English Department Course Descriptions Spring 2016

Macomb Campus

Undergraduate Courses

English Composition (ENG 180 & 280)

ENG 180 College Composition I

Sections 12, 42 – Bonnie Sonnek

Aim: In ENG 180, you will be introduced to writing as a social activity with the goal of providing you with the knowledge you need to learn how to write. From the short, simple Tweet to the long, complex grant proposal, you write every day, and in ENG 180 you will learn that all writing is a reflexive social act that involves the dynamic interaction of purpose, audience, context and convention.

Teaching Method: The class will combine lecture, small group and whole class discussion, writing/inventing activities, peer review and writing workshops.

Assignments: Five larger writing assignments, several short assignments, quizzes on the readings, and related writing.

Tentative Reading List: *A Short Guide to Academic Writing* by Andrew Johnson and *WIU Guide to ENG 180*

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

ENG 180 College Composition I

Sections 17, 31 – Jose Fernandez

Aim: The main goal of this course is to improve your writing skills by practicing the type of college writing that will be required in most of your college-level courses. We will concentrate on elements of the writing process (brainstorming, outlining, drafting, proofreading, etc.) through the constant drafting, peer reviewing, and revision of writing assignments.

Teaching Method: This class is structured as a writing workshop where some of students' active and regular participation will include: class discussions, short and long in-class writing exercises, peer review sessions, reading responses, and small group work.

Assignments: Students will write five major papers: a literacy narrative, a visual essay, a group presentation, an annotated bibliography, and a research-based paper. Class attendance, active participation, and writing exercises will also count toward each student's final grade.

Tentative Reading List: Sylvan Barnet and Hugo Bedau's *From Critical Thinking to Argument* (4th ed.).

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

ENG 180 College Composition I

Section 36 – Bill Knox

Aim: This course will provide practice in processes and products of college writing by means of invention, drafting, revising, and proofreading skills to develop informative and engaging written communication. ENG 180 is intended to help students develop strategies for effective writing and clear thinking so that they may more readily achieve the goals of their own course of study at the university. Integral to these are the five outcomes of the WIU Writing Program: writing process; discourse community; rhetoric; genre; and critical thinking, reading and research, which will be discussed for each assignment.

Teaching Method: This class will combine reading, lecture, discussion, and especially in-class drafting and peer review.
Assignments: Students in the course will complete five essays on suggested topics, peer review of classmates' essays, a brief oral report, a final project, and a class binder and eportfolio.
Tentative Reading List:
Allen, Will. *The Good Food Revolution*. New York: Penguin, 2012. Print. (*GFR*)
Hacker, Diana. *A Pocket Style Manual.* 7th ed. Boston: Bedford-St. Martin's, 2015.
Knox, Bill. *Writing Fast-Writing Well*. Dubuque: Kendal-Hunt, 2013.
Prerequisite: ENG 100 with a grade of C or better, or placement into ENG 180

ENG 280 College Composition II

Sections 9, 20, 34 – Cassidy Litle
Topic: The Theatre of the Absurd as a (Semi) Working Model of Discourse Community and Genre
Aim: In addition to meeting the objectives established by the Department of English for 280, we will concentrate on critical reading and writing skills. Students will practice reading, summary, and analytical skills in connection with the writing of others. Students will examine the concepts of discourse communities and genre in-depth by investigating the history and artistic conventions of the Theatre of the Absurd. Students will look at this model genre to learn skills connected with research of a topic, and then transition these skills into an extended, argumentative research assignment that focuses on a genre and discourse community of their own choosing.
Teaching Method: This class is structured as a writing workshop where students will read, analyze, write, and respond to arguments on a regular basis. Other forms of students' active and regular participation will include: class discussions, short and long in-class writing exercises, peer review sessions, reading responses, and small group work.
Assignments: Students will begin with summary and response to an assigned reading (3-4pages) before transitioning to analyses (3-4 pages), an annotated bibliography (4-5 pages), and a final argumentative essay (6-8 pages). There are other short writing assignments and in-class activities, as well as reading responses, peer reviews, and participation that count toward a student's final grade.
Tentative Reading List: Students are required to purchase *From Critical Thinking to Argument* – 4th Edition – by Barnet and Bedau. Students will be required to access and print other readings made available to them on WesternOnline.
Prerequisite: ENG 180 with a grade of C or better; at least 24 hours earned

ENG 280 College Composition II

Section I01 (online) – Kathleen O'Donnell-Brown
Aim: In addition to meeting the objectives established by the Department of English for 280, we will concentrate on critical reading and writing skills. Students will practice reading, summary, and analysis skills in connection with the writing of others. Students will learn skills connected with in-depth research of a topic and then compile the research into an extended, documented argument. Our content concentration this semester will be current social issues.
Teaching Method: This course meets totally online and uses WesternOnline for all assignments and activities.
Assignments: Students will write 5-10 summaries and responses to short, assigned readings. There are other short writing assignments and quizzes. Students will write 4 extended essays and 1 timed essay.
Tentative Reading List: Students are required to purchase one book: *From Critical Thinking to Argument* – 4th Edition – Barnet and Bedau. Book costs around $20. Other readings will be assigned and accessed through WesternOnline.
Prerequisite: ENG 180 with a grade of C or better; at least 24 hours earned

ENG 280 College Composition II

Sections 1, 7 – Kathleen O'Donnell-Brown

Aim: We recognize writing as influenced by complex intuitive, cognitive, rhetorical, social, and ecological processes that develop through social acquisition, training, and reflective practice. Our curriculum is built around five Guiding Principles: Language is social—and so is writing; Writing is work that involves play; Thinking, reading, and writing are intimately connected to each other and to identity; Writing concepts and practices are transferrable; Community is important to the process of writing. Students will complete writing assignments that encourage them to explore their own writing along with the writing of other discourse communities and occupations.

