

UIC English Department

Summer 2013 Course Descriptions

Please note that there are TWO summer sessions. The first is the four week session (May 20-June 14) and the second in the eight week session (June 17-August 9).

Summer Session 1 (Four weeks):

ENGL 102/MOVI 102 Introduction to Film

CRN:19843

Days: MTRF 9:00-11:55

Instructor: Jason Douglas (jdoug15@uic.edu)

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

ENGL/GWS 111: Women and Literature

CRN: 20116

Days: MTRF 1:00-3:55

Instructor: Maggie Andersen (mander43@uic.edu)

Pop culture sensations like *Girls* and *Bridesmaids* have generated a considerable amount of dialogue and re-energized the debate about “girl culture” while demonstrating the continuing preoccupation with “women’s narratives.” In this course, we will explore the history of women’s narratives and the ambivalence (and implications) of these gendered categories. (Writers may include Virginia Woolf, Caryl Churchill, Alice Munro and Toni Morrison.) This course will survey a range of literature, from stage plays to novels and short stories. Students will be expected to prepare thoroughly and contribute actively, in addition to producing both formal and informal written analysis. Texts will be available at the UIC bookstore.

ENGL 161: Academic Writing II

CRN: 17707

Days: MTRF 9-11:55 am

Lucas Johnson ljohns56@uic.edu

The Academic Research Paper: Is it Anything?

In this intensive summer course, students will produce a 12-page research paper. The class will look at various techniques for research, including Google, twitter, Amazon, library databases, personal interviews, etc. To begin, however, the class will ask what makes “academic” work different than any other kind of work; what does it mean to do academic work? A possible

hypothesis is that there really isn't a developed framework for academic work that we might simply imitate; rather, academic work is what we make of it. With this hypothesis in mind, students will be responsible for creating their own research topics, and students will be required not only to recommend readings for the course, but students will also be expected to "teach" the courses at different moments, expanding on their own research and presenting it in such a way as to engage the class. The goal of the course, as a whole, will be to come up with an overall course theme, a theme that connects all the research projects in the class. We will thus give the course its title at the very end of the 4-week session.

ENG 241: Introduction to English Literature, Beginnings to 1660

CRN: 17306/17305

Days: MTRF 1:00 - 3:55 PM

Tyler Mills, tmills5@uic.edu

This course will introduce students to important literary works and concepts from the beginnings of English literature to 1660, covering the Anglo Saxon era through the Renaissance. Our goals while investigating these texts will be to think about what constitutes a "text" (and how the definition of a "text" changes in the shift from oral to written culture), how texts were used and disseminated throughout the Middle Ages to the beginning of the early modern period, and how literature can reflect the values of its historical context. We will read poetry, prose, and plays that interact with a variety of literary modes (myth, fable, epic, romance). Students will develop close reading skills and learn to appropriately apply a range of literary terms. As this is a four-week course, students will also be expected to demonstrate serious attention to reading assignments; quizzes will be a regular element of the course. Class participation will also factor into the course grade, as will a mid-term exam, a final exam, and a literary analysis assignment.

ENG 243: American Literature, Beginnings to 1900

CRN: 18936/18937

Days: MTHF 1:00 - 3:55 pm

Jen Phillis, jhammo5@uic.edu

Our survey course will cover American literature from the first Puritan settlers to the early 20th century. Through readings that will cover novels, short stories, poems, essays, autobiographies, and journals, we will trace how tensions in American culture and politics appear in literary form. The goals for the class are:

- To understand the basic outlines of American literature from the 17th through the 19th century.
- To increase students' ability to critically read literature of all genres.
- To map the relationship between literature and broader social issues, such as religion, race, and class.
- To practice writing critically about literature.

ENGL 491: Advanced Writing of Fiction
CRN: 14179/14706
Days: MTHF 9:00 - 11:55 am
Cris Mazza cmazza@uic.edu

This advanced fiction workshop is for graduate and undergraduate students who have taken English 212 (or the equivalent). Knowledge of fiction-writing techniques and willingness to engage in open discussion of work-in-progress are necessary. Failure to participate will adversely affect grades. Each student will write several story drafts, a book review, and critiques for every other peer-evaluated story. This workshop will not accept work that is genre fiction; no science fiction, mystery, horror/gothic, fantasy, romance, or conversion doctrine. There will be additional required guidelines and exercises to assist students broaden the scope of their approach to writing. Two books have been ordered at the bookstore.

Summer Session 2 (Eight weeks):

Write or cut and paste your course description below.

