

English Department Course Descriptions Spring 2017

Macomb Campus

Undergraduate Courses

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 be poems & other materials to download from my website.

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 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 wide array of American authors, such as Edgar Allan Poe, Emily Dickinson, Harriet Jacobs, Henry James, Charles Chesnut, Ernest Hemingway, and Raymond Carver. 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 Ninth Edition, 2-Volume Set, 2016)

Prerequisite/Corequisite: ENG 180

ENG 281 Writing As Social Action

Section 1 – Bill Knox

Aim: This course explores writing as social action and engages students in writing persuasively for public settings. Students will analyze and produce collaborative print and digital texts created for social action. Students will have the opportunity to pursue their professional and avocational interests as basis for their assignments. The intended outcome is for each member of the class to better understand the potential of texts and various forms of presentation to achieve community goals.

Teaching Method: Lecture, discussion, and presentation of student ideas will be of equal importance. Although the instructor will introduce the outline of class learning and reinforce reading, students will be expected to provide much of the course “content” by their active engagement in shaping course concepts such as persona, text, medium, and audience to meet rhetorical goals.

Assignments: Individually and collaboratively, students will complete short weekly reading responses and persuasive papers, five short reports exploring course themes, a final project, and a cumulative course portfolio of work completed during the semester. In addition, students will actively practice, compare, and contrast live, textual, and virtual presentation modes.

Tentative Reading List: Edward P. J. Corbett, and Robert J. Connors. *Classical Rhetoric for the Modern Student*. 4th ed. New York: Oxford, 1998. Print.

Additional contemporary library reserve and online readings

Prerequisite: None

ENG/BC 290 Introduction to Film

Section 2 – 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 international films.

Teaching Method: Film screenings, lectures, and discussions

Assignments: Attendance at film screenings and discussions/lectures, film papers, in-class activities and quizzes, a final exam.

Prerequisite: None

ENG 299 Critical Methods of Reading and Writing

Section 1 – David Banash

Aim: ENG 299 begins with the assumption that students of literature are distinguished from ordinary readers by a profound self-consciousness. We will develop this self-consciousness by learning a critical vocabulary that allows us to precisely describe how people read, write, and interpret works of literature. We will immerse ourselves in the theory of literature, develop a conscious grasp of form, and learn to use a rhetorical vocabulary to describe tropes and figures, forms and genres. Throughout the semester we will read and write critically and above all intensely. The overarching goal of this course is to transform your experiences of reading and writing, perhaps forever. As we become readers and critics, we will take pleasure in our own writing, as well as that of others. While learning the foundational skills of English studies—close reading and effective interpretation—we will also develop the clear and graceful prose expected of English majors. Our attention will move from words, to sentences, to paragraphs, to essays, as we practice the craft of revision every week. We will do all of this together, working through our discoveries and questions in stimulating class discussions.

Tentative Reading List:

MLA Handbook for Writers of Research Papers, MLA, 8th ed.

Karl Marx, *The Communist Manifesto and Other Revolutionary Writings*

Sharon Olds, *Satan Says*

William Shakespeare, *The Sonnets*.

Mary Shelley, *Frankenstein*

Mary Tatar, *The Classic Fairy Tales*

Steve Tomasula, *IN&OZ*

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 or 290

ENG 300 Short Story

Section 2 – Jose Fernandez

Aim: This course will focus on the study and analysis of the elements of the short story (plot, characters, style, themes, symbolism, etc.). We will explore what makes the short story a compelling form of art and a window into the lives of other human beings at different periods of times and geographical spaces that may be similar or different from our own. We will concentrate on a few canonical short stories and contemporary short stories written by American authors of different social, racial, and ethnic backgrounds.

Teaching Method: Short lectures and students' active and regular participation in activities such as small group discussions, class discussions, and short and long in-class writing activities.

Assignments: Two literary analyses (3-4 pages), midterm exam, and final exam. Class attendance, active participation, and writing exercises will also count toward students' final grades.

Tentative Reading List:

Tim O'Brien's *The Things They Carried*

Junot Diaz's *This Is How You Lose Her*

Jhumpa Lahiri's *Unaccustomed Earth*

Sherman Alexie's *Lone Ranger and Tonto Fistfight in Heaven*

Octavia Butler's *Bloodchild and Other Stories*

And one additional text to be selected by students

Prerequisite: None, but ENG 180 strongly recommended

ENG 301 Women and Literature

Section I01 – Marjorie Allison

Aim: As an advanced Women's Studies course in combination with a literature course, this class proceeds with the following assumptions: sexism exists; men and women are treated differently based on gender in societies around the globe; women are discriminated against in the United States as well as elsewhere in the global North and South; and literature helps shape and reveal these aspects of our lives. Because this is both a Women's

Studies and an English Literature course, we will use feminist methodologies and close textual readings to analyze the texts we study. We will focus on women's writing across cultures, time, and space. We will read texts from a range of genres, and we will read authors from a variety of time periods, class and educational backgrounds, and ethnicities. The readings are organized around themes of Beginnings, Girlhood, Community Identity, Class, Land, Motherhood, and Bodies.