Teaching Method: This course will meet alternately in a classroom and a computer lab. WesternOnline will be used for the posting and submitting of assignments.

Assignments: Students will write 5-10 summaries and responses to short, assigned readings about writing. There are 5-10 other short writing assignments and quizzes. Students will write 3 extended essays, 1 in-class essay, and submit a portfolio with reflection essay.

Tentative Reading List: Students will be assigned readings through WesternOnline.

Prerequisite: ENG 180 with a grade of C or better; at least 24 hours earned

ENG 280 College Composition II

Sections 16, 29 – Alisha White

Aim: In addition to meeting the objectives established by the Department of English for 280, we will concentrate on critical reading and writing skills. Students will learn skills connected with a wide variety of writing genres.

Teaching Method: Class will be a mixture of discussion, group activities, writing workshops, and interactive mini-lectures. Visual methods of inquiry will be a major focus.

Assignments: Students will write responses to assigned readings as well as other short writing assignments and in-class activities. Four major papers: visual analysis, observation study, discourse narrative, and library research. In-class and online writing, quizzes, and class participation will also figure into the final grade. In addition, students will compile a portfolio reflecting on their work throughout the semester.

Tentative Reading List:

Required Texts

Seeing & Writing 4 by McQuade & McQuade

A Pocket Style Manual by Hacker & Sommers.

Suggested Texts

Remix: Reading and Composing Culture, 2nd edition by Latterell

From Critical Thinking to Argument, 4th edition by Sylvan Barnet, Hugo Bedau

Prerequisite: ENG 180 with a grade of C or better; at least 24 hours earned

ENG 280 College Composition II

Section 36 – Timothy Helwig

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 composition 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 identity is constructed in a series of contemporary essays and in classic American literature, and by analyzing how class identities are represented in popular media today, we will consider the role class has played in the development of American society and in the construction of American identity.

Second, ENG 280 is a writing course based on the assumption that writing is a skill, and that any skill can be improved through guided practice. ENG 280 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. ENG 280 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, Peer Review Workshops, and Final Research Project.
Teaching Method: Guided Discussion and Individual Conferences.
Tentative Reading List: *Rereading America,* 9th edition; additional readings by authors such as Raymond Carver and Edgar Allan Poe
Prerequisite: ENG 180 with a grade of C or better; at least 24 hours earned

English Literature & Writing

ENG 200 Introduction to Poetry

Section 1 – Magdelyn Hammond Helwig
Aim: *Ink runs from the corners of my mouth.*
There is no happiness like mine.
I have been eating poetry.
from "Eating Poetry" by Mark Strand
In Introduction to Poetry, we shall not just read and listen to poetry…we shall eat it, devour it with abandon. Our banquet table will be set with poetry from around the world and across time periods, and as we dig into each poem, we will consider both form and content. This class is designed to introduce you to the range of poetic forms in use today as well as provide a more in-depth look at specific poetic movements and individual poets.
Teaching Method: Discussion
Assignments: Reading responses, essays, and two exams.
Tentative Reading List: *Thinking and Writing About Poetry* (Michael Meyer); Sylvia Plath's *Ariel* (the restored edition)
Prerequisite: None

ENG 201 Introduction to Fiction

Section 2 – Jose Fernandez
Topic: Love and Death in Literature
Aim: As literary scholar Leslie Fiedler observed several decades ago, love and death have remained two of the most central themes in Western literature. In this course, we will read and concentrate on representative works of fiction from Russia, Germany, France, and the United States. We will explore how these texts engage and grapple with two powerful forces that drive human emotions and desires and how different communities and societies through different historical periods understood and codified love and death. The course will also introduce students to some of the elements of fiction such as plot, character, theme, point of view, symbolism, and narrative structure.
Teaching Method: Class discussion and short lectures.
Assignments: Weekly reading responses and three literary analyses (3-4 pages). Class attendance and active participation during class discussions will also count toward students' final grade.
Tentative Reading List: Leo Tolstoy's *Death of Ivan Illych*, Thomas Mann's *Death in Venice,* Edith Wharton's *The Age of Innocence*, Zora Neale Hurston's *Their Eyes Were Watching God*, Albert Camus's *The Stranger*, Jhumpa Lahiri's *The Namesake*, Junot Diaz's *This is How You Lose Her,* and one additional text to be selected by students.
Prerequisite: None

ENG 202 Introduction to Drama

Section 1 – Christopher Morrow

Topic: To Shakespeare and Beyond

Aim: 2016 marks the 400th anniversary of the death of William Shakespeare. In celebration of this milestone for one of the most prominent, influential, and still performed playwrights to have written for the stage, this course will introduce students to drama through the lens of Shakespeare. We will read, discuss and write about Shakespeare's plays, classical precursors, and modern adaptations. These dramatic works will introduce students to a range of dramatic genres from multiple historical periods, national traditions, and diverse voices. While we will also consider these works as performance texts situated in a theatrical context, we will primarily examine them as works of literature, performing literary analyses on both the form and content of the texts.

