

English Department Course Descriptions Fall 2016

Macomb Campus

Undergraduate Courses

English Composition

ENG 100 Introduction to Writing

Sections 1, 11, 29 – Jacque Wilson-Jordan

Aim: We will work together on a series of writing assignments that will help students to gain proficiency and confidence in writing. Student-writers will be encouraged to explore topics of interest to them that allow them to think about and for themselves. We will work on finding and developing ideas for writing, organizing ideas into paragraphs and paragraphs into essays, and editing and proofreading to achieve clarity and correctness at the sentence level.

Teaching Method: Students will actively engage in small and large group discussions centered on reading, drafting, and peer evaluation. I will meet with students two times during the semester to discuss their work-in-progress with the goal of helping each writer address his/her individual writing practice.

Assignments: Readings will include examples by professional writers and students. The course may include a film or television series focused on contemporary social issues such as poverty, urban policing, racism, and the war on drugs. Students will be invited to explore these topics in a respectful environment where all voices will be heard. The writing assignments will tentatively include a description, a narrative collage, an analytical essay, and a self-evaluation of the student's own writing. Daily assignments in class will be another important component of the final grade.

Tentative Reading List: Diana Hacker's *A Pocket Style Manual*. Other readings to be announced.

Prerequisite: Placement into ENG 100

ENG 180 College Composition I

Section TBD – Margaret Sinex

Aim: ENG 180 will equip students with more sophisticated writing and editing practices so that they can meet the expectations for writing in all their college courses and succeed at Western Illinois University. This class helps students improve their written work and meet the writing standards required by the business and professional worlds they will join following their graduation. Readings will include short fiction and non-fiction by ordinary citizens, reporters and war veterans.

Teaching Method: Discussion, lecture, work with computers, group work.

Assignments: Short papers, two tests, one longer paper.

Tentative Reading List:

White, Bailey. *Mama Makes up her Mind: And Other Dangers of Southern Living*. Da Capo Press, 2009.

Hacker, Diana and Nancy Sommers. *A Pocket Manual of Style*. 7th ed. St. Martin's Press, 2015.

Prerequisite: ENG 100 with a grade of C or better, or placement into ENG 180

English Literature & Writing

ENG 200 Introduction to Poetry

Section 1 – Merrill Cole

Aim: Marianne Moore’s famous poem, “Poetry,” begins, “I too dislike it.” Certainly many people would agree, not considering that their favorite rap or song lyric is poetry, or perhaps forgetting the healing words spoken at a grandparent’s funeral. We often turn to poetry when something happens in our lives that needs special expression, such as when we fall in love or want to speak at a public event. It is true that poems can be difficult, but they can also ring easy and true. Poems may cause us to think hard, or make us feel something deeply. This course offers a broad introduction to poetry, across time and around the globe. The emphasis falls, though, on contemporary poetry more relevant to our everyday concerns. For most of the semester, the readings are organized around formal topics, such as imagery, irony, and free verse. The course also attends to traditional verse forms, which are not only still in use, but also help us better to understand contemporary poetry. Toward the end of the semester, we shift focus to look at two important books of poetry, Frank O’Hara’s 1964 *Lunch Poems* and Kim Addonizio’s 2000 *Tell Me*.

Although Marianne Moore recognizes that many people “dislike” poetry, she insists that “one discovers in / it after all, a place for the genuine.” William Carlos Williams concurs:

Look at
what passes for the new.
You will not find it there but in
despised poems.
It is difficult
to get the news from poems
yet men die miserably every day
for lack
of what is found there.

All the same, Frank O’Hara jokes, “Nobody should experience anything they don’t need to, if they don’t need poetry bully for them.”

Tentative Reading List:

Addonizio, Kim. *Tell Me*. ISBN: 9781880238912

Hughes, Langston. *The Weary Blues*. ISBN: 0385352972

The Norton Anthology of Poetry. Shorter Fifth Ed. ISBN: 978-0-393-97921-3

There will also be poems & other materials to download from my website.

Prerequisite: None

ENG 201 Introduction to Fiction

Section 1 – Timothy Helwig

Topic: Gothic Fiction

Aim: It is no coincidence that the earliest American short stories and novels rely heavily on the Gothic, with its emphasis on terror, horror, and dread. We will study how early American fiction authors—Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville, Harriet Wilson—employed the Gothic romance to explore the strengths and weaknesses, the hopes and anxieties, of the young American republic. From there we will consider how late 19th-century American texts adapted the Gothic to psychological explorations of madness, repression, and human subjectivity; we will study the unique form of the Southern Gothic in stories by William Faulkner, Truman Capote, and Flannery O’Connor; and finally we will examine how contemporary American fiction uses the Gothic to imagine life in a post-industrial society.

Assignments: Reading Quizzes, Essays, and Exams.

Teaching Method: Lectures and Guided Discussion.

Tentative Reading List: Irving, Hawthorne, Poe, Melville, Wilson, Charlotte Perkins Gilman, Henry James, Edith Wharton, H.P. Lovecraft, Faulkner, Stephen King, and others.