Teaching Method: This is an online class. A word of warning, the class is set up in units that are typically two weeks long. The units open and close on a set schedule. Students need to be prepared to commit to being online regularly and often to succeed in the course as 40% of the final grade is based on the online discussion boards for the class.

Assignments:

Online Discussion Boards

Three Formal Papers using secondary courses—about 4 pages long

Reading Quizzes for each unit

Tentative Reading List:

Alison Bechdel's *Fun Home*

Anne Bronte's *The Tenant of Wildfell Hall*

Ana Castillo's *So Far From God*

Sia Figiel's *Where We Once Belonged*

Toni Morrison's *Paradise*

Marjane Satrapi's *Persepolis 2: The Story of a Return*

Cheryl Savegeau's *Mother/Land*

And selected essays and stories posted at WesternOnline

Prerequisite: None, but ENG 280 highly recommended

ENG 340 American Nature Writing

Section 1 – Amy Patrick Mossman

Aim: In the introduction to one anthology of nature writing, the editors explain, “any tradition, if it is to remain vital, must continue to change and incorporate new elements.” Thus in this course, we will examine more traditional nature writing then move into emerging directions for the genre. The writers we will read include scientists and natural historians as well as poets, farmers, park rangers, and activists—those who share a profound love of the natural world and deep “sense of place” (a concept we’ll also explore). We will cover diverse American writers—men and women representing different cultural backgrounds in the U.S. and different perspectives on the natural world and human engagement with it. Why do people choose to write about their experiences in the natural world? Why do we read them? Why do scientists often feel compelled to write more creatively about science, for general audiences? What themes emerge in nature writing, and what do they tell us about American culture and Americans’ relationships to their environments?

After this course, you should feel comfortable engaging the following questions:

- What seems to have defined more traditional nature writing?
- What are some of the critiques of nature writing today?
- What does it mean to be considered a nature writer?
- In what ways is the emerging body of nature writing resisting or extending the genre?

Teaching Method: Discussion and lecture

Assignments: Reading and film responses, tests, essays

Tentative Reading List:

Deming, Alison Hawthorne and Lauret E. Savoy, eds. *The Colors of Nature*. ISBN 9781571313195

Deming, Alison Hawthorne. *The Monarchs: A Poem Sequence*. ISBN 9780807122310

Earle, Sylvia. *The World Is Blue*. ISBN 9781426206399

Wilson, Edward O. *The Future of Life*. ISBN 9780679768111

1-2 recent winners of the Orion Book Award (for nature writing)

Articles on WesternOnline

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

ENG 358 Studies in Non-Western Literature

Section 1 – Marjorie Allison

Aim: The stories you will read about the world's people, cultures and nations in this course can uplift and inspire us. As a former student said, much of this course comes down to whether or not words can heal. As that student put it, "How do a variety of cultures heal in modern times?...Many of the novels deal with recovery, resilience, and pressing forward. How does the individual [or cultural group] overcome?" The literature is often traumatic, brutal, and unpleasant. It reflects an often violent world. In the face of violence, how do the authors, the characters, the cultures, and the readers cope? How can the novels and short stories (words and language) from around the world affect individuals, cultures, and countries in the 21st century? As always, this course will also have the goal of increasing each student's critical reading, writing, and thinking skills. Further, we will explore the aesthetic choices the authors have made—why might they choose to write as they do?

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:

--Three formal papers, the first two about 4 pages long, the last about 8 pages long, incorporating secondary sources

--Weekly quizzes or informal reading responses

--Midterm and Final Exam

--Discussion leader

Tentative Reading List:

Chimamanda Adichie's *Half a Yellow Sun*

Gabriel Ba and Fabio Moon's *Day Tripper*

Etgar Keret's *The Bus Driver Who Wanted to be God*

Dai Sijie's *Balzac and the Little Chinese Seamstress*

As well as others

Prerequisite: None, but ENG 280 highly recommended

ENG 359 Topics in LGBT Literature

Section 1 – Merrill Cole

Topic: Queer Multiculturalism

Aim: Queer multiculturalism examines the politics of queer representation in a variety of media, with a special focus on issues of cultural diversity. Sites of investigation include literary texts, critical articles, film, and visual art. The course explores several overlapping topics. "Coming Out and Closet Games" looks at Eve Kosofsky Sedgwick's *Epistemology of the Closet* in the context of Oscar Wilde's *The Picture of Dorian Gray* and Jeanette Winterson's *Oranges Are Not the Only Fruit*. "Art, Obscenity, and AIDS" studies the political controversy surrounding the photography of Robert Mapplethorpe—especially concerning his Black male nudes and sadomasochistic images—and the work of other lesbian and gay artists at the height of the American AIDS crisis, including David Wojnarowicz. "Queer Rainbow?" focuses on intersections of race and sexuality in such works as David Henry Hwang's *M Butterfly*, Audre Lorde's *Zami: A New Spelling of my Name*, Cherríe Moraga's *Heroes and Saints*, José Muñoz's *Disidentifications*, and Sherman Alexie's film, *The Business of Fancydancing*. "Transitive" explores trans* and genderqueer communities, looking back with Leslie Feinberg's classic *Stone Butch Blues* and looking forward with Ryka Aoki and the short story writers of *The Collection: Short Fiction from the Transgender Vanguard*, as well as the film, *Three to Infinity: Beyond Two Genders*.