ENGL101: Understanding Literature
CRN: 19922/19923
Days: MWF 10:00 - 10:50
Trevor Strunk (tstrun2@uic.edu)

A commonplace notion about the novel form is that it is no form at all: as it has changed and evolved from its emergence in the 17th century, it is in no way clear that the novel of Daniel Defoe is more similar than different than the novel of Don DeLillo. And this sort of historical destabilizing of genre conformity is not limited to the novel. If our stated goal in this course is to fully “understand” literature as a single object of study, then we will soon find that historical shifts in both composition itself and its surrounding conditions will make fools of us all. That said, there is a type of literary product that depends on the conceit of a particular set of consistent, even rigid formal conditions and content for its successful production: the genre fiction. This course will attempt to think through how literary production has changed and how it has stayed the same through broad historical periods by examining these forms that have as their very condition of possibility the claim of stability. In examining early and late examples of mysteries, science fictions, Westerns, pulp novels, and others, what we will attempt to decide is what remains consistent formally and in terms of content in these genres, and what changes through time. This course will require careful, formal reading and a willingness to draw historically informed comparisons across texts that claim to be generically identical, but that will seem profoundly different. In teasing out how genre fiction changes within its own rigid formal bounds, we will attempt to understand literature’s function as a reflection and even as a diagnosis of historical and social change. Texts will be available at the UIC bookstore, and any and all levels of expertise are welcome.

ENGL 107: Introduction to Shakespeare
CRN: 18177/18178
Days: TR 10:45-1:15
Kevin Carey (kcarey2@uic.edu)

“The oldest of the old follows behind us in our thinking and yet it comes to meet us.”
- Heidegger

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

ENGL 109: American Literature and Culture
CRN19848/19846
MWF 12:00-1:40
Davis Brecheisen, dbrech2@uic.edu

This course will focus on a relatively short period of American history, from the late-fifties to the early-seventies, that saw tremendous social and political change. In this class we will closely examine different strategies for representing the massive changes to the ways society understood race, class, gender, and the very nature of the role of the United States as a country. To do this, we will look at experimental and speculative fiction as well as more traditional literary forms. Additionally, we will read nonfiction essays to ground our understanding of this period as we seek to bring it into focus. The readings will include, among others, Vonnegut, Pynchon, Didion, and Morrison.

ENGL 160: Academic Writing I: Writing in Academic and Public Contexts
CRN: 16259
TR 10:45-1:15

Stefanie Boese (sboese2@uic.edu)

In this course you will develop a critical eye for a number of different genres and learn to understand the situation from which a given text emerges. Most importantly, however, you will be able to enter these conversations through your own writing. You will learn how to develop an effective argument and how to support your claims with evidence and persuasive reasons. The goal of the course is to equip you with the skill to develop a well-crafted argument, a skill that will allow you to enter all the kinds of conversations that you will encounter throughout your college career.

English 161: Academic Writing II: Writing for Inquiry and Research—Race, Crime, and Mass Incarceration

MWF 12:00-1:40

CRN 18181

Tyrell Stewart-Harris (tstewa9@uic.edu)

In this course we will examine the links between modern racism and mass incarceration while considering the effects of imprisonment on society and the economy, but specifically confront imprisonment as a form of racial control. We will read *The New Jim Crow: Mass Incarceration in the Age of Colorblindness* by Michelle Alexander as our primary text. Her argument directly confronts how contemporary mass incarceration of African Americans functions to reproduce the Jim Crow laws (1876-1965) as a modern racial caste. The War on Drugs launched a systematic process of discrimination that the Civil Rights movement of the 1960's should have prevented. Without access to jobs or voting and with the shame of incarceration, they are trapped in second-class status. Alexander begins a conversation that many Americans do not want to have. There is a belief in America that everybody is in principle capable of upward mobility, that hard work will help you to get a better job and a better life. This is where our work also begins. Some scholars believe that prisons are obsolete and no longer serve the intended purpose. Other scholars enter the conversation about mass incarceration to give a voice to prisoner's families and thus demonstrate how criminal justice policies are furthering, rather than abating, the problem of social disorder. We will examine such scholarly positions, and our readings will address several different topics in the incarceration debate.

English 161 is designed to provide you with the tools that you will need to engage academic inquiry. During the first half of the semester, you will complete three writing assignments in which you will learn to summarize, analyze, and synthesize class readings. In the second half of the semester, you will write a research proposal about one aspect of the course's topic you would like to research. You will spend the remainder of the semester turning your proposal into a research-assisted essay using the skills we learned in the first half of the semester. You will emerge as an incipient or budding scholar as you enter the conversation of mass incarceration and racism. You will develop and offer your perspective or position on many of the pertinent debates in the field.