Prerequisite: None

ENG 205 Introduction to Shakespeare

Section 1 – Christopher Morow

Aim: If you have ever waited with “bated breath,” complained that your roommate has “eaten you out of house and home,” or felt like a class was going to last “forever and a day,” you have quoted Shakespeare. Despite living over 400 years ago, Shakespeare remains one of the most influential English writers. His words and phrases have crept into our daily lives, his works regularly appear on big and small screens, and adaptations of his works appear in every medium, including comic books, television shows, and board and video games.

This course provides an introduction to Shakespeare from a literary and cultural perspective. Focusing on 4 to 5 of Shakespeare’s plays, we will examine Shakespeare and his works in the context of early modern England as well as 21st century America – examining how his works spoke to his original audiences and continue to speak to us today. The goal is not to provide students with comprehensive knowledge of Shakespeare but rather to equip students with the necessary tools to continue reading, enjoying, and examining Shakespeare and his influence on popular culture beyond the confines of the course.

Assignments: Daily Readings, Short Papers, Exams

Prerequisite: None

ENG 238 Introduction to American Literature

Section 1 – Timothy Helwig

Aim: In 1782, J. Hector St. John de Crèvecoeur confidently asserted, “We have no princes, for whom we toil, starve, and bleed; we are the most perfect society now existing in the world.” Published just one year after the end of the American Revolution, *Letters From an American Farmer* captures the hope and enthusiasm of a young republic, and inaugurates some of our most enduring American mythologies: America as a pastoral ideal, America as a classless society, America as a racial melting-pot, and America as a land of limitless opportunity. And yet given the realities of the displacement of Native peoples, the systematic enslavement of Africans, and the indentured servitude of impoverished European immigrants in early America, Crèvecoeur’s idealism appears at best naïve. In this survey course of American literature from its Puritan origins to the present, we will study how diverse writers represented, challenged, and helped to create the dominant cultural mythologies that remain powerfully influential in our nation today. During the semester we will read a number of canonical authors, such as Edgar Allan Poe, Emily Dickinson, Henry James, and Ernest Hemingway, and a number of lesser-known authors, such as Mary Rowlandson, Harriet Jacobs, Charles W. Chesnutt, and Pat Mora. Through guided discussion and independent research, we will strengthen our ability to read and write critically about literary texts, and we will gain a deeper appreciation of American literary history as a rich terrain of contested values that can help us to understand who we are today.

Assignments: Reading Quizzes, Essays, and Exams.

Teaching Method: Lectures and Guided Discussion.

Tentative Reading List: *Norton Anthology of American Literature* (Shorter Eighth Edition, 2-Volume Set, 2012).

ENG/AAS 245 Survey of African American Literature

Sections 1, 2 – Pat Young

Aim: This course is designed to promote an appreciation of excellence in literature, and in particular African American Literature. The course provides an introduction to the African American literary culture and provides a comprehensive survey of African American literature. In addition to this contextual and critical reading, the course focuses on the development of the student’s critical writing skills.

Prerequisite: None

ENG 285 Introduction to Creative Writing

Section 2, 3 – Barbara Harroun

Aim: An introductory course for students who wish to explore various forms of poetry and short-fiction writing. ENG 285 is an introduction to the crafts of poetry, fiction, and creative nonfiction. The course focuses on the writing of poems and short stories frequently assigned in upper level writing workshops, with an emphasis on learning the relationship between reading and writing, between writing and observation, between writing and thinking, and between writing and fearless revision. ENG 285 gives students a sense of contemporary poetry, fiction, and nonfiction while providing a workshop setting and a writing community.

Teaching Method: This class focuses on workshopping original student work, and it is very different from a lecture-based class. It requires student participation and discussion. It also requires a level of maturity in being able to divorce yourself from your own work, and to listen to others dissect it in terms of craft. I will present, in mini-lecture form, on aspects of craft, but class also includes collaborative learning, individual presentations on the stories and poems read and a great deal of writing. Be prepared to revise your work, and approach both poetry and fiction as art.

Assignments:

- 2 Poetry Exercises (5%): These exercises will assist with the invention and drafting process.
- 5 poems (10%): These poems should reflect time, effort, thoughtfulness and the application of aspects of craft studied. All poems must be typed.
- 2 Fiction Exercises (5%): focusing on characterization/setting/conflict-crisis-resolution/scene and summary/point of view: 1 page each.
- One story (10%): the workshop story should be 5(minimum)-7(maximum) pages. Again, this story must be typed, and as polished as possible. It is your responsibility to provide copies for the instructor and your fellow students. No genre fiction. We are studying and attempting literary fiction in this course. No porn, detective fiction, fantasy, science-fiction or romance. We'll discuss this at length.
- 2 Nonfiction exercises (5%): Two exercises to assist with invention and drafting: 1 page each.
- Creative Nonfiction (10%): This workshop essay should be 3(minimum)-5(maximum) pages.
- Typed workshop responses to your peers (20%): Each poem or story that is workshopped requires written comments on the original and a one page, typed, response.
- Class Presence (10%): includes attendance, two mandatory conferences, attentiveness, participation and attitude.
- Workshop Partner (5%): You will be responsible for introducing your partner's poetry, fiction, and nonfiction on their workshop days. You should lean on one another in terms of peer review, missed classes, and class materials.
- Revised portfolio (10%): This portfolio should include 2 revised poems, a revision of your of story and essay and all working drafts.

