involves race, poverty, segregation, gangs, education, media, social media, policing, and guns, among other issues. The course is organized around a semester-long research project. We will begin with a common set of texts and questions, and then you will develop focused questions and participate in the practices of academic research and writing. We will use this work to explore disciplinary conventions and methodologies and to attend to the ways students enter communities structured by forms of academic writing.

ENGL 161: Researching and Writing about Film in a Cultural Context

CRNs: 26880 (TR 11:00-12:15); 14471 (TR 12:30-1:45); 22117 (TR 3:30-4:45)

MaryAnne Lyons

Movies are one of the dominant popular art forms in America and throughout the world, but they are also a valuable part of our cultural landscape. They are both made and watched within a dense fabric of culture, history, and social issues. In this class we will research the connections between reality and celluloid, interrogating the ways in which our movies reflect the values and concerns at work in our society. We will first establish the groundwork through readings in genre, film history, reviews, and film theory. Students will then pursue a relevant topic of their choosing, culminating in the writing of a research paper on that topic.

ENGL 161: The American Superhero as Pop Mythology

CRN: 14428 (TR 3:30-4:45)

David Marincic

This course will introduce you to scholarship through 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, particularly with regards to the “superhero boom” of the past fifteen years. Through this

model inquiry, you will be introduced to many modes of criticism within the humanities in general, and many claims within the superhero conversation in particular. You will complete four major writing projects: an annotated bibliography, a research proposal, a literature review (essentially a research report), and, finally, a researched argumentative essay. Through this process, you will survey existing scholarship, develop your own scholarly inquiry, do additional research, and add to the conversation surrounding superhero mythology in American culture.

ENGL 161: Health Disparities: Closing the Health Gap in America
CRN: 14469 (TR 11:00-12:15)

Kim O'Neil

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

ENGL 161: Is Technology Making Us Smarter, or Are We Dumbing Down?
CRN: 22116 (TR 2:00-3:15)

Katherine Parr

Is technology making us smarter, or are we dumbing down? From national security to the kindergarten classroom, computers have become essential to our daily lives. This section of English 161 will address the issues surrounding the use of computer technology and its effects on society. Your research will delve into the use of the technology on many fronts in order to determine its usefulness and its potential for disruptions, such as attention in children, cyber attacks, travel safety, storage of personal and vital information, e.g., in finance and in medical records. After becoming familiar with the arguments for our dependence on computer technology and the arguments against, students will choose its use in their fields of interest, or studies, for an individually tailored research project.

ENGL 161: Truth, Lies, and Other Stories

CRN: 14456 (TR 3:30-4:45)

Adam Rensch

Jacques Lacan once said that "truth has the structure of a fiction." That is, in order to make sense of the world, even objectively through otherwise rational disciplines, one needs a narrative, a story to tell. Even physicists, using measurable data to calculate the age of the universe, rely upon a theoretical narrative to transform their findings into intelligible meaning. The question, however, is what does this mean for truth? In a divided country, where competing narratives claim to authority, how do we parse out fact from fiction, objectivity from distortion? What does it mean for argumentation, and how as writers can we write truthfully while also acknowledging our own biases? Subjects explored will be diverse, from wrongful convictions and police procedurals to conspiracy theories and pseudoscience, and within each we will examine critically the ways in which narrative can potentially distort the truth. Your job will be to develop a response to this issue, undertake your own research, and present your own narrative, in the form of a research paper that will attempt to come to terms with this topic.

ENGL 161: Writing About the Scope and Impact of Mathematics

CRNs: 14415 (TR 8:00-9:15); 14464 (TR 9:30-10:45)

Todd Sherfinski

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

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

ENGL 161: Writing About the Impact of Advertising

CRNs: 26882 (TR 12:30-1:45); 32293 (TR 2:00-3:15)

Lisa Stolley

In this course, students will gain the skills necessary to produce an argumentative research paper through an examination of the profound impact of advertising on our lives. Ongoing public

conversations in the form of readings and films about various aspects of advertising will provide students a breadth of choices for paper topics. In the process of constructing their academic research papers, students will learn how to access and assess appropriate source material, and how to integrate that source material for best effect. Students will also learn to incorporate the essential elements of summary, analysis, and synthesis into their argumentative research papers.

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

CRN: 14390 (TR 2:00-3:15)

Charitianne Williams

This class is designed to recognize the benefits and advantages of multilingualism, and to serve the needs of multilingual and English-language-learning students. In this class we will study language variation with a focus on how language shapes our own and others’ 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 in one discourse community in particular: Academia.