Tentative Reading List:

The Collection: Short Fiction from the Transgender Vanguard. ISBN: 978-0983242215

Hwang, David Henry. *M Butterfly*. ISBN: 978-0452272590

Feinberg, Leslie. *Stone Butch Blues*. ISBN: 978-1555838539

Lorde, Audre. *Zami: A New Spelling of My Name*. ISBN: 978-0895941220

Moraga, Cherríe. *Heroes and Saints & Other Plays*. ISBN: 978-0931122743

Muñoz, Jose. *Disidentifications: Queers Of Color And The Performance Of Politics*. ISBN: 978-0816630158

Sedgwick, Eve Kosofsky. *Epistemology of the Closet*. ISBN: 978-0520254060

Wilde, Oscar. *The Picture of Dorian Gray*. ISBN: 978-1515190998

Wojnarowicz, David. *Close to the Knives: A Memoir of Disintegration*. ISBN: 978-0679732273

Womack, Craig. *Drowning in Fire*. ISBN: 978-0816521685

Prerequisite: ENG 180

ENG 370 Rhetorical Grammar

Section 1 – Margaret Sinex

Aim: ENG 370 is designed for both English majors and English Education majors. Participants will gain confidence in their own mastery of English grammar; they will also improve their ability to analyze it and to communicate their analysis clearly to others. Students' own written work provides the context for our exploration of English grammar using Bill Bryson and Bailey White's non-fiction and memoirs as models and inspiration. Topics will include the relationship between English dialects and Standard American Written English, the range and size of the English lexicon, as well as the origins of English dictionaries and their variety. In addition, we will consider the difference between prescriptive and descriptive grammar systems and their historical roots. Students should expect to write several papers and to take at least two in-class tests.

Teaching Method: Lecture and discussion

Tentative Reading List:

Bryson, Bill. *Made in America: an Informal History of the English Language in the United States*. William Morrow, 2001.

Kolln, Martha and Loretta Gray. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects*. 8th ed. Pearson, 2017.

Kolln, Martha, Gray, Loretta and Joseph Salvatore. *Understanding English Grammar*. 10th ed. Pearson, 2016.

White, Bailey. *Sleeping at the Starlite Motel and Other Adventures on the Way Back Home*. Vintage, 1996.

Prerequisite: ENG 180 and 280 or consent of instructor

ENG 381 Technical Communication

Section I01 – Bill Knox

Aim: The course will provide practice in processes and products of technical communication, developing informative, reader-centered technical communication, by writing, testing, revising, and innovating in various genres and styles. Writing instruction will focus on the special features of technical and report writing as well as invention, drafting, revising, and proofreading skills in a virtual writing environment.

Teaching Method: This section will be offered via WesternOnline.

Assignments: Students in this section will complete five online reports and letters on suggested topics, peer review of at least 3 reports and letters, short biweekly writings, a PowerPoint, and a final project.

Tentative Reading List:

Markel, Mike. *Practical Strategies for Technical Communication*. 2nd ed. Boston: Bedford-St. Martin's, 2016. Print.

Prerequisite: ENG 180 and 280, or consent of instructor.

ENG 385 Intermediate Writing Workshop: Poetry

Section 1 – Merrill Cole

Aim: This course offers poets the opportunity to refine and develop their skills and to explore a variety of techniques, genres, and strategies. Becoming a better poet means more than mastering technique, though we will spend a good deal of time practicing poetic forms, both traditional and experimental. Becoming a better poet 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. We will look at the productions of a wide variety of published 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.

Assignments: 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 (not WesternOnline).

Prerequisite: ENG 285 or permission of instructor.

ENG 395 Film and Literature

Section 1 – David Banash

Aim: The invention of cinema transformed the ways in which we perceive ourselves, others, and the world around us. This course will investigate how cinema transformed literature. We will explore how writers engage the visual worlds of cinema, and we will also pay special attention to the ways in which the affects, techniques, visual strategies and vocabularies of cinema transformed how writers write to represent the world. Reading their work, we will track the ways in which cinema defined perception in the twentieth century. However, we will also note how our contemporary moment is moving away from its larger-than-life images of cinema and into large-as-the-world networks of the internet. And yet, the entire visual language of the cinema has been remediated into television, video games, and the online world, making an understanding of cinematic modes of representation a key to understanding these new media contexts. To this end, we will conclude the course by turning to Suzanne Collins' *The Hunger Games* and William Gibson's *The Peripheral*, both widely successful novels that engage with the power of cinematic images, the rise of reality television, and the emerging metaphors and thematics of video games.