Prerequisite: None

ENG/BC 290 Introduction to Film

Section 1 – Roberta Di Carmine

Aim: This course is designed to promote an appreciation of films, to provide an in-depth knowledge of film techniques as well as an understanding of film themes and values conveyed through a wide range of American and foreign films.

Teaching Method: film screenings, lectures, and discussions

Assignments: attendance at film screenings and discussions/lectures, three short papers, in-class activities and quizzes, a mid-term and a final exam

Prerequisite: None

ENG 299 Critical Methods of Reading and Writing

Section 1 – Christopher Morrow

Aim: As English majors and minors, reading is something that we often take for granted as an activity that we fully understand and embrace. Often, when we cite our love of reading, we mean “reading for pleasure” or reading as a form of escape. Even when we read in this manner, literary texts explore, promote and suggest ways of understanding our lives and the world. In the formal study of literature, reading is a much more active and difficult process. It means thinking critically about the content and form, unpacking the visible and invisible mechanics of the text as well as identifying and interrogating a text’s ideas and assumptions. In addition to learning about and practicing critical methods of reading and interpreting texts, we will read and explore literary criticism, we will write our own critical interpretations and we will contextualize our interpretations in the work of others. As the gateway course to upper division study, ENG 299 will introduce you to the methods of reading and writing as an English major and enable you to develop your own ability to read, write about, and engage with literature.

Assignments: Daily readings, discussion, essays, exams

Tentative Reading List: We will read a broad range of literary texts in terms of genre, form, and time. We will also read a number of critical and theoretical texts to inform our reading of the literature.

Prerequisite: ENG 180 with a grade of C or better, and at least one of the following with a grade of C or better: ENG 200, 201, 202, 206, 228, 238 258, 290.

ENG 304 Poetic Forms

Section 1 – Margaret Sinex

Topic: The Epic

Aim: ENG 304 offers you the chance to engage with the *Iliad*, the epic of ancient Greece and one of the undisputed classics of world literature. After reading selections from this foundational text, we will explore two less familiar epics from northern Europe, both of which preserve pre-historical mythological material. From medieval Ireland we will read the epic *Táin Bó Cuailnge*, (the Cattle Raid of Cooley) that dates from the 8th century and forms part of the larger Ulster Cycle. This text features the hero Cú Chulainn, Queen Medb, and the eerie, supernatural Morrígan. We will then turn to the weird, stark, white landscape of *The Kalevala*, a work considered by many Finns to be their national epic. It was composed in the 19th century by Elias Lönnrot who shaped and organized the songs of illiterate oral poets he collected in remote rural lands well north of St. Petersburg Russia. Lönnrot’s achievement has preserved for us singing wizards, Louhi, “mistress of Northland” and her treasure, the Sampo, an indescribable magical object. Although unfamiliar to most English speakers, *The Kalevala* has provided inspiration to many artists including the Finnish composer Sibelius and J. R. R. Tolkien. The course will conclude with *Beowulf*, the best-known European epic.

Teaching Method: Lecture, discussion

Assignments: Two tests, two papers, several short response papers (one page each)

Tentative Reading List:

Beowulf. Trans. Seamus Heaney, Ed. Donoghue. New York and London: W. W. Norton & Co., 2002. ISBN: 0393975800

Homer. *The Iliad*. Trans. Robert Fagles. New York: Penguin, 1998. ISBN: 0140275363

Lönnrot, Elias. *The Kalevala*. Trans. Keith Bosley. Oxford UP, 2008. ISBN: 9780199538867

The Táin: Translated from the Irish Epic Táin Bó Cuailnge. Trans. Thomas Kinsella. Oxford UP, 2002. ISBN: 0192803735

Prerequisite: ENG 299 with a grade of C or better, or consent of instructor.

ENG 312 Studies in Renaissance and 17th-Century British Literature

Section 1 – Christopher Morrow

Topic: Exploring the Renaissance

Aim: The English Renaissance, spanning roughly 1485 to 1660, was an age of explorations where writers were consistently seeking to understand new and old frontiers, both literal and metaphorical. In this course, we will read a wide variety of Renaissance texts – poetry, drama, and prose – and follow them on their explorations into the New World, into the mythical past and into concepts such as love, religion and science. We will read

authors you may already be familiar with such as William Shakespeare and Christopher Marlowe as well as many that you may not know such as John Donne, Aphra Behn, and Amelia Lanyer. We will examine and discuss these texts within contemporary intellectual, political, and literary contexts and trace the development of concepts and themes across a variety of voices. Ultimately, this course will provide students with a broad understanding of the literary voices, genres, and concepts that flourished in early modern England.