English 161: Academic Writing II: The Pain of the Macho: Writing About Masculinity in the 21st Century

TR 01:30pm-04:00pm

CRN 16397

Dongho Cha (dcha3@uic.edu)

English 161 is designed to provide you with the tools that you will need to engage academic inquiry. During the first half of the semester, you will complete three writing assignments in which you will learn to summarize, analyze, and synthesize class readings. In the second half of the semester, you will write a research proposal about one aspect of the course you'd like to research. You will spend the remainder of the semester turning your proposal into a research-assisted essay using the skills we learned in the first half of the semester. You will emerge as an incipient scholar joining the masculinity research community and offering your perspective on many of the pertinent debates in the field.

In this course we will examine the subject of the so-called “declining American male.” Recent studies in academic journals, magazines, and the mainstream press agree that the American male is in a state of crisis. Rigid definitions of masculinity are outdated and dysfunctional, leading men to a variety of health, economic, and sexual problems, as verified by recent statistical evidence. We will examine the research in a variety of disciplines—psychology, sociology, economics, history, sport, sexuality, and pop culture, among others—and trace the historic roots of contemporary masculinity. In addition, our readings will address several different topics in the masculinity debate, including the nature-vs-nurture divide, the politics of gender, adolescent male development, father-son dynamics, hyper-masculinity in sports, the metrosexual, and cultural constructions of manhood. The central question, as posed by journalist Guy Garcia, is this: can men stop being defensive without going on the offensive? And does the American male have anything to be defensive about? You will be expected to take into account your own experiences and integrate these into the ongoing masculine narrative of contemporary American culture.

ENGL 120: Film and Culture

CRN: 18837

Days: TR 1:30-4 pm

Danielle Christmas (dchris20@uic.edu)

Nazisploitation!: Holocaust Perpetrators in American Film & Fiction

Members of the Nazi party, the participants in Adolf Hitler's political project of National Socialism, were the subjects of hero-villain narratives and social critiques as early as 1933, both within the repressive confines of Germany and in the countries warily observing the ascendancy of Hitler's expansionist rhetoric. But it was only after the end of World War II when concentration camp survivors and occupied citizens exposed—via film footage, photography, painting and sculpture, poetry, memoir, and novel—the grotesque fullness of Nazi crimes that contemporary

notions of this perpetrator began to take a familiar shape. Whereas wartime Germany was understood as the inciting state in the bloodiest conflict in world history, postwar Germans were this and more: as perpetrators of something that came to be called the Holocaust, they were the people who had committed the systematic murder of more than ten million innocent civilians, people who exterminated Jews, Roma, gays and lesbians, and disabled children by building gas chambers, wielding rifles, running cattle trains, or standing by in tacit complicity. Who could commit such crimes? What would motivate them to do so? And what does their crime say about our capacity for the same? These are the urgent questions with which art in all its forms—especially film and fiction in the United States, a country to which so many Jewish survivors emigrated—continues to grapple.

In this class, we will set the stage by considering how the historiographical narratives of World War II and the Holocaust provide different answers to these questions, beginning the “factual” shading in of different notions of the Nazi perpetrator. We will then seek to understand the contemporary American ideological and sociocultural ends that these competing representations of the perpetrator satisfies, and the instrumental role of American film and literature in advancing these different versions of the Nazi by contributing to the increasing pursuit of emotional, rather than objective and historiographical, truth. Through our examination of cultural works from the end of the war to the present, we will discuss how the era, genre, and broader context of these Nazi narratives gives them varying degrees of significance in the evolving conversations about what the Holocaust was, what it meant, and how it should be remembered. To these ends, we will look at films as diverse as Stephen Daldry’s feminized Nazi in *The Reader* (2007) reaching back to the earliest post-war accounts of the imagined Nazi perpetrator, in Orson Welles’s *The Stranger* (1946), and the documented fruits of his crimes, in Alain Resnais’s *Night and Fog* (1955). Fiction ranging from Ira Levin’s *The Boys From Brazil* (1976) to Norman Mailer’s *The Castle in the Forest* (2007) will support our inquiry into where, how, and why the socially constructed Nazi of yesterday remains a palpable presence in the aesthetic trends, ethical debates, and political conversations of today.

In pursuit of these answers, this course will require us, on occasion, to come into contact with graphic film footage and emotionally unsettling narratives. Students with a low tolerance for such material may not find the course suitable.

English 212: Introduction to Fiction Writing

CRN: 14130

Days: MWF 2:00-3:40

Instructor: Lyndee Yamson (lyamsh2@uic.edu)

This course is an introduction to the craft of writing short fiction. In the first part of the summer session, students will explore important elements of fiction, including description, characterization, dialogue, setting, plot, structure, and point of view. The course will then shift to the workshop, and each student will present a short story to be critiqued in a workshop setting. All will attend a reading and examine a literary magazine designed to supplement you’re the

purpose of responding to and gaining inspiration from the work of peers and outside publications. Students are expected to engage in ongoing class discussions and give thorough verbal and written feedback.