Assignments:

Keeping a weekly reading a viewing journal

Short creative exercises in writing the moving image

Tentative Reading List: The course will pair books and film screenings

J. G. Ballard, *Crash* and George Lucas, *American Graffiti*

Angela Carter, *The Infernal Desire Machines of Dr. Hoffman* and Woody Allen, *The Purple Rose of Cairo*

Suzanne Collins, *The Hunger Games* and Sidney Lumet, *Network*

Don DeLillo, *Point Omega* and Alfred Hitchcock, *Psycho*

Lynn Hejinian, *My Life* and Dziga Vertov, *Man with a Movie Camera*

Haruki Murakami, *After Dark* and Michelangelo Antonioni, *Blowup*

William Gibson, *The Peripheral* and Doug Liman, *Edge of Tomorrow*

Note: One of the cliché criticisms of Hollywood cinema is that it is all just sex and violence, and clichés often exist for a reason. Powerful and disturbing images of sex and violence have been a part of the cinema from its invention, and writers that take on the cinema amplify these disturbing images. The novels and some of the films we encounter this semester will be frankly challenging, creating images that want to disturb, shock, and outrage the audience.

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

ENG 401(G) Major Authors

Section 1 – Pat Young

Topic: Women Writers of the Harlem Renaissance

Aim: Women Writers of the Harlem Renaissance is a study of some of the major female writers of the Harlem Renaissance and of the various themes they addressed and the various genres in which they wrote.

Tentative Reading List: Featured writers include but are not restricted to Angelina Weld Grimke, Georgia Douglas Johnson, Marita Bonner, and Jessie Fauset.

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

ENG 466(G) Teaching Literature and Reading in Secondary Schools

Section 1 – Alisha White

Aim: In this course, English Education majors will consider pedagogical approaches for teaching secondary literature and reading using a range of texts from multiple perspectives. Students will read a range of texts that may be read in secondary English classrooms, in order to consider the teaching possibilities, differentiation options, assessment and evaluation methods, and use of state and national standards.

Teaching Method: Class will be a mixture of discussion, group activities, presentations, and interactive mini-lectures.

Assignments: Curriculum development and mini-lesson demonstrations, literary responses, final project, and portfolio.

Tentative Reading List:

Groenke & Scherff, *Teaching YA Lit through Differentiated Instruction*

Intrator, *Tuned In and Fired Up*

Pahl & Rowsell, *Artifactual Literacies: Every Object Tells a Story*

Wilhelm, *Deepening Comprehension with Action Strategies*

Woodson, *Brown Girl Dreaming*

Reynolds, *When I was the Greatest*

Mabry, *A Fierce and Subtle Poison*

Yovanoff, *Paper Valentines*

Susan Campbell Bartoletti, *Terrible Typhoid Mary: A True Story of the Deadliest Cook in America*

Prerequisite: ENG 280 and 384; 12 s.h. (or equivalent) of coursework in literature, or consent of instructor

ENG 471(G) Language Diversity and Grammar for Teachers

Section 1 – Bonnie Sonnek

Aim: This course examines the relationships among standard and nonstandard dialects and effective practices for teaching grammar. Candidates will plan instruction that incorporates knowledge of language—structure, history and conventions—to facilitate students' comprehension and interpretation of print and non-print texts. Candidates will design instruction that incorporates students' home and community languages to enable skillful control over their rhetorical choices and language practices for a variety of audiences and purposes. Candidates also will use knowledge of theories and research to plan instruction responsive to students' local, national and international histories, individual identities (e.g. race, ethnicity, gender expression, age, appearance, ability, spiritual belief, sexual orientation, socioeconomic status and community environment), and languages/dialects as they affect students' opportunities to learn in ELA.

Teaching Method: Large- and small-group discussion, unit planning, oral presentations, group work on standards, curriculum conversations and lecture

Assignments: Writing, presenting reflections on readings, mastering standards, writing lesson plans that address NCTE standards.

Tentative Reading List:

Grammar Keepers: Lessons that Tackle Students' Most Persistent Problems Once and for All by Gretchen Bernabei

Dialects in Schools and Communities (2nd Ed). By C.T Adger, W. Wolfram, and Christian, D. (2007).). New York: Routledge

Engaging Grammar: Practical Advice for Real Classrooms by Benjamin, Oliva (2007).. Urbana, IL: National

Council of Teachers of English.

Prerequisite: ENG 280 and 372, or consent of instructor (372 requirement is currently being waived)

ENG 476 Senior Seminar

Section 1 – Margaret Sinex

Aim: This senior seminar will explore J. R. R. Tolkien's life-long project of creating a mythopoeia, inventing an internally consistent, richly self-referential mythology. This investigation will include modern theorizing about real-world mythology as well as Tolkien's own theory of sub-creation. *The Silmarillion* is the central text for this course. Students will read some of his early poetry (the "Lay of Eärendel" and others) that contains the first "seeds" of his later creation. In addition, our study of *The Silmarillion* will be enriched by his poetic treatments of *The Silmarillion's* "The Three Great Tales" such as the "Lay of Leithian" and the posthumous, novel-length prose text *The Children of Hurin*. Students will engage with the rapidly growing range of scholarship on all aspects of Tolkien's many works and produce a substantial research paper and a presentation to the class.