Assignments: Daily readings, discussion, essays

Tentative Reading List:

Thomas More, *Utopia*

William Shakespeare, *Sonnets*

Middleton & Dekker, *The Shoemaker's Holiday*

Sir Walter Raleigh, *The Discovery of Guiana*

Edmund Spenser, *The Faerie Queene*

Behn, *Oroonoko*

Poetry by Ben Jonson, John Donne, Andrew Marvell, Mary Wroth, Amelia Lanyer, George Herbert, and Elizabeth I.

Prerequisite: ENG 299 with a grade of "C" or better, or consent of instructor.

ENG 348 Ethnic Literatures of the United States

Section 1 – Marjorie Allison

Aim: This course will explore the connections between literature, culture, and ethnic identity in the U.S. We will read authors from a variety of traditions including African-Americans, Native Americans, Latino, and Asian-Americans. Themes we will explore and address include the construction of the "self" and the way ethnic communities shape American identity, the role of immigrants in American literature, culture, history, and the metaphors we use to explain our diversity such as "melting pot," "salad bowl," "tapestry," multicultural, and majority-minority. The power and popularity of storytelling to create and renew our cultural identities makes this course important to understanding American society.

Teaching Method: This is a discussion and student-centered class. The class is based on the idea that learning takes place in an open forum. Students will work together and independently as they read and think through what are often complex, disturbing, and emotionally difficult issues in the texts.

Assignments: Frequent informal writing/blogging, two formal five page papers, two exams—midterm and final, group discussion leader

Tentative Reading List:

Ana Castillo's *So Far From God*

Edwidge Danticat's *Dew Breaker*

Toni Morrison's *Beloved*

John Okada's *No-No Boy*

Leslie Marmon Silko's *Ceremony*

James Welch's *Winter in the Blood*

August Wilson's *Radio Golf*

MN Humanities Commission's *Braided Lives*

As well as selected short stories and essays

Prerequisite: ENG 280

ENG 355 Myths, Legends & Literature

Section 1 – Margaret Sinex

Aim: ENG 355 will introduce students to northern European mythology with emphasis on the Norse, Celtic and Finnish traditions. Participants will study the survival of various pre-Christian Norse, Celtic and Finnish elements in later literature specifically in J. R. R. Tolkien's twentieth-century literary works: *The Hobbit*, *The Silmarillion*, *The Legend of Sigurd & Gudrún*, *Beowulf* and *Sellic Spell*. We will consider different approaches to the study of myths (structural, psychological) as well as the range of insights myths offer (historical,

cosmological, aetiological) over the course of the term. Students should expect the tests (there are two of them) to cover lecture material, class handouts, and assigned readings including Introductions and Prefaces as indicated.

Teaching Method: Lecture, discussion

Assignments: Two tests, two papers, several short response papers (one page each)

Tentative Reading List:

Lönnrot, Elias. *The Kalevala*. Trans. Keith Bosley. Oxford: Oxford University Press, 2009.

Tolkien, J. R. R. *The Hobbit*. Boston: Houghton – Mifflin, 2001.

Young, Jean I., Trans. *The Prose Edda of Snorri Sturluson*. Berkeley: Univ. of California Press, 2002.

ENG 380 Introduction to Professional Writing

Section 1 – Neil Baird

Aim: “Professional Writing students solve problems. The tools they use are not often considered problem-solving tools—words, images, texts, and interfaces—but in the hands of Professional Writing students, these become blocks for addressing real-world problems.”

–Bill Hart-Davidson, Professional Writer and Professor

For those who intend to be professional writers or for whom professional writing will play an important role, ENG 380 provides a way of thinking about writing that will effectively facilitate entry into your chosen profession. ENG 380 is the gateway course to a new professional writing minor, recently revised to be more useful for students writing across the disciplines. The course now functions as an introduction to the field of professional writing, examining the craft of writing in professional contexts. To do so, this course takes a Writing about Writing (WAW) approach, introducing you to a range of issues important to the field of professional writing, issues that will be explored further in subsequent courses in the minor, through readings written by professional writers *for* professional writers. As you are introduced to these issues, you will be given opportunities to practice what you learn by designing and producing a professional writing project needed by an organization important to you.

Core Questions:

You can expect to leave this course with emerging responses to the following questions:

1. What is professional writing, and how does such writing organize activity?
2. What is rhetoric, and how do professional writers produce rhetorically effective documents?
3. What does it mean that professional writing is an organizationally situated activity, and what does this mean for the craft of writing?
4. What is usability, how is it different from persuasion, and how do professional writers make their communication usable for readers?
5. What ethical dilemmas do professional writers face, and how do they resolve them?

Tentative Reading List: *Professional Writing and Rhetoric: Readings from the Field* edited by Tim Peeples (ISBN: 0321099753)

Prerequisite: ENG 180 and 280 or permission of instructor

ENG 387 Writing Workshop: Nonfiction

Section 1 – Barbara Ashwood

Aim: This class will focus on various types of creative nonfiction, such as memoir, personal essays, and literary journalism. We will discuss and analyze a variety of creative nonfiction texts, but the majority of your time in this course will be spent workshopping your classmates’ original works. You will need to be prepared to not only compose and edit your own pieces, but also provide thoughtful and detailed criticism of all texts.

Assignments: Two 10-15 page nonfiction pieces that will be revised and submitted as a final portfolio at the end of the semester.