Assignments: Daily readings, discussion, essays, exams

Tentative Reading List:

Aristophanes, *Lysistrata*
Euripedes, *Medea*
William Shakespeare, *Macbeth*
William Shakespeare, *The Taming of the Shrew*
William Shakespeare, *Othello*
Welcome Msomi, *uMabatha*
Djanet Sears, *Harlem Duet*
Paula Vogel, *Desdemona*

Prerequisite: None

ENG 285 Introduction to Creative Writing

Sections 1, 2 – 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 story and essay, and all working drafts.**

Prerequisite: None

ENG/BC 290 Introduction to Film

Section 1 – David Banash

Aim: While not all of us regularly go to the multiplex to see the newest releases, we are nonetheless surrounded with films in profound and intimate ways. We watch films on television with our family, or we rent films with our friends. Some of us grew up with animated films on VHS cassettes as our most constant companions, and sometimes we still become obsessed with a film, buying it on DVD and then watching it again and again by ourselves. Yet even if we aren't watching films, we might say the films are watching us. The stars are asking us to pay attention to them, giving interviews for their newest projects. Billboards demand our attention, and newscasters tell us just how much each of the big Hollywood releases cost and how much each made. We fall in love with the stars, or we love to hate them. Their style and dialogue infect our speech. Even if you never saw *The Terminator* or *Casablanca,* you could probably name the stars and recite the most famous lines. Some have argued that Hollywood films are America's most important and most successful export, and as a culture we devote an inordinate amount of money and attention to them.

However, while film is particularly important in our culture, most of us lack a precise language to describe the films we watch, nor do we often have the concepts and skills to make concrete and persuasive analyses of the films that are most important to us. The goal of this course is to help us develop just these abilities. Over the course of the semester we will approach films as formal systems. We will learn how to name their basic elements, and we will discuss how those elements work together to create larger meanings. We will study the technological means and narrative elements and rules of films, and we will explore the contexts that gave rise to them. As we do so, we will also work to become better readers and writers—learning how to develop an analysis and communicate it effectively in writing.

The world of film is vast, despite its short history of a mere 115 years or so (if that seems like a long time, imagine an art like painting, which has a documented history stretching back well over 30,000 years). Even as a new art, whole film styles, genres, and techniques have already been forgotten by all but a handful of scholars, and new cultures across the globe are constantly developing new innovations. To develop a firm foundation for understanding the basics of film form, this course will concentrate on the classical Hollywood tradition of filmmaking, which still dominates the production of contemporary American films. However, while this will help us build a foundation for thinking about film, we must remember that Hollywood is not even the largest producer of films in today's world—for instance, both China and India have vast productions, audiences, and very different film forms. Yet the vocabulary we develop in this course will help prepare us to encounter a much larger world of film, and we will venture beyond Hollywood in a few instances.

Prerequisite: None

ENG/BC 290 Introduction to Film

Section 2 – Roberta Di Carmine

Aim: To promote an appreciation of films, to provide an in-depth knowledge of film techniques and 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 film essays, in-class activities, a mid-term and a final exam

Prerequisite: None

ENG 299 Critical Methods of Reading and Writing

Sections 1, 2 – 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, nation of origin, 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 or 290

ENG 300 Short Story

Section 1 – Marjorie Allison

Aim: What's length got to do with it? Surely that is the question to ask with short fiction. What is short? What is not so short? When do short stories work together to form a longer (but not too long or too connected) story? How do stories from different places with different aims all retain qualities of short fiction? Or do they? Is short fiction "the" genre of the 21st Century? This course will engage students in the process of exploring the art and form of short fiction from around the world. It will address a wide range of styles, themes, and contexts. Throughout this exploration, students will encounter single stories by authors as well as collections by select authors.

Teaching Method: Discussion and student-centered class

Assignments:

-- three short, formal papers of about 3-4-pages each

--two exams

--either reading quizzes or frequent informal writing

Tentative Reading List:

Paolo Bacigalupi's *Pump Six*

Louise Erdrich's *Love Medicine*

Daniel Halpern's *The Art of the Story: An International Anthology of Contemporary Short Stories*

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

Richard Russo's *The Whore's Child and Other Stories*

Prerequisite: None, but ENG 180 strongly recommended

ENG/WS 301 Women and Literature

Section 1 – Chris Iwanicki

Aim: In this course, we will closely and carefully read a selection of novels in order to examine how elements such as character, plot, theme, symbol, structure, and imagery (just to name a few) work together to create a distinctive world that may or may not be reflective of the author's own situation in life and moment in history. We will consider the values and strategies that authors bring to the act of writing and the interpretive strategies that readers bring to the act of reading. In this way, we will explore how writing, reading, and interpretation are transformative political and social practices of everyday life. Our class will pay special attention to the ways in which the works we read portray the situations of women in the light of socio-economic barriers, psychological

challenges, and/or various cultural practices and expectations that shape their experience.
Teaching Method: A combination of lecture and discussion, with greater emphasis placed on discussion.
Assignments: Approximately 4 papers (5-7 pages per assignment).
Tentative Reading List:
Austen, Jane. *Pride and Prejudice*
Morrison, Toni. *The Bluest Eye*
Nabokov, Vladmir. *Lolita*
Walker, Alice. *Possessing the Secret of Joy*
Woolf, Virginia. *To the Lighthouse*
Prerequisite: None, but ENG 280 strongly recommended