Teaching Method: Lecture and discussion

Tentative Reading List:

Karen Wynn Fonstad. *The Atlas of Middle-earth*.

J. R. R. Tolkien. *The Children of Hurin*.

---. *The Lays of Beleriand*.

---. *The Silmarillion*.

Prerequisite: ENG 280, ENG 299 with a grade of C or better, senior standing or consent of instructor

ENG 481(G) Topics in Writing Studies

Section 200/TQ1 (CODEC) – Rebekah Buchanan

Topic: Feminist Activism in Communities of Writing

Aim: This course will explore how women develop and use rhetoric and writing to challenge and change their worlds. We will evaluate how women use rhetoric in the public, private, and electronic spheres to create change. We will start with a grounding in feminist theory to situate discussion around feminist rhetorical practices in writing communities.

Teaching Method: Discussion

Assignments: Project portfolio

Tentative Reading List:

Baumgardner, Jennifer. *Fem! Goo Goo, Gaga, and Some Thoughts on Balls*

Jones-Royster, Jacqueline and Gesa Kirsch (ed). *Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies* (Studies in Rhetorics and Feminisms)

Ngozi-Adichie, Chimamanda. *We Should All Be Feminists*

Trier-Bieniek, Adrienne. *Feminist Theory and Pop Culture* (Teaching Gender)

Various articles and book chapters

Prerequisite: ENG 380 or permission of instructor

ENG 487 Advanced Workshop: Nonfiction

Section 1 – Barbara Ashwood

Aim: ENG 487 is an advanced level creative nonfiction workshop that builds upon the knowledge and skills acquired in ENG 387. You will continue to improve your writing through exercises, analysis and discussion of creative nonfiction pieces (including memoir, personal essays, literary journalism, and flash nonfiction), texts about craft, and the feedback you receive during workshops. You are expected to not only compose and edit your own pieces, but also provide thoughtful and detailed criticism of all texts.

Assignments: Two 2500-3000 word nonfiction stories and two flash nonfiction pieces (each under 750 words) that will be revised and submitted as a final portfolio at the end of the semester.

Prerequisite: ENG 285 and 387 or permission of instructor

General Honors

GH 101 Freshman Humanities Tutorial

Section 33 – Roberta DiCarmine

Topic: Film and Popular Culture

Aim: In this intensive writing course students approach several forms of writing styles and discuss popular culture. Through the analysis of films and close reading of essays, film reviews and scholarly articles, we will become critical readers as well as observers of the popular culture of the past and the one we encounter every day.

Teaching Method: Film screenings, lectures, and discussions

Assignments: Attendance at film screenings and discussions/lectures, film papers, film reviews, in-class activities and quizzes, a final research paper.

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

GH 101 Freshman Humanities Tutorial

Section 40 – 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 71 – Marjorie Allison

Topic: Asian and Asian-American Literature: The Creation of Identity

Aim: In this course we will examine Asian and Asian-American texts in order to better understand common conceptions and misconceptions of Asian and Asian-Americans. Throughout history Europeans and their descendants have participated in the process of Orientalism: they have created an exotic Other out of the "East." We will read literature of immigration and of displacement as we examine how and why the Asian-American experience may be different from that of other immigrants to the United States. Through our

exploration of this literature and some films, we will examine how different writers create new identities for themselves and their cultural groups. Further, we will see how they conceptualize the American experience and the American Dream. After looking at the Asian-American experience, we will read select Asian texts in order to better understand how the immigrants and Asians have constructed their identities throughout history.

Teaching Method: This is 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:

Four Formal Papers—assignments will vary depending on which credit the student needs: ENG 180 or 280
Frequent Informal Writing
Midterm and Final Exam

Tentative Reading List:

Maxine Hong Kingston's *The Woman Warrior*
Bharati Mukherjee's *Jasmine*
John Okada's *No-No Boy*
Junichiro Tanizaki's *In Praise of Shadows*
Arthur Waley's translation, *The Analects of Confucius*
Shawn Wong's *Homebase*

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

GH 101 Freshman Humanities Tutorial

Sections 91 and 92 – Timothy Helwig

Topic: The American Dream – The Myths and Realities of Social Class

Aim: First, the American Dream is built upon the enduring mythologies that America is largely a middle-class society; that America is a land of limitless opportunity; and that America is a nation of self-made men and women. And yet when it comes to analyzing and understanding American identity, class status is often minimized, discredited, or ignored. This honors course insists on the importance of class in the shaping of American culture and considers the ways “class matters” in our everyday lives. By studying how class difference has been represented in short stories by American authors like Edgar Allan Poe, Anzia Yezierska, F. Scott Fitzgerald, Richard Wright, and Raymond Carver, as well as in contemporary essays and popular media, we will analyze the prominent role class has played in the development of American society and the construction of American identity. Second, GH 101 is a writing course based on the assumption that writing is a skill and that any skill can be improved through guided practice. GH 101 is designed to give you that guidance and practice, so that you can improve the ability you already have and become a better, more confident writer. GH 101 will help you prepare for the kinds of writing you will be asked to do throughout your college career: the identification, construction, and investigation of an issue, crafted with the best possible means of support and expression, given your audience and purpose. In addition, you will learn skills for conducting productive research and incorporating secondary sources effectively into your argumentative prose.