Prerequisite: ENG 180 and 280

ENG/BC 390 – Film History

Section 1 – Roberta Di Carmine

Aim: This course is designed to cover an international history of cinema from its origin to contemporary movies. Students will explore films in relation to US and world cultures to enhance their appreciation of film history and its link to contemporary society.

Assignments: attendance at lectures and screening, discussions, in class activities, four short papers, final research paper, in-class presentations

Prerequisite: ENG/BC 290 or consent of instructor

ENG 393 American Film Genre

Section 1 – Roberta Di Carmine

Aim: By looking at the history of the American comedy, we will study key concepts of the genre (codes and conventions, representations, comic effects). Through close analysis and discussion of a selection of films from the silent period to Hollywood productions and independent cinemas, we will investigate comedy's formal and narrative characteristics. Ultimately, we will reach a better understanding of the aesthetic and ideological complexity that can be found in American comedy films.

Teaching Method: Film screenings, lectures, discussions

Assignments: Attendance at film screenings and discussions/lectures, two sets of film diaries, quizzes and in-class activities, group presentations, final paper

Prerequisite: ENG/BC 290 or ENG 299 with a grade of "C" or better, or consent of instructor

ENG 476 Senior Seminar

Section 1 – Marjorie Allison

Aim: This spring the Senior Seminar will consider literature in terms of various types of canon formation and questions of merit within literary studies, centered on novels of the British Commonwealth which have been named Booker Award Winners (currently the Man Booker Award). In reading several "Booker" novels, we will explore what makes an "award winning book," especially in light of a post-colonial, British Commonwealth award. We will consider who wins the award and what the consequences of winning a major award are. We will examine how these particular authors and texts support or subvert the master narratives "received" from the British Isles, how stereotypes are challenged, and how new cultural identities are formed. Additionally, we will address questions of gender (why don't female authors win the award at the same rate as male authors?) and questions of national identity (do these authors speak "for" their nations of origin?). Finally, we will consider how the books on this list begin to "speak" to each other when read together and if they are forming a useful canon of their own.

Teaching Method: This is a discussion and student-centered class. The class is based on the idea that learning takes place in an open forum. Students will work together and independently as they read and think through what are often complex questions.

Assignments: Two to three working papers, three to four pages each, longer term paper—12-15 pages, discussion leader

Tentative Reading List:

Yann Martel's *Life of Pi*

J. M. Coetzee *The Life and Times of Michael K*

Keri Hulme's *The Bone People*

Arundhati Roy's *The God of Small Things*

Anne Enright's *The Gathering*

A.S. Byatt's *Possession*

Salman Rushdie's *Midnight's Children*

As well as selected essays

Prerequisite: ENG 280, ENG 299 with a grade of "C" or better, and senior standing

ENG 485 Advanced Poetry Workshop

Section 1 – Merrill Cole

Aim: This course offers experienced student poets the opportunity to refine and develop their writing finesse and to explore a variety of poetic techniques, genres, and strategies. In this workshop, the emphasis falls on formal experimental, including traditional poetic forms, like the sestina, and more recent avant-garde productions. Becoming a better poet means more than mastering technique, though: it also means developing critical awareness of ourselves and of the world around us. This seminar will explore poetic composition as the opportunity to live up to the potential of who we are and to explore who we might become. The best writers are the best readers, for contrary to popular belief, writers must carefully study other writers in order to excel at their art. They must understand technique. We will carefully study the productions of contemporary poets, always with an eye to learning about technique. The poems will serve to increase the understanding of literary language, to widen the vocabulary, to cultivate the appreciation of diverse styles, and to inspire our own creations. This course is also a writing workshop, where participants are expected regularly to submit writing in progress. Writers need practice—and then more practice. We will also have routine classroom and homework exercises. There will be focused writing assignments; but at other times, students will be able to write as they please. Discipline alone is the death of creativity. Freedom without discipline leads nowhere interesting. In attempting to balance the two, the course is designed to produce better poets.

Tentative Reading List:

Addonizio, Kim. *Ordinary Genius: A Guide for the Poet Within*. ISBN: 0393334163

There will also be poems & materials to download from my website.

Prerequisite: ENG 385 or permission of instructor.

Queer Studies

QS 100 Introduction to Queer Studies

Section 1 – Merrill Cole

Aim: What are “Queer Studies”? For cultural conservatives, these words signify at best the decline of academic study into the trivial and the obscene, and at worst the recruitment of innocent youth into a life of depravity, despair, and disease. Many self-identified lesbians and gay men, moreover, object to the word, “queer.” Some argue that it has an implicit masculine bias, like the word, “gay,” before it; others find it an ugly term of derogation; still others see it as too inclusive, deeply uncomfortable with the fact that certain practicing heterosexuals have appropriated “queer” as the adjective of choice for their own activities. Often queer activists outside academia disparage “queer studies,” along with its kissing cousin, “queer theory,” as ivory tower mumbo-jumbo, useless to people’s everyday struggles. Even queer studies supporters disagree about what this newly-emerging field should become. Yet the discipline of queer studies provides indispensable tools for studying sexual diversity, the diversity that this class will explore in a variety of media, including literature, film, and visual art. It will also provide historical context and delve into political controversies. Queer studies does not simply affirm non-normative sexuality, but interrogates the meaning of human eroticism in all of its forms, including the heterosexual. It offers powerful modes of social critique. Perhaps this conjunction of sex and study appears nonsensical, or silly. Listen, then, to the words of Audre Lorde: “Our erotic knowledge empowers us, becomes a lens through which we scrutinize all aspects of our existence, forcing us to evaluate those aspects honestly in terms of their relative meaning within our lives. And this is a grave responsibility, projected from within each of us, not to settle for the convenient, the shoddy, the conventionally expected, nor the merely safe.”