ENG 306 Forms of the Novel

Section 1 – Timothy Helwig
Aim: This English course will analyze a series of canonical and popular novels representative of the major literary movements in American literature. Historicizing and critically contextualizing novels from American romanticism, realism, naturalism, modernism, and postmodernism will provide us with a deep and coherent overview of what makes American literature unique, dynamic, and crucial to understanding our national culture, and will teach us the key formal elements of the novel. Paying special attention to the novels' representations of class, racial, and gendered difference will enable us to appreciate the important role literature has played in the formation of an American identity that is always contested.
Assignments: Discussion Posts, Analytical Essays, and Exams.
Teaching Method: Lectures and Open Discussion.
Tentative Reading List: Will include authors such as: Charles Brockden Brown, Harriet Beecher Stowe, Harriet Wilson, Henry James, Ernest Hemingway, Anzia Yezierska, and Toni Morrison.
Prerequisite: ENG 299 with a grade of C or better, or consent of instructor

ENG 311 Studies in Medieval British Literature

Section 1 – Margaret Sinex
Aim: Harlequin romances remain hugely popular (and lucrative) in the 21st century while scholars continue to resist considering them literature. In ENG 311 we will be reading popular romances of the late Middle Ages, several of which many scholars also exclude from the canon of "high" literature. We know that like Harlequins, they were popular, entertaining and spoke to the concerns of their audiences. The defining issues of the romance novel identified by the RWA (Romance Writers of America) also apply to these medieval English texts:

> Two basic elements comprise every romance novel: a central love story and an emotionally satisfying and optimistic ending. … The main plot centers around individuals falling in love and struggling to make the relationship work…. [T]he love story …[must be] the main focus of the novel. In a romance, the lovers who risk and struggle for each other and their relationship are rewarded with emotional justice and unconditional love.

The medieval romance also focuses on romantic love and the family; they explore the increasing tension in English society between arranged marriages negotiated by two families and the romantic desires of individuals. Obstacles often take the form of threats to the cohesion of the nuclear family such as infertility, sexual violence, kidnapping, enforced exile, false accusations, and mistaken identities. The (usually) happy endings see the protagonist maintaining or improving his/her social rank and title. The family's lands (or kingdom) pass intact to the intended heirs. These English romances also served as guides to etiquette for merchant families eager to learn how to "act like" aristocrats and advance socially. These romances reflected the ambitions, anxieties and yearnings of those who read and listened to them.
Teaching Method: Lecture, discussion
Assignments: Two tests, two papers, several short response papers (one page each)
Tentative Reading List:

One representative Harlequin Romance.
Four Middle English Romances: *Sir Isumbras, Octavian, Sir Eglamour of Artois, Sir Tryamours*. Ed. Harriet Hudson.
Sentimental and Humorous Romances: *Floris and Blancheflour, Sir Degrevant*. Ed. Erik Kooper.
Selected romances (including his parody) by Geoffrey Chaucer. "The Tale of Sir Gareth" by Thomas Malory.
Prerequisite: ENG 299 with a grade of C or better, or consent of instructor

ENG 353 Great Books

Section 1 – Chris Iwanicki
Aim: What defines a "Great Book"? Should the description "Great Book" even be capitalized? For at least the past 50 years or so (this is a flexible estimate), the definition of a "Great Book" has been a flashpoint in discussions about the sorts of texts that should be taught in college classrooms. In this context, the question of how to define a "Great Book" has been motivated by sociopolitical critique, as some critics have challenged long-standing prejudices that favor the study of works by white, male, Western authors, as opposed to the study of works by writers from other backgrounds. Since at least the early twentieth-century, the question of how to define and promote the reading of a "Great Book" has been an endeavor involving college presidents, publishing houses, and academic critics/philosophers (see Mortimer Adler and Harold Bloom in particular). In ENG 353, we will read a selection of European and Russian novels as we consider to what extent and in what ways our engagement with these "Great Books" focuses on themes such as:

- how characters deal with questions of individualism as they are threatened by social forces that test their individual values;
- whether, by contrast, Western culture is not so much devoted to individualism as addicted to it at the expense of fuller attention to factors that promote respectful, collective co-existence;
- whether certain sociopolitical institutions, values, and arrangements contribute to the oppression or marginalization of some groups of people; and
- whether these novels promote and reinforce, or expose and challenge, some of the most disturbing features of western culture

Teaching Method: A combination of lecture and discussion.
Assignments: Four papers of 5-8 pages each.
Tentative Reading List: *The Red And The Black* (Stendahl); *Madame Bovary* (Gustave Flaubert); *Crime and Punishment* (Fyodor Dostoevsky); *Germinal* (Emile Zola); *The Magic Mountain* (Thomas Mann); *Swann's Way* (Marcel Proust).
Prerequisite: None, but ENG 280 strongly recommended