Assignments: Analytical essays, draft workshops, and final research project.

Teaching Method: Lectures, guided discussion, and individual conferences.

Tentative Reading List: *Rereading America: Cultural Contexts for Critical Thinking and Writing* (Tenth Edition, 2016)

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

Macomb Campus

Graduate Courses

English

ENG 401(G) Major Authors

Section 1 – Pat Young

Topic: Women Writers of the Harlem Renaissance

Aim: Women Writers of the Harlem Renaissance is a study of some of the major female writers of the Harlem Renaissance and of the various themes they addressed and the various genres in which they wrote.

Tentative Reading List: Featured writers include but are not restricted to Angelina Weld Grimke, Georgia Douglas Johnson, Marita Bonner, and Jessie Fauset.

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

ENG 481(G) Topics in Writing Studies

Section 200/TQ1 (CODEC) – Rebekah Buchanan

Topic: Feminist Activism in Communities of Writing

Aim: This course will explore how women develop and use rhetoric and writing to challenge and change their worlds. We will evaluate how women use rhetoric in the public, private, and electronic spheres to create change. We will start with a grounding in feminist theory to situate discussion around feminist rhetorical practices in writing communities.

Teaching Method: Discussion

Assignments: Project portfolio

Tentative Reading List:

Baumgardner, Jennifer. *Fem! Goo Goo, Gaga, and Some Thoughts on Balls*

Jones-Royster, Jacqueline and Gesa Kirsch (ed). *Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies* (Studies in Rhetorics and Feminisms)

Ngozi-Adichie, Chimamanda. *We Should All Be Feminists*

Trier-Bieniek, Adrienne. *Feminist Theory and Pop Culture* (Teaching Gender)

Various articles and book chapters

Prerequisite: ENG 380 or permission of instructor

ENG 559 Issues in Disciplinary Studies

Section 300/Q90 (CODEC) – Everett Hamner

Topic: Literature, Medicine, Personhood, and Knowledge

Aim: This course explores the intersections between contemporary literature and twenty-first-century biotechnologies, especially those dedicated to medicine and health. US medical schools now routinely feature courses in the “medical humanities,” recognizing that health care improves significantly when fictional and nonfictional narratives help practitioners to empathize more fully with their patients. While powerfully illustrating literature’s value beyond serving individual entertainment, this movement suggests many additional reasons for students of English to attend to these connections. As the more theoretical contributions to our syllabus will show, literature, cinema, and other popular cultural engagements with biotechnology are redefining Western concepts of personhood, knowledge, and their boundaries. New possibilities for genomic testing, individualized medicine, reproductive decision-making, disease intervention, and physical enhancement have complex implications for our concepts of subjectivity, agency, intuition, and faith. Through television, cinema, drama, nonfiction, the novel, and a wide array of critical and theoretical responses, we will reexamine common assumptions about nature and technology, varieties of human bodies, and the social structures that

organize these relationships. While this course focuses on theories and narratives about human health, its significance will reach into many other areas. Students will also find much to ponder concerning other species and larger ecological problems, new visions of gender and sexuality, racial and socioeconomic justice, the appeal of post/apocalyptic scenarios, representations of death and definitions of life, and the rise of surveillance culture. My hope is that the final papers emerging from the course will represent an exceedingly wide range of connections between students' deepest interests and these evocative literary and filmic visions of human health in past, present, and future forms.

Teaching Method: Discussion

Assignments:

Regular annotations of texts and group discussion facilitation

Routine reading/viewing comprehension quizzes

Final paper and presentation

Tentative Reading/Viewing List:

(Please note the emphasis on “tentative.” This course is very much still under construction, and student interests expressed in the weeks ahead will shape the final schedule of readings and viewings)

- Short stories by Octavia Butler, Margaret Atwood, Steve Tomasula, and Alexander Weinstein
- A play by Margaret Edson and its film adaptation
- Personal essays by Richard Powers and Marilynne Robinson
- Books on contemporary medicine by Donna Dickenson, Atul Gawande, and Abraham Verghese
- Literary theory and criticism by Donna Haraway, N. Katherine Hayles, Susan Squier, Stacy Alaimo, Janet Fiskio, Gerry Canavan, Priscilla Wald, Michael Kaufmann, and Lori Branch
- Novels by Kazuo Ishiguro, Richard Powers, and Don DeLillo
- Popular television and film including *Orphan Black*, *Black Mirror*, and *Moon*

Prerequisite: Graduate standing

Quad Cities Campus

Undergraduate Courses

English

ENG/BC 290 Introduction to Film

Section Q1 – Everett Hamner

Topic: Money, Vocation and Character

Aim: This course has two concurrent aims: (1) to introduce students to the unique language of cinema (and television) and the formal elements that allow this genre to remain a major and always evolving force in contemporary culture; and (2) to bring students with a wide range of disciplinary interests, including business, technology, and communication as well as the arts and sciences, into a conversation about money and contemporary financial markets, about personal career decisions, and about the foundations of character on which a sustainable society depends.