Tentative Reading List:

Aoki, Ryka. *Seasonal Velocities*. ISBN: 9780985110505

Bechtel, Alison. *Fun Home: A Family Tragicomic*. ISBN: 978-0618871711

Bordo, Susan. *The Male Body*. ISBN: 978-0374527327

Foucault, Michel. *The History of Sexuality, Volume 1*. ISBN: 978-0679724698
Freud, Sigmund. *Three Essays on the Theory of Sexuality*. ISBN: 0465097081
Gibson, Michelle A., et al. *Finding Out: Introduction to LGBT Studies*. ISBN: 978-1452235288
Kaufman, Moisés. *The Laramie Project*. ISBN: 978-0375727191
Winterson, Jeanette. *Oranges Are Not the Only Fruit*. ISBN: 978-0802135162
Wojnarowicz, David. *Close to the Knives*. ISBN: 978-0679732273
We will also watch films, view artworks, and listen to music.

Prerequisite: None

General Honors

GH 101 Freshman Humanities Tutorial

Section 27 – Barbara Ashwood

Topic: The Beauty Myth

Aim: Flip through *Vogue* or *Cosmopolitan* or *Glamour*. Peruse *Maxim* or *Men's Health* or *GQ*. Watch TV for an hour. How many images of beauty do you see? Many of us recognize that the portrayal of beauty in the media is often unrealistic and unobtainable, yet these standards continue to permeate our culture. This course encourages you to consider why. To help answer that question, we will study Naomi Wolf's book *The Beauty Myth* that explores conceptions of beauty and their effects on people, particularly women, in Western society. We will analyze the beauty myth that Wolf writes about and also read and discuss some contemporary responses to her argument. Can a person use cosmetics and care about fashion without being a victim to the beauty myth? Are there any problems with Wolf's reasoning and methodology? How are men affected by this myth? These are just a few of the questions that we will pursue throughout the course.

Prerequisite: Students must be enrolled in the Illinois Centennial Honors College

GH 101 Freshman Humanities Tutorial

Section 39 – Amy Patrick Mossman

Topic: Environmental Literature

Aim: In this course, we will read the work of writers who explore human connections to and perceptions of the natural world and all it includes—different landscapes, climates, cultures, and other living creatures. We will also examine the power of literature to shape social movements, the use of literature to convey ethical ideals, the ways in which individual and cultural identity can be shaped by and tied to place, and the link between social and environmental issues, at the local and global level.

By the end of this course, you should be able to:

- Understand the influence of literature on environmental issues and places and the influence of places and environmental issues on works of literature
- Understand some of the major themes in literature written about the environment
- Develop your critical reading and thinking skills as you read, interpret, and analyze texts
- Produce a well-organized essay that has a clear thesis supported by reasonable claims
- Articulate your own views clearly in discussion and in writing on a particular issue or work of literature

Teaching Method: Lecture and discussion

Assignments: Essays, tests, final project

Tentative Reading List: Readings will include Aldo Leopold's *A Sand County Almanac*, Linda Hogan's *Power*, Karen Tei Yamashita's *Through the Arc of the Rain Forest*, and at least one other contemporary text.

Prerequisite: Students must be enrolled in the Illinois Centennial Honors College

GH 101 Freshman Humanities Tutorial

Section 98 – Neil Baird

Topic: Rhetoric and Genre—Writing as Social Action

Aim: The word “genre” calls to mind literary forms like the poem and novel or particular types of narrative such as science fiction and romantic comedy. While the literary classification of text types is useful, this course introduces students to a rhetorical understanding of genre. That is, students will learn how communities use professional writing genres like reports, instructions sets, web sites, and digital narratives to do the work of their particular organizations. In doing so, students will explore the following questions: How do genres form? How and why do genres change? How do genres function rhetorically? What does it mean to learn how to write a genre? Why do we respond to genres in the way that we do? How does one best study the social nature of genres? Students can expect to learn how genre impacts writing by exploring how writing changes across three different genres and by collecting data for a genre-based research study of their own.