ENG 358 Studies in Non-Western Literature

Section 1 – Shazia Rahman
Aim: This course begins with the fundamental premise that there are unequal power relations manifested throughout the world. The purpose of this course is to facilitate student learning and thinking on many different forms of global inequality. We will tackle these issues by critically reading films, novels, and essays from Africa and Asia. We will begin by considering multiple and differing perspectives on 9/11 and then go on to explore issues of gender, race and class in multiple countries. Our course will engage the following questions: How do non-western writers and filmmakers present their views? Are these views significantly different from western perspectives? To what extent do these views reinforce stereotypes? To what extent do these views resist generalizations by depicting complicated characters and ideas?
Teaching Method: Our class will function primarily on the basis of discussion rather than lectures. While I may at times lecture, this is not a lecture class. This means that it will be very important for you to come to class prepared by having read the material carefully.
Tentative Reading List:

- Chinua Achebe, *Anthills of the Savannah*

- Ama Ata Aidoo, *Our Sister Killjoy*
- Doreen Baingana, *Tropical fish*
- Alain Brigand, *11'09"01 – September 11* (film)
- Emile Habiby, *The Secret Life of Saeed*
- Deepa Mehta, *Earth* (film)
- Arundhati Roy, *The God of Small Things*
- Leila Aboulela, *The Kindness of Enemies*
- Mohsin Hamid, *The Reluctant Fundamentalist*

Prerequisite: None, but ENG 280 strongly recommended

ENG 366 Reading Instruction in Secondary Schools

Section 1 – Alisha White

Aim: This course addresses instructional reading strategies for secondary content area classrooms. It focuses on reading and literacy instruction, design and selection of content-specific reading materials, creating course content to meet learner needs, and formal and informal reading assessment. In this course, candidates will explore methods for integrating reading instruction into their secondary classroom content areas. We will discuss methods for selecting appropriate texts for students and planning reading instruction and assessment. We will address strategies for teaching vocabulary, comprehension, fluency, interpretation, and study skills.

Teaching Method: Large- and small-group discussion, oral presentations and lecture

Assignments: Students will design, select, and evaluate materials specific to their content areas and the reading needs of students in specific social and cultural contexts, including creation of reading strategy lesson plans. Students will also discuss roles of language and literacy, oral and written communication, and technology for the teaching of reading and literacy at the secondary level.

Tentative Reading List:

Required Texts

Vacca, R., Vacca, J. & Mraz, M. *Content Area Reading: Literacy and Learning Across the Curriculum*, 11th edition

Brozo, Moorman, Meyer, *Wham! Teaching with Graphic Novels Across the Curriculum*

*Students will also choose a text to read in reading groups

Suggested Texts

Allen, J. (2007). *Inside Words: Tools For Teaching Academic Vocabulary, Grades 4-12*

Readence, Bean, Baldwin, *Content Area Literacy: An Integrated Approach*, 10th Edition

Prerequisite: EIS 202, EIS 301 and SPED 210

ENG 381 Technical Communication

Sections: I01 (online), 1 – Bill Knox

Aim: This course will provide practice in processes and products of technical communication, developing informative, reader-centered technical communication, by writing, testing, and revising common 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 an online environment.

Teaching Method: Sec. 1 – This section will combine lecture, discussion, and writing workshops.
Sec. I01 (online) – This section will be offered in the WesternOnline environment.

Assignments:

Sec. 1 – Students in this section will complete 5 reports and letters on suggested topics, peer review of 4 reports and letters, an oral report, a final project, and a class portfolio.

Sec. I01 (online) – Students in this section will complete 5 reports and letters on suggested topics, peer review of 4 reports and letters, short biweekly writings, a PowerPoint, and a final project.

Tentative Reading List:

Hacker, Diana. *A Pocket Style Manual.* 7th ed. Boston: Bedford/St. Martin's, 2015. Print.

Knox, Bill. *Writing Fast-Writing Well*. Dubuque: Kendal-Hunt, 2013.
Markel, Mike. *Technical Communication*. 11th ed. Boston: Bedford/St. Martin's, 2015. Print.
Prerequisite: ENG 180 and 280, or permission 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. 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 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*
Frey & Fisher, *Rigorous Reading: 5 Access Points for Comprehending Complex Texts*
Intrator, *Tuned In and Fired Up*
Pahl & Rowsell, *Artifactual Literacies: Every Object Tells a Story*
Levithan, *Two Boys Kissing*
Echols, *A Tale of Two Maidens*
Block, *Psyche in a Dress*
Woodson, *Brown Girl Dreaming*
Reynolds, *When I Was The Greatest*
Tetsu Saiwai, *The 14th Dalai Lama: A Manga Biography*
Horowitz, *The House of Silk: A Sherlock Holmes Novel*
Hoffman, *Green Heart* (compiles *Green Angel* and *Green Witch*)
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– Professor Merrill Cole

Topic: The Harlem Renaissance

Aim: This seminar offers an in-depth investigation of the Harlem Renaissance, attending primarily to literary works, including poems, essays, short stories, novellas, and novels, but also considering visual art, film, and music. The seminar will focus on such issues as the intersections of race and sexuality, and of artistic production and ethnicity. The seminar also aims to help students develop and refine their critical skills, to work closely with challenging secondary texts, and to generate sophisticated and well-researched arguments. The Harlem Renaissance, more than an incredibly vibrant local movement, was a major event in American cultural and social history. It was a period of extraordinary productivity; for a brief time during the 1920s and 1930s, Harlem became the epicenter of Black artistic life and what we might today call "queer" life. Although the writers and artist involved with the movement are quite distinct from each other, sharing neither the same ideas nor the identical forms of expression, a commitment to exploring the Black experience and depicting it honestly brings them together.