Teaching Method: Discussion

Assignments: Routine reading/viewing comprehension quizzes

Regular argumentative writing exercises, including a feature film review

A short filmmaking project, using basic and free phone technology

Final paper and presentation

Tentative Viewing/Reading List:

Films:

Metropolis (1927)
Wall Street (1987)
Glengarry Glen Ross (1992)
Good Will Hunting (1997)
Fight Club (1999)
The Motorcycle Diaries (2004)
Slumdog Millionaire (2008)
Margin Call (2011)
The Big Short (2015)

Citizen Kane (1941)
Dead Poets Society (1989)
Mr. Holland's Opus (1995)
The Big Kahuna (1999)
The Beach (2000)
There Will Be Blood (2007)
Up in the Air (2009)
Moneyball (2011)

Textbook: Ed Sikov's *Film Studies: An Introduction*

Prerequisite: None

ENG 355 Myths, Legends and Literature

Section Q1 – Dan Malachuk

Aim: Focusing on the importance of Greek myths to modernism, focusing on three modernist novels, Mann's *Death in Venice* (1912), Woolf's *To the Lighthouse* (1927), and Barnes' *Nightwood* (1936). Catalog description: "A literary study of myths and legends, with special emphasis on European myths and legends and their relationship to literature."

Teaching Method: Lecture, discussion

Assignments: Mostly papers; some nontraditional assignments

Tentative Reading List: Thomas Mann, *Death in Venice* 0679722068; Virginia Woolf, *To the Lighthouse* 0156907399; Djuna Barnes, *Nightwood* 0811216713

Prerequisite: None, but ENG 280 strongly recommended

ENG 358 Studies in Non-Western Literature

Section Q1 – Dan Malachuk

Aim: Focusing on modern novels from the Caribbean, Africa, and India that engage (among other themes) the environmental crisis: Rhys's *Wide Sargasso Sea* (1966); Gordimer's *The Conservationist* (1974); Coetzee's *The Lives of Animals* (1999); and Ghosh's *The Hungry Tide* (2004). Catalog description: "(General Education/Multicultural Studies) (Global Issues) Study of selected literary works (in English translation) from developing countries, with attention to their distinctive forms and viewpoints."

Teaching Method: Lecture, discussion

Assignments: Mostly papers; some nontraditional assignments

Tentative Reading List: Jean Rhys, *Wide Sargasso Sea* 0393352560; J. M. Coetzee, *The Lives of Animals* 069107089X; Nadine Gordimer, *The Conservationist* 0140047166; Amitav Ghosh, *The Hungry Tide* 061871166X

Prerequisite: None, but ENG 280 highly recommended

ENG 368 Studies in Literary Theory

Section Q1 – Dan Malachuk

Aim: Focusing on central debates in the history of literary theory about literature's relationships to the good (Plato, Aristotle, and Sophocles), to truth (Nietzsche, Rorty, and Whitman), and to beauty (Lukács, Scarry, and Keats).

Teaching Method: Lecture, discussion

Assignments: Papers

Tentative Reading List: Plato, Aristotle, Longinus, *Classical Literary Criticism* 0140446516; Sophocles, *Oedipus the King* 0195054938; Elaine Scarry, *On Beauty and Being Just* 0691089590.

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

ENG 476 Senior Seminar

Section Q1 – Everett Hamner

Topic: Literature, Medicine, Personhood, and Knowledge

Aim: This course explores the intersections between contemporary literature and twenty-first-century biotechnologies, especially those dedicated to medicine and health. US medical schools now routinely feature courses in the “medical humanities,” recognizing that health care improves significantly when fictional and nonfictional narratives help practitioners to empathize more fully with their patients. While powerfully illustrating literature’s value beyond serving individual entertainment, this movement suggests many additional reasons for students of English to attend to these connections. As the more theoretical contributions to our syllabus will show, literature, cinema, and other popular cultural engagements with biotechnology are redefining Western concepts of personhood, knowledge, and their boundaries. New possibilities for genomic testing, individualized medicine, reproductive decision-making, disease intervention, and physical enhancement have complex implications for our concepts of subjectivity, agency, intuition, and faith. Through television, cinema, drama, nonfiction, the novel, and a selection of critical and theoretical responses, we will reexamine common assumptions about nature and technology, varieties of human bodies, and the social structures that organize these relationships. While this course focuses on theories and narratives about human health, its significance will reach into many other areas. Students will also find much to ponder concerning other species and larger ecological problems, new visions of gender and sexuality, racial and socioeconomic justice, the appeal of post/apocalyptic scenarios, representations of death and definitions of life, and the rise of surveillance culture. My hope is that the final papers emerging from the course will represent an exceedingly wide range of connections between students’ deepest interests and these evocative literary and filmic visions of human health in past, present, and future forms.