Tentative Reading List:

Genre: An Introduction to History, Theory, Research, and Pedagogy by Anis S. Bawarshi and Mary Jo Reiff

Genre in a Changing World edited by Charles Bazerman, Adair Bonini, and Déborah Figueiredo

Writing Genres by Amy Devitt

Prerequisite: Students must be enrolled in the Illinois Centennial Honors College

GH 299 Honors Colloquium

Section 53 – Neil Baird

Topic: Writing across Contexts—Learning Transfer and Writing in the Disciplines

Aim: Writing is often perceived as a generalizable skill. That is, we often believe that what we learn about writing in one context will work when we begin to write in another context. Recent writing research is discovering that writing transfer is not so simple. Writing across the curriculum scholars are learning that writing differs across disciplines and contexts. For example, the forms, purposes, and audiences for writing in the sciences is radically different from that used in the humanities. Writing in each reflects the different purposes, situations, and audiences for each community. As a result, transfer researchers are learning that writing transfer involves more than simple application. Often, it requires the radical revision of prior writing knowledge; sometimes, it requires leaving behind prior knowledge altogether. In other words, writers need support as they move across contexts, and this one-hour seminar aims to provide honors students such support. By reading and discussing recent research in writing transfer theory, this course aims to make honors students aware of the particular challenges they will face in learning to writing in new contexts, which will make entry into these disciplinary communities through writing easier. Course requirements include Classroom discussion, reflective journal and reflection-in-presentation (reflective paper synthesizing theories of writing transfer as applied to writing in the disciplines and future contexts).

Tentative Reading List:

“Mapping the Questions: The State of Writing-Related Transfer Research” by Jessie Moore

“Beyond Knowledge and Skills: Writing Transfer and the Role of Dispositions” by Dana Driscoll and Jennifer Wells

“Creative Repurposing for Expansive Learning: Considering ‘Problem Exploring’ and ‘Answer-Getting’ Dispositions in Individuals and Fields” by Elizabeth Wardle

“Disciplinarity and Transfer” by Linda Bergmann and Janet Zepernick

“The Value of Troublesome Knowledge: Transfer and Threshold Concepts in Writing and History” by Linda Adler-Kassner, John Majewski, and Damian Koshnik

“Transfer, Transformation, and Rhetorical Knowledge: Insights from Transfer Theory” by Doug Brent”

“Tracing Trajectories of Practice: Repurposing in One Writer’s Developing Disciplinary Writing Processes” by Kevin Roozen

Prerequisite: Students must be enrolled in the Illinois Centennial Honors College

GH 301 Advanced Humanities Seminar

Section 11 – Amy Patrick Mossman

Topic: Literature of Chess

Aim: "The game of chess--with its richness, complexity and barely suppressed violence--is an extraordinary metaphor for the human condition. Some of the most important fiction writers and poets ...have fully recognized the uncanny ability of a chess game to represent the contradictions, struggles, and hopes of human society." –*Daniel Schifrin*

In the humanities, chess has played a role as inspiration, metaphor, allegory, problem-solving device--even a key to understanding how we think, learn, and adapt, for hundreds of years. In this course, we will focus on texts and films that incorporate chess, both literally and figuratively, to reveal, question, and comment on the human condition.

Questions we'll address during the course include:

- In what ways has chess served as metaphor and allegory in literature and film?
- In what ways has chess been epistemic in the humanities?
- How is chess employed in contemporary texts and films?
- How have writers used chess to artistically comment on war, governance, morality, leadership, and life in general?
- And finally, by studying its intersections with text, we'll try to answer the question, at least for ourselves, what is it about chess that has earned it the title of "the immortal game"?

Teaching Method: Mostly discussion with some lecture

Assignments: Reading and film responses; quizzes; research essay

Tentative Reading List:

Calvino, Italo. *Invisible Cities*. ISBN 9780156453806

Nabokov, Vladimir. *The Luzhin Defense*. ISBN 9780679727224 (may be titled *The Defense*)

Pérez-Reverte, Arturo. *The Flanders Panel*. ISBN 978-0156029582

Raskin, Ellen. *The Westing Game*. ISBN 9780142401200

Shenk, David. *The Immortal Game: A History of Chess*. ISBN 9781400034086

articles on CD (provided first day of class)

Prerequisite: Students must be enrolled in the Illinois Centennial Honors College

Graduate courses

English

ENG 500 Theory and the Practice of English Studies

Section 1 – David Banash

Aim: English Studies is a vast, anarchic field of intellectual inquiry that includes a dizzying array of possibilities: the novel, drama, poetry, the essay, the short story, film, new media, text/image theory, composition studies, technical writing, linguistics, literary theory, cultural studies, gender studies, queer theory, postcolonial literatures and theory, publishing, the history of the book, rhetoric, and of course all the national literatures written in English anywhere in the world. Even this partial list gives only a vague idea of the possibilities, and as a graduate student in English one of the great challenges and delights is exploring these areas and defining yourself as an intellectual within them. Despite the scope of the field, all these areas of inquiry demand intense, informed, subtle reading and interpretation conveyed in precise and limpid prose. This section of English 500 will focus on the questions of reading and interpretation. We will explore fundamental philosophical and critical backgrounds including theories of the sign, structuralism, deconstruction, Marxism, psychoanalysis, and feminism. We will do so with the goal of becoming deeper, more informed, self-reflective

and critical readers. The goal of this course is cultivating the skills and practices to read successfully in any area of English studies. We will develop our reading by writing throughout the semester, producing short papers that emphasize accurate summary, concise formulation, and the development of a critical voice.