Tentative Reading List:

The Collected Poems of Langston Hughes. Ed. Arnold Rampersad. Vintage. ISBN: 0679764089

Fire!! Ed. Wallace Thurman. Fire P. IBSN: 0912607009

Hurston, Zora Neale. *Their Eyes Were Watching God*. Harper Perennial. ISBN: 0061120065

Hurston, Zora Neale and Langston Hughes. *Mule Bone: A Comedy of Negro Life*. Harper Perennial. ISBN: 0061651125

Larsen, Nella. *Quicksand and Passing*. Rutgers UP. ISBN: 0813511704

McKay, Claude. *Home to Harlem*. Northeastern. ISBN: 1555530249

The New Negro: Voices of the Harlem Renaissance. Ed. Alain Locke. Touchstone. ISBN: 0684838311

Thurman, Wallace. *Infants of the Spring*. Northeastern ISBN: 1555531288

Toomer, Jean. *Cane*. Liveright. ISBN: 0871402106

Van Vechten, Carl. *Nigger Heaven*. U of Illinois P. ISBN: 0252068602

There will also be a lot of material to download from WesternOnline and from my website. Students planning to order books online need to make sure they buy the editions with the ISBNs listed above; alternative editions are not acceptable.
Prerequisite: ENG 280, ENG 299 with a grade of C or better, and senior standing

ENG 480(G) Writing for the Social Web

Section 1 – Rebekah Buchanan
Aim: In Writing for the Social Web we will explore the ways in which the web creates and fosters spaces for social interactions. We will examine the theory behind web-based social activities such as gaming, education, social networking and even online shopping. In particular, we will address how individuals write and create for the social web. We will inspect the history of social interactions on the web—such as email—and how the web allows people to connect both virtually and in the physical world. We will consider how the Web was designed as a social tool to improve communication and connection with the larger world around us and the history of the social web from one-way, reader-only space to a two-way conversation between users and organizers. Students will design web-based projects to help examine the larger roles of writing on the web and will also participate in web-based spaces to address the ways in which we present ourselves on the web.
Prerequisite: ENG 380 or permission of instructor

ENG 483 Editing and Reviewing

Section 1 – Neil Baird
Aim: In this course, you will learn about the field of professional editing. More specifically, you will come to understand professional editing, as the quotes above suggest, as a creative, complex act of negotiation between authors, publishers, and readers. As you do so, you will work on developing your skills in the areas of copyediting and proofreading by applying professional copyediting techniques to real manuscripts. As we do so, we will also discuss other aspects of the editing profession, such as permission and libel issues and the importance of being observant and curious (e.g., Should that information be cited? Is this possibly a misquote of Shakespeare?)
By the end of this course, you should understand:

- what copyeditors and proofreaders do
- why the rules for editing matter
- how and when to apply, bend, or break the rules
- what resources are available to editors
- basic rules and principles behind conventional editorial style and grammar

Teaching Method: Classroom Discussion
Assignments: Editing Portfolio
Tentative Reading List: Amy Einsohn's *The Copyeditor's Handbook*
Prerequisite: ENG 380 (however, instructor is waiving prerequisite for English majors for the spring semester)

ENG 486 Advanced Fiction Workshop

Section 1 – Barbara Harroun
Aim: This course will widen your sense of contemporary short fiction while providing an intensive workshop setting and writing community for your own artful and polished short fiction. This is a reading and writing intensive class at an advanced level. This means only present revised and polished material to the workshop, put time and energy into your analysis of readings and critiques of your peers' work, and stay current with the assigned readings. To write well, you must read widely. In order to succeed in this class you must:

- have a voracious appetite for reading, thinking critically about, and writing about short fiction.
- have an understanding of and apply the elements that are necessary in crafting artful, **literary** fiction.
- have the ability to read, comment on, and present at length on others' writing *as a writer.*

- give and receive constructive criticism **gracefully**.
- recognize the importance of revision in triggering discovery.
- refine your editing skills and learn the importance of professional manuscript presentation.

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: Four stories (35%) that include a letter to the workshop from the author (required), Writing Exercises (10%), Discussion/Class Presence (10%), Response/Reflections (10%), Revised Fiction Portfolio (15%).
Tentative Reading List: TBD
Prerequisite: ENG 285 and 386

ENG 487 Advanced Nonfiction Workshop

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 12-15 page 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 consent of the instructor

ENG/BC/WS 494 Women in Film & Television

Section 1 – Roberta Di Carmine
Aim: By watching a diverse body of films and television shows having women behind the camera and on screen, students will investigate constructions of gender and include in their critical study of film and television a fundamental debate on representations of women in social and cultural contexts. Films to include: *Gentlemen Prefer Blondes*, *All about Eve*, *Laura*, *Orlando*, *All About My Mother, Southern Comfort, The Piano, The Good Girl, Corpo Celeste (*Heavenly Body*)* and the television series' *The Killing* and *The Fall.*
Teaching Method: Screenings, lectures/discussions
Requirements: In-class activities, four film essays, final research paper, group presentations.
Prerequisite: ENG 280