ENGL 222: Tutoring at the Writing Center

CRN: 14134 & 20117

Days: M & W 1:00-1:50

Vainis Aleksa (vainis@uic.edu)

Members of the course learn to help fellow students be successful at writing. As we will learn, success has many dimensions – it includes communicating effectively, but also finding in the process meaning and reward. A part of what can be meaningful is having a supportive, engaged, and resourceful conversation about writing with a peer. In addition to helping writers with clarity, organization, and editing, tutors learn to create conversations that are full: conversations that can build confidence, share ideas, model the use of resources, demystify expectations, and make writers feel welcome to return in the future. The course meets twice per week for instruction. Students schedule four additional hours weekly for tutoring. Assigned reading includes *Rhetorical Grammar* by Martha Kolln, *The Bedford Guide for Writing Tutors* by Leigh Ryan and Lisa Zimmerelli, and articles on increasing the range and depth of effective support. Students will write weekly, including a longer writing project at the end of the semester.

ENGL 242: English Literature II: 1660-1900

CRN: 14702/14703

Days: TR 10:45am-1:15pm

Sein Oh (soh23@uic.edu)

This is a survey course covering British Literature from the Augustans to the late Victorians. Lectures on the historical, social, and cultural backgrounds will be a part of the classes, but lively discussions in class are also expected to nurture both analytic “close reading” and argumentative writing/presenting skills.

Assignments: 1 presentation paper (3-4 pages), 1 response paper to other’s presentation (2 pages), 1 argumentative essay (5-6 pages), Midterm and Final.

Textbooks: Norton Anthology of English Literature, 9e, Vol. C/D/E (available as package at the UIC Bookstore), Daniel Defoe’s *Robinson Crusoe*, Jane Austen’s *Emma*, Bram Stoker’s *Dracula*. All three novels are Norton Critical Edition, so even if you have those books, you will have to buy them if yours is not from Norton.

ENGL 243: American Literature: Beginnings to 1900

CRN: 14138/14142

Days: TR 1:30-4:00

Jennifer Hawe (jhawe2@uic.edu)

This course will survey American literature from the earliest known texts through the end of the 19th century. This will include Native American literature, colonial-era texts, and fiction, nonfiction, and poetry of the 16th-19th centuries. We will investigate historical contexts for the

various literatures, along with major movements and figures in American literature and thought. The course will include both lecture and discussion portions, and students are expected to actively prepare and participate. Assignments will include in-class and short writing assignments, papers, and presentations. There will also be quizzes and exams. The required text will be the Norton Anthology of American Literature and *The Age of Innocence* (Edith Wharton). Supplementary readings may also be assigned.

English 305: Studies in Fiction: Graphic Novels

CRN# 18838

Class time and days: TR 10:45-1:15

Second session: June 17-August 9

Class location: Lincoln Hall 308

Class Instructor: David Schaafsma

schaaf1@uic.edu

Office: 1904 UH

Graphic Novels and American Culture

This course will focus entirely on graphic narratives. We will look at fiction focusing on American Culture of the 20th and 21st century through comics and sequential art that address topics like superheroes, war, history, ethnicity, gender and urban life. I have in mind to introduce you to the various aspects of what is now an exploding field. We will look at comic books a bit, but I plan to focus more on graphic novels, as the course title suggests! I know many of you may have signed up for the class because you have particular interests in certain kinds of graphic novels. I hope you will bring your passion and expertise to the class! I am an enthusiast with certain interests, some of which may coincide with yours. On the other hand, I also have listed topics, like manga, or superheroes work, that are not my expertise. I count on you and guests and secondary texts for help with these. I don't purport to know everything about everything, but I am excited to share what I do know and to get to know you all well and learn what you know. Assignments will include participation on Blackboard, three papers, and/or projects (which could include doing graphic stories, too), and I plan to have artists and experts as guest speakers to help us shape the paper/project topics. Warning: I will order books soon for the course, but I highly suggest if you are going to take this course that you use the library a lot and get cheap books online....

ENGL 493: Internship in Nonfiction Writing

CRN: 19461

Days: W 2-3:50 p.m.

Linda Landis Andrews (Landrews@uic.edu)

The large metropolitan area of Chicago offers many internship opportunities for English majors in magazines, non-profits, corporations, government agencies, fundraising, and public relations. Tasks vary and may involve writing and managing social media for an organization, feature

stories, or blogs; or interviewing employees for an organization's newsletter. While they are writing, editing, or researching approximately 14 hours a week in an internship, students are enrolled in English 493, a six- or three-credit course that meets once a week.

Writing samples, resume and cover letters, which are generated in ENGL 202, are required to apply for an internship. In the ENGL 493 class students have an opportunity to share knowledge gained in the internship, write short papers, and learn about professional writing. Through internships students examine different work cultures, gain professional skills, and build a network of contacts before graduation.