Tentative Reading List:

Daniel Chandler. *Semiotics: The Basics*. Routledge. 978-0415363754

Sigmund Freud. *Civilization and Its Discontents*. Norton. 978-0-393-30451-0

Joseph Gibaldi, *MLA Handbook for Writers of Research Papers* 7th ed. MLA.9781603290241

Karl Marx. *The Communist Manifesto and Other Revolutionary Writings*. Dover Thrift. 978-0486424651

Rivkin and Ryan. *Literary Theory: An Anthology* 2nd ed. Blackwell. 978-1405106962

Steve Tomasula. *The Book of Portraiture*. FC2. 978-1573661287

Prerequisite: Graduate Standing

Quad Cities Campus

Undergraduate Courses

English

ENG 202 Introduction to Drama

Section Q1 – Dan Malachuk

Aim: Focusing on drama as both a written and a performance art. Catalog description: “(General Education/Humanities) Reading and discussion of plays from around the world, introducing students to selected traditions, questions of social justice, and methods of interpretation.”

Teaching Method: Lecture, discussion, local theatre performance

Assignments: Mostly papers; some nontraditional assignments

Tentative Reading List: *Drama: A Pocket Anthology*, Fifth Edition 0205032168

Prerequisite: None

ENG 299 Critical Methods of Reading and Writing

Section Q1 – Everett Hamner

Topic: Beyond Binaries

Aim: This course is required for the English major and minor and also serves as a BLAS program “methods” course. It introduces students to the basic forms and conventions of critical writing about literature, film, and other media. It also considers a wide range of strategies for interpreting both popular and literary texts, and it surveys an equally broad range of theoretical issues in literary studies. The idea is that any student who successfully completes this course should be well-prepared for upper-level English courses that engage more specific textual terrain.

Teaching Method: Discussion

Assignments: Regular written responses to readings and lectures; Routine reading comprehension quizzes; Two short essay tests (midterm & final)

Tentative Reading List:

Abbott, H. Porter. *The Cambridge Introduction to Narrative*, 2nd ed.

Hacker, Diana. *A Pocket Style Manual with 2009 MLA and 2010 APA Updates*, 5th ed.

Kesey, Ken. *One Flew Over the Cuckoo’s Nest*.

Eugenides, Jeffrey. *Middlesex*.

Prerequisite: ENG 180 (with a grade of C or better) and at least one of the following (with a grade of C or

better): ENG 200, 201, 202, 206, 228, 238, 258, 290.

ENG 348 Ethnic Literatures of the United States

Section Q1 – Dan Malachuk

Aim: Focusing on the reinvention of black, white, and Chicano identities in the Harlem Renaissance, the Beats, and the Chicano Renaissance. Catalog description: “(General Education/Multicultural Studies) Study of literary texts, authors, and genres from various ethnic groups in the U.S. Examinations of culturally specific and cross-cultural questions including issues of race, class, and gender.”

Teaching Method: Lecture, discussion

Assignments: Mostly papers; some nontraditional assignments

Tentative Reading List: Hurston, *Their Eyes Were Watching God* 0061120065; Kerouac, *On the Road* 0140185216 and one more book to be determined

Prerequisite: ENG280

ENG 356 Forms of Biblical Literature

Section Q1 – Everett Hamner

Topic: Ancient Texts and Modern Debates

Aim: Whether Jewish, Catholic, Protestant, agnostic, atheistic, or otherwise, most Americans today would be hard pressed to match the biblical knowledge of our ancestors. This trend has been explained by various secularization theories, which assume that as societies modernize, religious expression declines. What such claims often mask, however, is the great extent to which the various genres found within the Hebrew and Greek scriptures continue to drive our discussions not only about religion, but also about politics, ethics, science, race, gender, popular culture, and literature. Through reading selections from the Bible, examining interpretations from ethnically, sexually, and theologically diverse sources, and juxtaposing biblical texts with recent cinema, this course offers an opportunity to better grasp that contemporary impact across a variety of formal mutations. By conversing honestly and respectfully, we will better appreciate how these ancient texts and their interpretation have shaped so many modern debates.

Teaching Method: Discussion

Assignments: Regular, brief responses to readings and lectures, including a feature film review; Routine reading comprehension quizzes; Interview project; Final paper and presentation

Tentative Reading List: Selections from a contemporary translation of the Bible (the NRSV is recommended) Marcus Borg, *Reading the Bible Again for the First Time*
Marilynne Robinson, *Gilead*

Prerequisite: None, but ENG 180 or 280 (or equivalent) highly recommended.

Graduate Courses

English

ENG536 Critical and Theoretical Movements in Literary Studies

Section Q1 – Dan Malachuk

Aim: Focusing on liberal humanism, especially the major critiques as well as its recent resurgence in relation to author intention, canonicity, beauty, and pastoralism/sustainability.

Teaching Method: Lecture, discussion

Assignments: Papers

Tentative Reading List: Scarry, *On Beauty and Being Just* 0691089590 and several other books to be determined

Prerequisite: Graduate Standing