ENG/BC 496 Topics in Film

Section 1 – Roberta Di Carmine
Topic: Genre, Gender, and Race in Film
Aim: An upper division film course intended for students who have had at least the introductory film course. The course will analyze four topics of genre, gender, race and world cinema in relation to questions of identities and audience reception as well as discuss the cultural and social impacts films have in today's society.
Teaching Method: Film screenings, lectures, and discussions
Assignments: Attendance at film screenings and discussions/lectures, two sets of film diaries, quizzes and in-class activities, group presentations, final research paper
Prerequisite: ENG/BC 290, 390 and 6 s.h. of approved film courses, 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*. IBSN: 978-0618871711
Bordo, Susan. *The Male Body*. IBSN: 978-0374527327
Foucault, Michel. *The History of Sexuality*, Volume 1. ISBN: 978-0679724698
Freud, Sigmund. *Three Essays on the Theory of Sexuality*. IBSN: 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 6 – Shazia Rahman

Topic: Pakistani Lit

Aim: This course will allow students to satisfy their ENG 180 or ENG 280 writing requirement. In this course, we will study the nation of Pakistan by considering a number of Pakistani stories, both historical and fictional. Since the story of the nation is not always the story of women, we will begin by reading Pakistani women's fiction in English alongside Pakistani national history. While the national histories will inform us of major political events such as Partition, Civil War, and ethnic violence, the women's fiction will provide a more personal look at these same events. As we read through, think about and analyze these stories, we will ask, how and why do these stories overlap? In what ways are these narratives different from each other and why? To

what extent are histories fictions and fictions histories? What are the purposes of presenting stories from a nationalist perspective or from a feminist perspective? What is gained and what is lost in the telling of such stories? Throughout this course, you will learn the ways in which Pakistan, India and Bangladesh are interconnected. You will also understand that the consequences of U.S. foreign policy in Pakistan have led to diverse responses from Pakistanis. In addition, you will be able to trace the impact of Islamist political parties on the lives of ethnic and religious minorities and women.

Teaching Method: Our class will function primarily on the basis of discussion rather than lectures. While I may at times lecture, this is not a lecture class. This means that it will be very important for you to come to class prepared by having read the material carefully.

Tentative Reading List:

- *Pakistan: A New History* by Ian Talbot
- *Cracking India* by Bapsi Sidhwa
- *Noor* by Sorayya Khan
- *Kahani: Short Stories by Pakistani Women* edited by Aamer Hussein
- *Trespassing* by Uzma Aslam Khan
- *Burnt Shadows* by Kamila Shamsie
- *Khamosh Pani* directed by Sabiha Sumar
- Various materials from the library and WesternOnline

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

GH 101 Freshman Humanities Tutorial

Section 33 – David Banash

Topic: Film and Popular Culture

Aim: This course will survey the ways in which film changed popular culture throughout the world. As a visual medium, film was one of the first universal art forms, and a powerful force in shaping a world that was coming to understand itself as more than a collection of nation-states. Through film, the world opened up, as, for instance, the films of Charlie Chaplin were screened and loved everywhere in the world in the 1920s. This course will investigate how the medium of film and the institutions of cinema created a new, shared language for the world. While that language was primarily visual, everywhere in the world people were also writing about film: philosophers, art historians, sociologists, scientists all had much to say, but as revealing are the ways in which film was written about and talked about by journalists and, most importantly, ordinary people, the fans. We will pay special attention to how people write about film. Film writing reveals changing technologies, social contexts and norms, and provides both scholars and ordinary fans a vehicle to assess, celebrate, and contest the emerging meanings of modernity. Over the course of the semester, our goal is to understand how film played a pivotal role in creating a new and unprecedented popular culture, and we will enter into that culture as writers ourselves.

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

GH 101 Freshman Humanities Tutorial

Section 91 – 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 identity is constructed—is it based on one's economic status, on one's social status, on its relation to one's race, gender, and sexuality— in a series of contemporary essays and in classic American literature, and by analyzing how

class identities are represented in popular media today, we will consider the role class has played in the development of American society and in 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, Peer Review Workshops, and Final Research Project.
Teaching Method: Guided Discussion and Individual Conferences.
Tentative Reading List: Will include authors such as Raymond Carver, Barbara Ehrenreich, Edgar Allan Poe, Gary Soto, and others.
Prerequisite: Students must be enrolled in the Illinois Centennial Honors College.

GH 101 Freshman Humanities Tutorial

Sections 96, 97 – Margaret Sinex
Topic: King Arthur
Aim: GH101: King Arthur will allow students to satisfy their ENG 180 or ENG 280 writing requirement. This Freshman Humanities course will examine the development of the Arthurian tradition beginning with Mary Stewart's *The Hollow Hills*, a novel that tells the tale of Arthur's conception, birth and upbringing from the point of view of Merlin the enchanter. Stewart sets these events in the chaotic, violent aftermath of the Roman withdrawal from Britain and offers us a jumping off place to explore the origins of central characters. We will investigate Merlin's roots in early medieval Welsh texts. We will also examine the transformation of Morgan Fe Fay from a powerful, benign, healing figure associated with goddesses early on to one of the King's most dangerous enemies by the end of the medieval period. And we will trace King Arthur's development over the centuries as he gradually emerges into a fully realized character in the works of major writers such as Thomas Malory and the poet Tennyson. In addition we will consider the question when did famous objects such as the Sword in the Stone, the Round Table and the Holy Grail first enter the Arthurian stories?
Teaching Method: This course combines group discussions and lecture.
Tentative Reading List:
Alfred, Lord Tennyson. *Idylls of the King.* Ed. J. M. Gray. New York: Penguin, 1996. ISBN 0140422536.
Hacker, Diana and Sommers, Nancy. *A Pocket Manual of Style.* 6th ed. New York: St. Martin's Press, 2012. ISBN 0312542542
Lacy, Norris J., and James J. Wilhelm, eds. *The Romance of Arthur: An Anthology of Medieval Texts in Translation.* 3rd ed. London and New York: Routledge, 2013. ISBN 0415782899.
Stewart, Mary. *The Hollow Hills*. New York: EOS, 2003. ISBN 0060548266.
Prerequisite: Students must be enrolled in the Illinois Centennial Honors College.