Teaching Method: Discussion

Assignments:

Regular annotations of texts and group discussion facilitation

Routine reading/viewing comprehension quizzes

Final paper and presentation

Tentative Reading/Viewing List:

(Please note the emphasis on “tentative”—this course is very much still under construction, and student interests expressed in the weeks ahead will shape the final schedule of readings and viewings; also, incidentally, this is an advanced undergraduate version of a graduate course I will be teaching simultaneously, and while there will be lighter reading requirements in this version, there will also be recommendations and opportunities to engage additional material as desired)

- Short stories by Octavia Butler, Margaret Atwood, Steve Tomasula, and Alexander Weinstein
- A play by Margaret Edson and its film adaptation
- Personal essays by Richard Powers and Marilynne Robinson
- Books on contemporary medicine by Donna Dickenson, Atul Gawande, and Abraham Verghese
- Literary theory and criticism by Donna Haraway, N. Katherine Hayles, Susan Squier, Stacy Alaimo, Janet Fiskio, Gerry Canavan, Priscilla Wald, Michael Kaufmann, and Lori Branch
- Novels by Kazuo Ishiguro, Richard Powers, and Don DeLillo
- Popular television and film including *Orphan Black*, *Black Mirror*, and *Moon*

Prerequisite: ENG 280, ENG 299 with a grade of C or better, senior standing or consent of instructor

Quad Cities Campus

Graduate Courses

English

ENG 481(G) Topics in Writing Studies

Section 200/TQ1 (CODEC) – Rebekah Buchanan

Topic: Feminist Activism in Communities of Writing

Aim: This course will explore how women develop and use rhetoric and writing to challenge and change their worlds. We will evaluate how women use rhetoric in the public, private, and electronic spheres to create change. We will start with a grounding in feminist theory to situate discussion around feminist rhetorical practices in writing communities.

Teaching Method: Discussion

Assignments: Project portfolio

Tentative Reading List:

Baumgardner, Jennifer. *Fem! Goo Goo, Gaga, and Some Thoughts on Balls*

Jones-Royster, Jacqueline and Gesa Kirsch (ed). *Feminist Rhetorical Practices: New Horizons for Rhetoric, Composition, and Literacy Studies* (Studies in Rhetorics and Feminisms)

Ngozi-Adichie, Chimamanda. *We Should All Be Feminists*

Trier-Bieniek, Adrienne. *Feminist Theory and Pop Culture* (Teaching Gender)

Various articles and book chapters

Prerequisite: ENG 380 or permission of instructor

ENG 559 Issues in Disciplinary Studies

Section Q90/300 (CODEC) – Everett Hamner

Topic: Literature, Medicine, Personhood, and Knowledge

Aim: This course explores the intersections between contemporary literature and twenty-first-century biotechnologies, especially those dedicated to medicine and health. US medical schools now routinely feature courses in the “medical humanities,” recognizing that health care improves significantly when fictional and nonfictional narratives help practitioners to empathize more fully with their patients. While powerfully illustrating literature’s value beyond serving individual entertainment, this movement suggests many additional reasons for students of English to attend to these connections. As the more theoretical contributions to our syllabus will show, literature, cinema, and other popular cultural engagements with biotechnology are redefining Western concepts of personhood, knowledge, and their boundaries. New possibilities for genomic testing, individualized medicine, reproductive decision-making, disease intervention, and physical enhancement have complex implications for our concepts of subjectivity, agency, intuition, and faith. Through television, cinema, drama, nonfiction, the novel, and a wide array of critical and theoretical responses, we will reexamine common assumptions about nature and technology, varieties of human bodies, and the social structures that organize these relationships. While this course focuses on theories and narratives about human health, its significance will reach into many other areas. Students will also find much to ponder concerning other species and larger ecological problems, new visions of gender and sexuality, racial and socioeconomic justice, the appeal of post/apocalyptic scenarios, representations of death and definitions of life, and the rise of surveillance culture. My hope is that the final papers emerging from the course will represent an exceedingly wide range of connections between students’ deepest interests and these evocative literary and filmic visions of human health in past, present, and future forms.

Teaching Method: Discussion

Assignments:

Regular annotations of texts and group discussion facilitation

Routine reading/viewing comprehension quizzes

Final paper and presentation

Tentative Reading/Viewing List:

(Please note the emphasis on “tentative.” This course is very much still under construction, and student interests expressed in the weeks ahead will shape the final schedule of readings and viewings)

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- Novels by Kazuo Ishiguro, Richard Powers, and Don DeLillo
- Popular television and film including *Orphan Black*, *Black Mirror*, and *Moon*

Prerequisite: Graduate standing