Macomb Campus

Graduate Courses

English

ENG 532 Literature and Place

Section 1 – Shazia Rahman

Topic: Pakistani Women's Narratives of Belonging

Aim: Literary and cultural production in Pakistan is shaped by global Muslim religious discourses because of Pakistan's history at its inception. In 1947, at the moment of its creation, Pakistan was supposed to be a homeland for Indian Muslims. Many became convinced that Muslims (or at least Indian Muslims) were a nation and therefore should have their own country. However, this focus on religious identity ignored other identifications such as those with place. The purpose of this course is to ask how women writers and filmmakers in Pakistan explore alternative, environmental ways of belonging in order to counter dominant discourses of religious nationalism. As we read Pakistani narratives of belonging, we will ask how they emphasize place-based identifications in an arena of struggle with the dominant establishment. Alongside our imaginative fiction and film, we will read a seminal theoretical work of geography as well as a history of Pakistan. These will help us formulate our own answers to the questions: In what ways are these filmic and fictional texts grounded in the environment? How do attachments to place or place-based identities counter transnational state-supported discourses in Pakistan?

Teaching Method: The primary method of teaching and learning in this course will be class discussion. Student presentations will frame and produce these discussions, which will require careful reading in advance by all members of the class.

Assignments:

Breakdown of grades:	Presentation on theoretical texts	4-5 pages	10%
	Presentation on imaginative text	6-8 pages	30%
	Final Essay	12-15 pages	40%
	Class Participation		20%

Tentative Reading List:

- *For Space* by Doreen Massey
- *The Struggle for Pakistan: A Muslim Homeland and Global Politics* by Ayesha Jalal
- *Cracking India* by Bapsi Sidhwa
- *Noor* by Sorraya Khan
- *Khamosh Pani* directed by Sabiha Sumar
- *Ramchand Pakistani* directed by Mehreen Jabbar
- *Burnt Shadows* by Kamila Shamsie
- *Trespassing* by Uzma Aslam Khan

Prerequisite: Graduate Standing

ENG 549 Issues in Literary Studies

Section 1 – Marjorie Allison

Aim: ENG 549 is a course which explores a contemporary issue in literary studies. This spring, the topic will be the emerging field of cli-fi (climate fiction) in light of canonical and prize-winning authors such as Salmon Rushdie, Margaret Atwood, Paolo Bacigalupi, J. G. Ballard, and David Mitchell, among others.

In a 2005 article written for the *Guardian*, Robert Macfarlane asked the following question: "Where are the novels, the plays, the poems, the songs, the libretti, of this massive contemporary anxiety?…[A]n imaginative

repertoire is urgently needed by which the causes and consequences of climate change can be debated, sensed, and communicated."
We will consider how some powerhouse writers have and are addressing the questions of climate change and evolution. We will explore what such acclaimed writers bring to an emerging genre, but a genre that emerges out of an often discounted genre, science fiction. 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. Our reading may also include nonfiction work which attempts to engage the reading public in questions of social and public policy around questions of climate change.
Teaching Method: Discussion and student-centered class
Assignments:

- two to three working papers, five-pages each
- longer term paper – conference to article length
- discussion leader
- blog

Tentative Reading List: TBD
Prerequisite: Graduate Standing

Quad Cities Campus

Undergraduate Courses

English

ENG 200 Introduction to Poetry

Section Q1 – Dan Malachuk
Aim: This course explores the fundamental elements of poetry with attention to major poems in the English tradition.
Teaching Method: Lecture, discussion
Assignments: Mostly papers
Tentative Reading List: *Penguin Book of English Verse* 0140424547; *Rules for the Dance* 039585086X.
Prerequisite: None

ENG 353 Great Books

Section Q1 – Dan Malachuk
Aim: Who counts as human? From monsters to moors, madwomen to mad scientists, this course turns to great books from the ancient Greeks to the Romantics for answers.
Teaching Method: Lecture, discussion
Assignments: Mostly papers
Tentative Reading List: *Medea and Other Plays* 0199537968; *Beowulf* 0393320979; *Othello* 0199535876; *Frankenstein* (1818) 0199537151
Prerequisite: None, but ENG 280 highly recommended

ENG 476 Senior Seminar

Section Q1 – Dan Malachuk
Aim: TBA
Teaching Method: Lecture, discussion
Assignments: Papers and student presentations
Tentative Reading List: TBA
Prerequisite: ENG 280, ENG 299 with a grade of C or better, senior standing, or consent of instructor